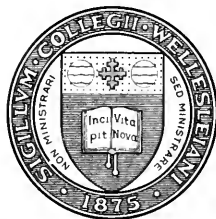


BILLINGS HALL

LIBRARY OF  
ESLEY COLLEGE



PURCHASED FROM

HORSFORD FUND

68132











**THE LETTERS**  
**OF**  
**LUDWIG VAN BEETHOVEN**

*All rights reserved*





*Beethoven.*

*from an engraving by Blasius Hoefel  
after the drawing by Louis-Léonore 1814*

A CRITICAL EDITION  
WITH EXPLANATORY NOTES

BY

DR. A. C. KALISCHER

TRANSLATED WITH PREFACE

BY

J. S. SHEDLOCK, B.A.

VOL.



TWO

MCMIX

LONDON

NEW YORK: E. P. DUTTON & CO

68132



# CONTENTS

NO.	PAGE
551. To STEINER AND CO. (December 1, 1816) . . . . .	1
552. To STEINER AND CO. (December 1, 1816) . . . . .	1
553. To STEINER AND CO. (December 1, 1816) . . . . .	2
554. To TOBIAS HASLINGER. (1816) . . . . .	3
555. To STEINER AND CO. (1816) . . . . .	3
556. To STEINER AND CO. (1816) . . . . .	4
557. To STEINER AND CO. (1816) . . . . .	4
558. To STEINER AND CO. (1816) . . . . .	5
559. To STEINER AND CO. (End of 1816) . . . . .	5
560. To STEINER AND CO. (1816 end ?) . . . . .	5
561. To GIANNATASIO DEL RIO. (February ? 1816)	6
562. To GIANNATASIO DEL RIO. (Probably 1816)	7
563. To GIANNATASIO DEL RIO. (1816) . . . . .	7
564. To GIANNATASIO DEL RIO. (1816) . . . . .	7
565. To GIANNATASIO DEL RIO. (Probably 1816)	8
566. To GIANNATASIO DEL RIO. (1816) . . . . .	9
567. To GIANNATASIO DEL RIO. (Probably 1816)	9
568. To GIANNATASIO DEL RIO. (1816. September [?])	9
569. To GIANNATASIO DEL RIO. (Probably 1816)	10
570. To GIANNATASIO DEL RIO. (November 14, 1816)	11
571. To GIANNATASIO DEL RIO. (Probably 1816)	11
572. To ? (1816 ?) . . . . .	12
573. To Frau NANETTE STREICHER. (1816 ?) . . . . .	12
574. To Frau NANETTE STREICHER. (1817 or January 1818)	13
575. To Frau NANETTE STREICHER. (1816 ?) . . . . .	14
576. To Frau ANTONIE VON BRENTANO. Vienna, February 6, 1816	16
577. To Frau NANETTE STREICHER. (1816 ?) . . . . .	17
578. To GIANNATASIO DEL RIO. (1816 ?) . . . . .	17
579. To GIANNATASIO DEL RIO. (1816 ?) . . . . .	18
580. To GIANNATASIO DEL RIO. (1816 ?) . . . . .	19
581. To S. A. STEINER AND CO. (1816 ?) . . . . .	19
582. To the ARCHDUKE RUDOLPH. (1816 ?) . . . . .	20
583. To CARL CZERNY. (1816 ?) . . . . .	20
584. To CARL CZERNY. (1816) . . . . .	21
585. To CARL CZERNY. (1816) . . . . .	21
586. To the Chamberlain Baron VON SCHWEIGER. (1816 or end of 1815 ?)	21
587. To the ARCHDUKE RUDOLPH. (1816 ?) . . . . .	22
588. To the ARCHDUKE RUDOLPH. (1816 ?) . . . . .	22
589. To S. A. STEINER AND CO. (1816 ?) . . . . .	23
590. To GIANNATASIO DEL RIO. (1816 ?) . . . . .	23
591. To Frau VON ZMESKALL. (1816) . . . . .	24
592. To v. ZMESKALL-DOMANOVECZ. (1816 ?) . . . . .	24
593. To N. v. ZMESKALL. (Summer 1816) . . . . .	25
594. To FRIEDRICH TREITSCHKE. (1816 ?) . . . . .	25
595. To FRIEDRICH TREITSCHKE. (1816 ?) . . . . .	26

NO.	PAGE
596. To FRIEDRICH TREITSCHKE. (1816 ?)	26
597. To FRIEDRICH TREITSCHKE. (1816 ?)	27
598. To J. VARENA, Government Councillor, Graz. (1816 ?)	27
599. To STEINER AND Co. (1816 ?)	27
600. To STEINER AND Co. (1816 ?)	28
601. To Private Secretary BAUMEISTER. (1816 ?)	28
602. To STEINER AND Co. (1816 ?)	28
603. To the ARCHDUKE RUDOLPH. (1816 ?)	29
604. To the ARCHDUKE RUDOLPH. (1816 ?)	29
605. To the ARCHDUKE RUDOLPH. (1816 ?)	30
606. To the ARCHDUKE RUDOLPH. (1816 ?)	30
607. To the ARCHDUKE RUDOLPH. (1816 ?)	31
608. To the ARCHDUKE RUDOLPH. (1816 ?)	31
609. To the ARCHDUKE RUDOLPH. (1816 ?)	31
610. To CARL CZERNY. (1816 ?)	32
611. To the Secretary BAUMEISTER. (1816 ?)	32
612. To CARL BERNARD. (1816 ?)	32
613. To N. VON ZMESKALL. (1816 ?)	33
SUPPLEMENT	
614. To Herr BIGOT. (1807 ?)	34
615. To Herr VON GOETHE, Excellenz, Vienna, April 12, 1811	34
441a. MAGISTER BRAUCHLE. Summer 1815.	
616. To N. v. ZMESKALL. (January 6, 1817)	36
617. To the Court Councillor PETERS. January 8, 1817 (!)	37
618. To STEINER AND Co. (January 23, 1817)	37
619. To Frau NANETTE STREICHER. (January 27, 1817)	38
620. To N. v. ZMESKALL. (January 30, 1817)	38
621. To N. v. ZMESKALL. (January 31, 1817 ?)	39
622. To N. v. ZMESKALL. (February 4, 1817 ?)	40
623. To Frau NANETTE STREICHER. February 7, 1817	40
624. To N. v. ZMESKALL. (February 10, 1817)	40
625. To N. v. ZMESKALL. (February 13, 1817)	41
626. To Frau NANETTE STREICHER. February 13, 1817	41
627. To FRANZ v. BRENTANO. Vienna, February 15, 1817	42
628. To N. v. ZMESKALL. (February 20, 1817)	43
629. To N. v. ZMESKALL. (February 21, 1817)	43
630. To N. v. ZMESKALL. (February 22, 1817)	44
631. To GIANNATASIO DEL RIO. (February 1817)	44
632. To CHARLES NEATE. Vienna, April 19, 1817	45
633. To Frau NANETTE STREICHER. Heiligenstadt, May 16 (1817)	47
634. To Countess M. v. ERDÖDY. Heiligenstadt, June 19, 1817	48
635. To Frau NANETTE STREICHER. Nussdorf. July 7 [1817]	49
636. To N. v. ZMESKALL. Nussdorf. July 7 [1817]	51
637. To FERDINAND RIES. Vienna, July 9, 1817	51
638. To WILHELM GERHARD in Leipzig. Nussdorf, July 16, 1817	54
639. To N. v. ZMESKALL. Nussdorf, July 23, 1817	55
640. To N. v. ZMESKALL. Wednesday, July 30, 1817	55
641. To Frau NANETTE STREICHER. Vienna, July 30, 1817	56
642. To Frau NANETTE STREICHER. (Summer 1817)	57
643. To Frau NANETTE STREICHER. (Summer 1817)	58
644. To Frau NANETTE STREICHER. (Summer 1817)	58
645. To Frau NANETTE STREICHER. (Summer 1817)	58
646. To Mr. GOOD-WILL (!?) Vienna, August 14, 1817	59
647. To GIANNATASIO DEL RIO. August 19 (1817 ?)	59
648. To XAVIER SCHNYDER VON WARTENSEE. Aug. 9, 1817	60
649. To N. v. ZMESKALL. August 21, 1817	61
650. To Frau NANETTE STREICHER. August 25 (1817)	62
651. To Frau NANETTE STREICHER. August 26 (1817)	62

# CONTENTS

vii

NO.	PAGE
652. To N. v. ZMESKALL. (August 1817)	63
653. To the ARCHDUKE RUDOLPH. Nussdorf, Sept. 1, 1817	63
654. To N. v. ZMESKALL. (Nussdorf. Sept. 9, 1817)	64
655. To N. v. ZMESKALL. September 11, 1817	64
656. To N. v. ZMESKALL. September 14, 1817	65
657. To Frau NANETTE STREICHER. (Nussdorf.) September 25, 1817	65
658. To Frau NANETTE STREICHER. (Nussdorf.) October 2, 1817	66
659. To N. v. ZMESKALL. (October 28, 1817)	67
660. To GIANNATASIO DEL RIO. Vienna, November 12, 1817	67
661. To the ARCHDUKE RUDOLPH. December 31, 1817	68
662. To STEINER AND CO. (1817)	68
663. To the Privy Councillor VON MOSEL. (1817 ?)	69
664. To TOBIAS HASLINGER. (1817 ?)	70
665. To TOBIAS HASLINGER. (1817 ?)	70
666. To Baron VON ZMESKALL. (1817 ?)	71
667. To STEINER AND CO. (1817 ?)	71
668. To GIANNATASIO DEL RIO. (Probably 1817)	71
669. To the GIANNATASIO HOUSEHOLD. (1817 ?)	72
670. To GIANNATASIO DEL RIO. (1817 ?)	72
671. To GIANNATASIO DEL RIO. (Probably 1817)	72
672. To CARL CZERNY. (1817 ?)	73
673. To CARL CZERNY. (1817 ?)	74
674. To CARL CZERNY. (1817 ?)	75
675. To GIANNATASIO DEL RIO. (Probably 1817)	75
676. To Frau NANETTE STREICHER. (1817 ?)	75
677. To Frau NANETTE STREICHER. (1817 ?)	76
678. To Frau NANETTE STREICHER. (1817 ?)	76
679. To Frau NANETTE STREICHER. (Nussdorf, 1817 ?)	77
680. To Frau NANETTE STREICHER. (1817 ?)	79
681. To GIANNATASIO DEL RIO. (Probably 1817)	80
682. To Baron VON ZMESKALL. (1817 ?)	81
683. To Frau NANETTE STREICHER. (1817 ?)	82
684. To Frau NANETTE STREICHER. (1817 ?)	82
685. To Frau NANETTE STREICHER. (1817 ?)	82
686. To Frau NANETTE STREICHER. (1817 ?)	82
687. To Frau NANETTE STREICHER. (1817 ?)	83
688. To Baron VON ZMESKALL. (1817 ?)	83
689. To Frau NANETTE STREICHER. (1817)	83
690. To Frau NANETTE STREICHER. (1817)	84
691. To Frau MARIE PACHLER-KOSCHAK. (1817)	84
692. To Dr. PACHLER. (1817)	86
693. To Frau NANETTE STREICHER. (1817)	86
694. To Frau NANETTE STREICHER. (1817)	87
695. To Frau NANETTE STREICHER. (1817)	87
696. To Frau NANETTE STREICHER. (1817)	87
697. To Frau NANETTE STREICHER. (1817)	88
698. To Frau NANETTE STREICHER. (1817)	88
699. To Frau NANETTE STREICHER. (1817)	89
700. To N. v. ZMESKALL. (1817 ?)	89
701. To Frau NANETTE STREICHER. (1817 ?)	89
702. To Frau NANETTE STREICHER. (1817 ?)	89
703. To Frau NANETTE STREICHER. (1817 ?)	90
704. To Frau NANETTE STREICHER. (1817 ?)	90
705. To Frau NANETTE STREICHER. (1817 ?)	91
706. To Frau NANETTE STREICHER. (1817 ?)	91
707. To Frau NANETTE STREICHER. (1817 ?)	91
708. To Frau NANETTE STREICHER. (1817 ?)	92
709. To Frau NANETTE STREICHER. (1817 ?)	92

NO.	PAGE
710. To HERR GIANNATASIO DEL RIO, Proprietor of the Training Institute, Vienna. (1817 ?)	92
711. To FRAU NANETTE STREICHER. (1817 ?)	93
712. To FRAU NANETTE STREICHER. (1817 ?)	93
713. To HERR VON SALZMANN in Vienna. (1817 ?)	94
714. To J. N. BIHLER. (1817 ?)	94
715. To J. N. BIHLER. (1817 ?)	95
716. Letter of Recommendation for HERR VON KANDELER. (1817 ?)	95
717. To ARCHDUKE RUDOLPH. (1817 ?)	96
718. To ARCHDUKE RUDOLPH. (1817 ?)	96
719. To ARCHDUKE RUDOLPH. (1817 ?)	96
720. To ARCHDUKE RUDOLPH. (1817 ?)	97
721. To ARCHDUKE RUDOLPH. (1817 ?)	97
722. To ARCHDUKE RUDOLPH. (1817 ?)	98
723. To ARCHDUKE RUDOLPH. (1817 ?)	98
724. To HERR TOBIAS PETER PHILIPP HASSLINGER. (1817 ?)	98
725. To CARL CZERNY. (1817 ?)	99
726. To CARL CZERNY. (1817 ?)	99
727. To Capellmeister C. F. MUELLER in Berlin. (1817 ?)	99
728. To GIANNATASIO DEL RIO. (January 6, 1818)	100
729. To GIANNATASIO DEL RIO. Vienna, January 24, 1818	100
730. To FRAU NANETTE STREICHER. (End of January, 1818 ?)	101
731. To THOMAS BROADWOOD. Vienna, February 3, 1818	101
732. To Count MORITZ LICHNOWSKY. (January 1818 ?)	104
733. To FERDINAND RIES, London. Vienna, March 5, 1818	104
734. To his Music-Copyist SCHLEMMER (? ?) in Vienna. (Spring 1818 ?)	105
735. To the ARCHDUKE RUDOLPH. (Spring 1818 ?)	106
736. Exercise for ARCHDUKE RUDOLPH. (Spring 1818 ?)	107
737. To CARL CZERNY. (1818 ?)	107
738. To the Fiscal Councillor, VINCENZ HAUSCHKA. (1818 ?)	108
739. To FRAU NANETTE STREICHER. (1818 ?)	110
740. To FRAU NANETTE STREICHER. (1818 ?)	110
741. To FRAU NANETTE STREICHER. (1818 ?)	111
742. To FRAU NANETTE STREICHER. (1818 ?)	111
743. To FRAU NANETTE STREICHER. (1818 ?)	111
744. To FRAU NANETTE STREICHER. (1818 ?)	112
745. To FRAU NANETTE STREICHER. (1818 ?)	113
746. To FRAU NANETTE STREICHER. (1818 ?)	113
747. To FRAU NANETTE STREICHER. Mödling, June 18, 1818	114
748. To FRAU NANETTE STREICHER. (1818)	117
749. To FRAU NANETTE STREICHER. (1818 ?)	117
750. To FRAU NANETTE STREICHER. (1818 ?)	117
751. To Dr. JOH. BAPTIST BACH. (1818 ?)	118
752. To Count MORITZ v. LICHNOWSKY (1818 ?)	119
753. To FRAU JOHANNA VAN BEETHOVEN. Vienna, 1818	119
754. To VINCENZ HAUSCHKA, Member of the board of Accounts. (1818 ?)	120
755. To VINCENZ HAUSCHKA. (1818 ?)	120
756. To CARL CZERNY. (1818 ?)	121
757. To CARL CZERNY. (1818 ?)	121
758. To CARL CZERNY. (1818 ?)	121
759. To the ARCHDUKE RUDOLPH. (1818 ?)	122
760. To the ARCHDUKE RUDOLPH. January 1, 1819	122
761. To the ARCHDUKE RUDOLPH. (January 1819 ?)	123
762. To N. v. ZMESKALL. January 20, 1819	124
763. To the VIENNA MAGISTRATE. Vienna, February 1, 1819 (!)	124
764. To FERD. RIES in London. Vienna, April 16, 1819	130
765. To FERDINAND RIES. April 19, 1819	131
766. To FERDINAND RIES. Vienna, April 30 [?], 1819	132

# CONTENTS

ix

NO.	PAGE
766A. To FERDINAND RIES. 1819 (German and English.) . . . . .	133
767. To the PHILHARMONIC SOCIETY at Laibach. Vienna, May 4, 1819 . . . . .	135
768. To FERDINAND RIES. Vienna, May 25, 1819 . . . . .	135
769. To the ARCHDUKE RUDOLPH. (Spring 1819 ?) . . . . .	136
770. To the MAGISTRATE in Vienna. Vienna, July 5, 1819 . . . . .	136
771. To the ARCHDUKE RUDOLPH. Mödling, July 15, 1819 . . . . .	138
772. To the ARCHDUKE RUDOLPH. Mödling, July 29, 1819 . . . . .	138
773. To the ARCHDUKE RUDOLPH. Mödling, August 31, 1819 . . . . .	139
774. To the Principal, Herr BLOECHLINGER. Mödling, September 14, 1819 . . . . .	141
775. Canon for Herr SCHLESINGER. Vienna, Sept. 21, 1819 . . . . .	142
776. To CARL ZELTER, from Berlin. Vienna, September 18, 1819 . . . . .	142
777. To Herten ARTARIA AND Co. in Vienna. (October 1, 1819 ?) . . . . .	143
778. To Herten STEINER AND Co. Mödling, October 10, 1819 . . . . .	144
779. To Dr. JOH. BAPT. BACH. Vienna, October 23, 1819 . . . . .	145
780. To Dr. JOH. BAPT. BACH. Vienna, October 27, 1819 . . . . .	148
781. To the VIENNA MAGISTRATE. (October 30, 1819) . . . . .	149
782. Counter-Deed to S. A. STEINER. October 30, 1819 . . . . .	150
783. To FERDINAND RIES in London. Vienna, November 10, 1819 . . . . .	151
784. To the ARCHDUKE RUDOLPH. December 19, 1819 . . . . .	151
785. To Countess VON ERDOEDY. December 19, 1819 . . . . .	152
786. Three-Part Canon for the Countess ERDOEDY. December 31, 1819 . . . . .	152
787. Sketch to the ARCHDUKE RUDOLPH. (1819 ?) . . . . .	153
788. To the ARCHDUKE RUDOLPH. (1819 ?) . . . . .	153
789. To the Archduke RUDOLPH. (1819 ?) . . . . .	153
790. To the Painter STEILER. (1819 ?) . . . . .	154
791. To the Archduke RUDOLPH. (1819 ?) . . . . .	154
792. To the Archduke RUDOLPH. (1819 ?) . . . . .	156
793. To Dr. J. BAPT. BACH (?) (1819 ?) . . . . .	156
794. Pour Monsieur DE HASLINGER. (1819 ?) . . . . .	157
795. To TOBIAS HASLINGER, Vienna (1819 ?) . . . . .	157
796. For Herr ARTARIA (1819 ?) . . . . .	158
797. To the Archduke RUDOLPH. (1819 ?) . . . . .	158
798. To the Archduke RUDOLPH . . . . .	158
799. To the LOWER AUSTRIAN LAW COURT. (Sept. 25, 1818) . . . . .	159
800. To the LOWER AUSTRIAN LAW COURT. Dec. 15, 1818 . . . . .	161
801. To the IMPERIAL NORTH AUSTRIAN COURT OF APPEAL. Jan. 7, 1820 . . . . .	164
802. Four-part Canon dedicated to H.L.H. Archduke RUDOLPH. Jan. 1, 1820 . . . . .	166
803. To CARL WINTER, Judge of the Court of Appeal. Vienna, March 6, 1820 . . . . .	166
804. To Herr SIMROCK, Music Publisher in Bonn. Vienna, March 18, 1820 . . . . .	168
805. To THEOD. AMADEUS HOFFMANN. Vienna, March 23, 1820 . . . . .	170
806. Canon "HÖFMANN UND KEIN HÖFMANN." 1820 . . . . .	171
807. To MORITZ SCHLESINGER, Music Publisher, Berlin. Vienna, March 25, 1820 . . . . .	171
808. To the Archduke RUDOLPH. Vienna, April 3, 1820 . . . . .	172
809. For Herr JOHANN SPEER in Mödling. Vienna, April 26, 1820 . . . . .	174
810. To the Archduke RUDOLPH. Mödling, August 3, 1820 . . . . .	174
811. To the Archduke RUDOLPH. Mödling, September 2, 1820 . . . . .	175
812. To STEINER (!?) Mödling, October 12, 1820 (? ?) . . . . .	175
813. To ARTARIA AND Co. Vienna, October 26, 1820 . . . . .	176
814. To BOLDERINI. October (?) 1820 . . . . .	176
815. To Senator FRANZ BRENTANO, Frankfort-on-Main. Vienna, November 28, 1820 . . . . .	177
816. To ARTARIA AND Co. Vienna, December 17, 1820 . . . . .	178
817. To Prof. Dr. W. C. MUELLER in Bremen. (1820 ?) . . . . .	178
818. To Brother JOHANN VAN BEETHOVEN. (1820 or 1819 ?) . . . . .	179
819. To Privy Councillor PETERS. (1820 ?) . . . . .	179

No.	PAGE
820. To the Archduke RUDOLPH. (1820 ?)	180
821. To SCHLESINGER, Dealer in Works of Art, Berlin. Vienna, March 7 (?), 1821	180
822. To SCHLESINGER, Music Publisher in Berlin. Döbling, July 6, 1821	181
823. To the Archduke RUDOLPH. Unterdöbling, July 18, 1821	182
824. To the Archduke RUDOLPH. Unterdöbling, July 18 (28 ?) (1821)	183
825. To TOBIAS HASLINGER. Baden, September 10, 1821	184
826. To ? Baden, September 27, 1821	185
827. To FRANZ BRENTANO in Frankfort-on-Main. Vienna, November 12, 1821	186
828. To MAXIMILIANE BRENTANO. Vienna, December 6, 1821	187
829. To Senator FRANZ BRENTANO, Frankfort-on-Main. Vienna, December 20, 1821	187
830. To STEINER AND Co. (1821)	188
831. For HEIT VON PETERS. (1821 ?)	189
832. To BERNHARD ROMBERG. February 12, 1822	189
833. To the Archduke RUDOLPH. February 27, 1822	190
834. To the Music Seller, M. SCHLESINGER. Vienna, March 1, 1822	191
835. To SEN. FRANZ BRENTANO, Frankfort-on-Main. Vienna, May 19, 1822	192
836. To FERDINAND RIES in London. Vienna, April 6, 1822	193
837. To the Brother JOHANN VAN BEETHOVEN. Summer (?) 1822	194
838. To C. F. PETERS, Music and Art Dealer, Leipzig. Vienna, June 5, 1822	194
839. To Brother JOHANN VAN BEETHOVEN. July 3, 1822	197
840. To C. F. PETERS in Leipzig. July 6, 1822	198
841. To Brother JOHANN. Vienna, July 22, 1822	199
842. To C. F. PETERS in Leipzig. Vienna, July 26, 1822	200
843. To C. F. PETERS in Leipzig. Vienna, August 3, 1822	202
844. For HR. ARTARIA. August 22, 1822	202
845. To Brother JOHANN VAN BEETHOVEN. (Vienna, August, 1822)	203
846. To Brother JOHANN. Vienna, August 31, 1822	204
847. To Brother JOHANN. (July-August ?) 1822	205
848. To Brother JOHANN. (Summer 1822 ?)	205
849. To IGNATZ RITTER VON SEYFRIED. (Autumn ?) 1822	205
850. To TOBIAS HASLINGER. Baden, Sept. 5 (1822 ? !)	206
851. To Brother JOHANN. Sunday, September 8, 1822	206
852. To C. F. PETERS. Baden, September 13, 1822	208
853. To JOHANN V. BEETHOVEN. (October 6, 1822)	209
854. To C. F. PETERS in Leipzig. Vienna, November 22, 1822	211
855. To C. F. PETERS in Leipzig. Vienna, December 20, 1822	212
856. To FERDINAND RIES. Vienna, December 20, 1822	213
857. To JOHANN VAN BEETHOVEN. (1822)	213
858. To Brother JOHANN. (1822)	214
859. To A. DIABELLI. (1822 ?)	214
860. To A. DIABELLI. (1822 ?)	215
861. To ARTARIA AND Co. (1822 ?)	217
862. To TOBIAS HASLINGER. (1822 ?)	217
863. To the Archduke RUDOLPH. (1822 ?)	218
864. To Brother JOHANN. (Summer 1822 ?)	218
865. Note to Police Commissioner UNGERMANN	219
866. To GRIESINGER, Councillor to the Embassy. January 7, 1823	219
867. To FE. V. WIMPFEN. January 20, 1823	220
868. To the Grand Duke LUDWIG I. of Hesse. Vienna, February 5, 1823	221
869. To FERD. RIES, London. February 5, 1823	221
870. To Director ZELTER in Berlin. Vienna, February 8, 1823	223
871. To W. VON GOETHE in Weimar. Vienna, February 8, 1823	224
872. To PETERS, Leipzig. Vienna, February 15-18, 1823	226
873. To SCHLESINGER in Paris. Vienna, February 18, 1823	227

# CONTENTS

xi

NO.	PAGE
874. Canon on Count MORITZ LICHNOWSKY. February 20, 1823 . . . . .	228
875. To FERD. RIES in London. Vienna, February 25, 1823 . . . . .	228
876. To CHARLES NEATE in London. Vienna, February 25, 1823 . . . . .	229
877. A L'ACADEMIE ROYALE DE MUSIQUE à Stockholm. März 1, 1823 . . . . .	230
878. To the KING OF SWEDEN. Vienna, March 1, 1823 . . . . .	231
879. To DR. JOH. BAPT. BACH. Vienna, March 6, 1823 . . . . .	232
880. To FRANZ BRENTANO, Frankfort-on-Main. Vienna, March 10, 1823 . . . . .	232
881. To LUIGI CHERUBINI. Vienna, March 15, 1823 . . . . .	234
882. To C. F. PETERS, Leipzig. Vienna, March 20, 1823 . . . . .	236
883. To CARL ZELTER, Berlin. Vienna, March 25, 1823 . . . . .	238
884. To the Cabinet Secretary SCHLEIERMACHER (?) Vienna, March 24, 1823 . . . . .	239
885. To ANTON SCHINDLER. (1st Quarter) 1823 . . . . .	239
886. To ANTON SCHINDLER. (1st Quarter, 1823) . . . . .	240
887. To ANTON SCHINDLER. (1st Quarter, 1823) . . . . .	241
888. To ANTON SCHINDLER. (1st Quarter, 1823) . . . . .	241
889. To ANTON SCHINDLER. (1st Quarter, 1823 or end of 1822 ?) . . . . .	242
890. To A. SCHINDLER. (1st Quarter, 1823) . . . . .	242
891. To A. SCHINDLER. (1st Quarter, 1823) . . . . .	243
892. To A. SCHINDLER. (1st Quarter, 1823) . . . . .	243
893. To A. SCHINDLER. (1st Quarter, 1823) . . . . .	243
894. To A. SCHINDLER. (1st Quarter, 1823) . . . . .	244
895. To A. SCHINDLER. (1st Quarter, 1823) . . . . .	244
896. To A. SCHINDLER. (1st Quarter, 1823) . . . . .	245
897. To A. SCHINDLER. (1st Quarter, 1823) . . . . .	245
898. To A. SCHINDLER. (1st Quarter, 1823) . . . . .	246
899. To A. SCHINDLER. (1st Quarter, 1823) . . . . .	246
900. LOBKOWITZ-CANTATA. April 12, 1823 . . . . .	247
901. To FERDINAND RIES. Vienna, beginning of April 1823 . . . . .	247
902. To FERD. RIES. Vienna, April 25, 1823 . . . . .	248
903. Canon on IGNAZ SCHUPPANZIGH. April 26, 1823 . . . . .	249
904. To LOUIS SCHLOESSER. Vienna, May 6, 1823 . . . . .	250
905. Six-part Canon for the Album of L. SCHLOESSER. May 1823 . . . . .	251
906. To HERR LISSNER in St. Petersburg. Vienna, May 7, 1823 . . . . .	251
907. To the Archduke RUDOLPH. (Spring, 1823 ?) . . . . .	252
908. To ANTON SCHINDLER. (End of April or beginning of May 1823) . . . . .	252
909. To A. SCHINDLER. (End of April or beginning of May 1823) . . . . .	252
910. To ANTON SCHINDLER. Hetzendorf, May or June 1823 . . . . .	253
911. To ANTON SCHINDLER. Hetzendorf, May or June 1823 . . . . .	254
912. To ANTON SCHINDLER. (Probably May 1823) . . . . .	254
913. To ANTON SCHINDLER. (Hetzendorf, probably June 1823) . . . . .	254
914. To ANTON SCHINDLER. June 18 [1823 ?] . . . . .	255
915. To ANTON SCHINDLER. June 18, 1823 . . . . .	255
916. To ANTON SCHINDLER. (June 1823) . . . . .	256
917. To ANTON SCHINDLER. (June 1823) . . . . .	257
918. To ANTON SCHINDLER. Hetzendorf, 1823 (June) . . . . .	257
919. To ANTON SCHINDLER. Hetzendorf, 1823 (June) . . . . .	259
920. To ANTON SCHINDLER. Hetzendorf, 1823 (June) . . . . .	259
921. To ANTON SCHINDLER. Hetzendorf, Summer 1823 (June) . . . . .	259
922. To ANTON SCHINDLER. Hetzendorf, Summer 1823 (June) . . . . .	260
923. Invitn. letter to the EUROPEAN COURTS. Vienna, Jan. 23, 1823 . . . . .	261
924. Invitn. letter to the KING OF NAPLES. Vienna, April 6-7, 1823 . . . . .	261
925. To the Archduke RUDOLPH. Vienna, July 1 (?) 1823 . . . . .	262
926. To the Archduke RUDOLPH. Postscript to 925. Hetzendorf (beginning of July), 1823 . . . . .	264
927. To ANTON SCHINDLER. Hetzendorf, July 2, 1823 . . . . .	266
928. To C. F. PETERS in Leipzig. July 7, 1823 . . . . .	267
929. To the Archduke RUDOLPH. Hetzendorf, July 15, 1823 . . . . .	267

NO.	PAGE
930. To FERDINAND RIES. Hetzendorf, July 16, 1823 . . . . .	269
931. To HETT GEHEIMRAT VON KOENNERITZ, Dresden. Hetzendorf, July 17, 1823 . . . . .	270
932. To the General Director GEHEIMRAT VON KOENNERITZ, Dresden. Vienna, July 25, 1823 . . . . .	272
933. To the Archduke RUDOLPH. (End of July, 1823) . . . . .	273
934. To the Archduke RUDOLPH. Vienna, July 30 [?], 1823 . . . . .	274
935. To the Archduke RUDOLPH. (July?) 1823 . . . . .	276
936. To ANTON SCHINDLER. Hetzendorf, July 1, 1823 . . . . .	276
937. To ANTON SCHINDLER. Hetzendorf, July 1, 1823 . . . . .	278
938. To ANTON SCHINDLER. (July 1823) . . . . .	278
939. To A. SCHINDLER. Hetzendorf, Summer, 1823 (July) . . . . .	278
940. To ANTON SCHINDLER. (July 1823) . . . . .	279
941. To A. SCHINDLER. (July 1823) . . . . .	280
942. To A. SCHINDLER. (July 1823) . . . . .	280
943. To ANTON SCHINDLER. Hetzendorf, 1823 (July) . . . . .	280
944. To PILAT, Editor of the Austrian "Beobachter." (July 1823) . . . . .	281
945. To the Editor and Poet CARL BERNARD. (July 1823) . . . . .	282
946. To CARL BERNARD. (1823, July) . . . . .	282
947. To ANTON SCHINDLER. (July 1823) . . . . .	283
948. To A. SCHINDLER. (July 1823) . . . . .	283
949. To ANTON SCHINDLER. (Spring?) 1823; delayed . . . . .	284
950. To the Archduke RUDOLPH. (Summer 1823) . . . . .	284
951. To Senator FRANZ BRENTANO, Frankfurt-on-Main. Hetzendorf, August 2, 1823 . . . . .	285
952. To Cabinet Secretary SCHLEIERMACHER, Darmstadt. Vienna, Aug. 2, 1823 . . . . .	285
953. To the Nephew, CARL VAN BEETHOVEN. Baden, Aug. 16, 1823 . . . . .	286
954. To Brother JOHANN. Baden, August 19 (1823) . . . . .	287
955. To the Archduke RUDOLPH. Baden, Aug. 22, 1823 . . . . .	289
956. To ANTON SCHINDLER. (August, 1823) . . . . .	289
957. To the Nephew CARL VAN BEETHOVEN. Baden, August 23, 1823 . . . . .	290
958. To the Archduke RUDOLPH. August 1823 . . . . .	291
959. To ANTON SCHINDLER. From Baden, Summer 1823 . . . . .	292
960. To ANTON SCHINDLER. (Very likely from Baden, August 1823) . . . . .	292
961. To FERDINAND RIES in London. Baden, Sept. 5 (1823) . . . . .	293
962. To FRED. RIES in London. September 5, 1823 . . . . .	294
963. To HETT VON KIRCHHOFFER in Vienna. Baden, September 8, 1823 . . . . .	295
964. To HETT KIRCHHOFFER in Vienna. (September 1823) . . . . .	295
965. To ANTON SCHINDLER. Baden, September 1823 . . . . .	295
966. To HETT VON GRIESINGER. Thursday, November 20 [1823] . . . . .	297
967. To Master TAILOR LIND (!) (1823) . . . . .	297
968. To FRANZ GRILLPARZER. (1823) . . . . .	297
969. To ANTON DIABELLI. (1823?) . . . . .	298
970. To HETT GLAESER, Copyist. (1823) . . . . .	298
971. To A. SCHINDLER (?) (1823 ?) . . . . .	299
972. To TOBIAS HASLINGER. (1823) . . . . .	299
973. To KING GEORGE IV. OF ENGLAND. Rough Draft. 1823 . . . . .	299
SUPPLEMENT . . . . .	301
974. To the Attorney of the Exchequer, VARENA, in Grätz. Vienna, April 6, 1813 . . . . .	301
975. To STEINER AND CO. (1816 or 1817?) . . . . .	302
976. To CARL CZERNY. Date? . . . . .	303
977. To CARL CZERNY. (1818?) . . . . .	303
978. To CARL CZERNY. (1818?) . . . . .	303
979. To SCHLESINGER. (?) 1821 (?) . . . . .	303
980. To (SCHINDLER). (1823?) . . . . .	303
981. For Frau JOHANNA VAN BEEHOVEN. January 8, 1824 . . . . .	304



# CONTENTS

xiii

NO.	PAGE
982. To the Directois of the <i>Gesellschaft der Musikfreunde</i> . Jan. 23, 1824	305
983. To ANTON SCHINDLER. (March 1824 ?)	307
984. To ANTON SCHINDLER. (1st Quarter 1824)	308
985. To ANTON SCHINDLER. (1st Quarter, or April 1824)	308
986. To v. SARTORIUS, Imperial Censor. (April) 1824	309
987. To the Editor BAEUERLE. (End of April 1824)	309
988. To Count MORITZ v. LICHNOWSKY. (End of April 1824)	310
989. To SCHUPPANZIGH. (April 1824)	310
990. To ANTON SCHINDLER. (April 1824)	310
991. To ANTON SCHINDLER. (End of April 1824. Fragment)	310
992. To the Theatre Director C. F. HENSLER. (April-May 1824)	311
993. To the Music Seller PROBST, Leipzig. (Spring 1824)	311
994. To Herr v. RZEHAIZECK. (May 1824)	312
995. To B. SCHOTT AND SONS, Mainz. Vienna, May 20, 1824	312
995A. To B. SCHOTT AND SONS, Mainz. Vienna, May 1824	313
996. To STEINER AND Co. Baden, May 27, 1824	314
997. To ANTON SCHINDLER. (May ? 1824)	315
998. To ANTON SCHINDLER. (May 1824)	315
999. To ANTON SCHINDLER. (May 1824)	317
1000. To ANTON SCHINDLER. (May 1824)	317
1001. To ANTON SCHINDLER. (May 1824 ?)	317
1002. To ANTON SCHINDLER. (May 1824 ?)	317
1003. To ANTON SCHINDLER. (May 1824 ?)	318
1004. To ANTON SCHINDLER. (May 1824 ?)	318
1005. To ANTON SCHINDLER. (May 1824 ?)	318
1006. To ANTON SCHINDLER. (May 1824 ?)	318
1007. To ANTON SCHINDLER. (May 1824 ?)	318
1008. To ANTON SCHINDLER. (1824, Spring)	319
1009. To ANTON SCHINDLER. (May 1824 ?)	319
1010. To TOBIAS HASLINGER. Baden, June 12 (1824)	319
1011. To TOBIAS HASLINGER. (May-June 1824 ?)	320
1012. To TOBIAS HASLINGER. Baden, May 27, 1824	321
1013. To TOBIAS HASLINGER. (Summer 1824 ?)	321
1014. To ANTON DIABELLI (?) (Summer 1824 ?)	321
1015. To A. PROBST, Music Seller, Leipzig. Vienna, July 3, 1823	322
1016. To B. SCHOTT AND SONS, Mainz. Vienna, July 3 (1824)	322
1017. To B. SCHOTT AND SONS, Mainz. Vienna (Summer 1824)	323
1018. To Dr. JOH. BAPT. BACH. Baden, Gutenbrunn, Aug 1, 1824	324
1019. To ANTON DIABELLI. Baden, August 24, 1824	325
1020. To ANTON DIABELLI. (August 1824 ?)	327
1021. To the Archduke RUDOLPH. Baden, Aug. 23, 1824	327
1022. To the Nephew CARL VAN BEETHOVEN. Baden, Aug. 29 (1824 ?)	328
1023. To A. PROBST. Baden, August 28, 1824	329
1024. To C. F. PETERS in Leipzig. (August-September 1824 ?)	330
1025. To HANS GEORGE NAEGELI in Zürich. Baden, September 9, 1824	331
1026. To the Nephew CARL VAN BEETHOVEN. Baden, Sept. 14 (without year) 1824 (?)	332
1027. To ANDREAS STREICHER. Vienna, September 16, 1824	333
1028. To Dr. RIEM in Bremen. Vienna, September 16, 1824	334
1029. To B. SCHOTT AND SONS, Mainz. September 17, 1824	335
1030. To VINCENZ HAUSCHKA. Baden, September 23, 1824	336
1031. To ANTON DIABELLI. Vienna, September 26 (1824 ?)	337
1032. To Frau MARIE PACHLER-KOSCHAK. Souvenir, Vösslau, September 27 (1824)	337
1033. To TOBIAS HASLINGER. Baden, evening of October 6 [1824]	338
1034. To Ph. HASLINGER. Baden, the day after October 6, 1824	339
1035. To CARL CZERNY. Baden, Friday, October 8, 1824	340
036. To A. SCHINDLER. (Autumn 1824 ?)	340

NO.		PAGE
1037.	Extract from a DIARY. (Autumn 1824)	341
1038.	Four-part Canon, for SCHWENCKE, Vienna, November 17, 1824	341
1039.	To GEORGE NAEGLI in Zurich. Vienna, November 17, 1824	342
1040.	To the Archduke RUDOLPH. November 18, 1824	342
1041.	To SCHOTT in Mainz. (November 1824)	343
1042.	To B. SCHOTT AND SONS in Mainz. Vienna, December 5, 1824	344
1043.	To Brother JOHANN VAN BEETHOVEN. December 10, 1824	345
1044.	To C. F. PETERS in Leipzig. Vienna, December 12, 1824	346
1045.	To B. SCHOTT AND SONS in Mainz. Vienna, December 17, 1824	346
1046.	To A. SCHINDLER. (Winter 1824)	348
1047.	To TOBIAS HASLINGER. (1824 ?)	348
1048.	To TOBIAS HASLINGER. (1824 ?)	349
1049.	To TOBIAS HASLINGER. (1824 ?)	349
1050.	To ANTON SCHINDLER. (1824 !)	350
1051.	ALBUM LEAF CANON. Vienna, January 12, 1825	352
1052.	To CHARLES NEATE. Vienna, January 15, 1825	351
1053.	To B. SCHOTT AND SONS. Vienna, January 22, 1825	353
1054.	To B. SCHOTT AND SONS in Mainz. Vienna, January 26 (1825)	355
1055.	To the Copyist WOLANCK. (January 1825 ?)	357
1056.	To B. SCHOTT AND SONS in Mainz. Vienna, February 5, 1825	358
1057.	To B. SCHOTT AND SONS in Mainz. Vienna, March 19, 1825	360
1058.	To CHARLES NEATE. Vienna, March 19, 1825	361
1059.	To the SCHUPPANZIGH QUARTET. (March 1825 !)	361
1060.	To A. SCHINDLER. (Spring, 1825)	362
1061.	To FERDINAND RIES. Vienna, April 9, 1825	362
1062.	To ANTON SCHINDLER. (Spring ? 1825)	363
1063.	To A. SCHINDLER. (Spring ? 1825)	364
1064.	To LUDWIG RELLSTAB. May 3, 1825	364
1065.	To Brother JOHANN VAN BEETHOVEN. Baden, May 6, 1825	365
1066.	To B. SCHOTT AND SONS in Mainz. Vienna, May 7, 1825	365
1067.	To the Nephew CARL VAN BEETHOVEN. (Spring 1825)	366
1068.	To the Nephew CARL. (Spring 1825)	367
1069.	To Prof. Dr. BRAUNHOFER. May 13, 1825	368
1070.	To the Nephew CARL. Baden, May 17	369
1071.	To the Nephew CARL. (May 18, 1825)	369
1072.	To the Nephew CARL. (May 1825 ?)	370
1073.	To the Nephew CARL. (May 1825 ?)	371
1074.	To the Nephew CARL. Wednesday, May 18 (1825)	371
1075.	To the Nephew CARL. (May 19, 1825)	371
1076.	To the Nephew CARL. (May ? 1825)	372
1077.	To FERDINAND PIRINGER. Baden, May 13, 1825	372
1078.	To the Nephew CARL. Baden, May 22 (1825)	373
1079.	To CHARLES NEATE. Vienna, May 25, 1825	373
1080.	To the Nephew CARL. Baden, May 31, 1825	374
1081.	To Capellmeister C. W. HENNING in Berlin. Vienna, January 1, 1825 [delayed]	375
1082.	To the Nephew CARL. Baden, June 9, 1825	377
1083.	To the Nephew CARL. (June [?] 1825)	378
1084.	To the Nephew CARL. (June [?] 1825)	378
1085.	To the Nephew CARL. Baden, June 15 (1825)	379
1086.	To the Nephew CARL. (June 1825 ?)	380
1087.	To the Nephew CARL. Baden, June 28, 1825 (?)	381
1088.	To the Nephew CARL. (Baden, June [?] 1825)	382
1089.	To the Nephew CARL. (June 1825)	382
1090.	To the Nephew CARL. (June 1825)	383
1091.	To the Nephew CARL. (June 1825)	383
1092.	To the Nephew CARL. (Summer [?] 1825)	385
1093.	To the Nephew CARL. (Summer 1825)	386

# CONTENTS

XV

No.	PAGE
1094. To Prince N. BORIS VON GALITZIN. (Summer 1825)	386
1095. To Brother JOHANN VAN BEETHOVEN. Baden, July 13, 1825	389
1096. To SCHLESINGER, Music Publisher, Berlin. Baden, July 15 (1825)	390
1097. To Nephew CARL. Baden, July 15 (1825)	391
1098. To Nephew CARL. Baden, July 18, 1825	392
1099. To Nephew CARL. (July ? 1825)	393
1100. To Nephew CARL. Aug. 2 (1825)	394
1101. Souvenir pour S. M. DE BOYER. Baden, Aug. 3, 1825	394
1102. To CARL HOLZ. Baden, August 10 (1825)	395
1103. To Nephew CARL. Baden, Aug. 11 (1825)	395
1104. To B. SCHOTT AND SONS, in Mainz. Vienna, August 13, 1825	396
1105. To CARL HOLZ. Baden, August 24, 1825	397
1106. To CARL HOLZ. (August 1825)	399
1107. To the Nephew CARL. Baden, Aug. 25 [1825]	399
1108. To the Music Publisher, M. SCHLESINGER. Baden, Sept. 1 (1825)	400
1109. To FRIEDRICH KUHLAU. Baden, September 3, 1825	400
1110. To CARL HOLZ. Baden, September 3, 1825	401
1111. To Nephew CARL. Sept. 6, 1825	401
1112. Souvenir for Sir GEORGE SMART. Written, Sept. 6, 1825	403
1113. To the Nephew CARL. September 14 (?) 1825	403
1114. To DR. VON BRAUNHOFER (delayed). Vienna, April 18, 1825	405
1115. Canon and words to Herr M. SCHLESINGER. Vienna, September 26, 1825	405
1116. To the Nephew CARL. Baden, October 4 (1825)	406
1117. To the Nephew CARL. Baden, October 5 (?) (1825)	407
1118. To the Nephew CARL. October 5, 1825	407
1119. To the Nephew CARL. Baden, October 14 [1825]	408
1120. To CARL HOLZ. October 17, 1825	409
1121. To C. F. PETERS in Leipzig. Vienna, November 25, 1825	409
1122. To B. SCHOTT AND SONS in Mainz. Vienna, November 25, 1825	410
1123. Canon for Herr THEODOR MOLT. Vienna, December 16, 1825	412
1124. To CARL HOLZ. (1825 ?)	412
1125. To JENGER, Chancery Official. Vienna, 1825 (?)	413
1126. To the 'Cellist LINKE. (1825 ?)	413
1127. To ? 1825 (?)	414
1128. To the Bankers HENIKSTEIN AND Co. in Vienna. (1825).	414
1129. To the Copyist RAMPPEL. (1825 ?)	415
1130. To CARL HOLZ. (1825 ?)	415
1131. To CARL HOLZ. (1825)	416
1132. To the Nephew CARL. (Delayed.) Without date!	417
1133. To the Nephew CARL. January 4, 1826	417
1134. To B. SCHOTT AND SONS in Mainz. January 28, 1826	417
1135. To B. SCHOTT AND SONS in Mainz. Vienna, March 1825	419
1136. To CARL HOLZ. February 3, 1826	420
1137. To ABBÉ MAXIMILIAN STADLER in Vienna. Feb. 6, 1826	420
1138. To ? April 3, 1826	421
1139. To CARL HOLZ. April 26, 1826	421
1140. To Prof. DR. BRAUNHOFER. (April ? 1826)	422
1141. To Baron CARL AUGUST KLEIN, Composer. May 10, 1826	423
1142. To B. SCHOTT AND SONS in Mainz. Vienna, May 20, 1826	424
1143. To the Music Publisher PROBST in Leipzig. Vienna, June 3, 1826	425
1144. To STEPHEN v. BREUNING. (Summer 1826 ?)	425
1145. To the Nephew CARL. (Summer 1826)	426
1146. To the Nephew CARL. (Summer 1826)	426
1147. To the Nephew CARL. (Summer 1826)	427
1148. To the Nephew CARL. (Summer 1826)	427
1149. To the Nephew CARL. (Summer 1826)	427
1150. To the Nephew CARL. (Summer 1826)	428

NO.	PAGE
1151. To CARL HOLZ. (Summer 1826) . . . . .	428
1152. To CARL HOLZ (?) (Summer 1826) . . . . .	429
1153. To CARL HOLZ. (Summer 1826) . . . . .	429
1154. To CARL HOLZ. (Summer 1826) . . . . .	430
1155. Three-part Canon on ABBÉ STADLER. [Summer 1826 ?]	430
1156. To B. SCHOTT AND SONS in Mainz. Vienna, July 12, 1826	430
1157. To B. SCHOTT AND SONS in Mainz. Vienna, July 26, 1826	431
1158. To B. SCHOTT AND SONS in Mainz. Vienna, July 29, 1826	432
1159. To Prof. EHLERS in Mannheim. Aug. 1, 1826	432
1160. To Dr. A. SMETTANA. (August 1826) . . . . .	434
1161. To HEIT VON HOLZ. (Summer 1826) . . . . .	434
1162. To HEIT VON HOLZ. (Summer 1826) . . . . .	434
1163. To CARL HOLZ. (Summer 1826) . . . . .	435
1164. To CARL HOLZ. (Midsummer 1826) . . . . .	435
1165. To CARL HOLZ. (August 1826) . . . . .	435
1166. To ST. V. BREUNING (?) Midsummer 1826 . . . . .	436
1167. To CARL HOLZ. (Midsummer 1826) . . . . .	436
1168. To CARL HOLZ. (Midsummer 1826) . . . . .	437
1169. To CARL HOLZ. (Summer 1826) . . . . .	438
1170. To CARL HOLZ. Vienna, August 30, 1826 . . . . .	438
1171. To the Magistrate's Councillor CZAPKA. (August 1826)	439
1172. To the Magistrate's Councillor v. ZZAPKA (CZAPKA). (August 1826)	439
1173. To CARL HOLZ. (Midsummer 1826) . . . . .	440
1174. To CARL HOLZ. (Midsummer 1826) . . . . .	440
1175. To CARL HOLZ. (Midsummer 1826) . . . . .	441
1176. To CARL HOLZ. (Midsummer 1826) . . . . .	441
1177. To CARL HOLZ. (Summer 1826) . . . . .	441
1178. Note for HEIT HOLZ. (1826) . . . . .	441
1179. To CARL HOLZ. (Midsummer 1826) . . . . .	442
1180. To CARL HOLZ. Motto. 1826 . . . . .	442
1181. To CARL HOLZ. (Midsummer 1826) . . . . .	442
1182. To CARL HOLZ. Sept. 9, 1826 . . . . .	443
1183. To TOBIAS V. HASLINGER. (September 1826)	444
1184. To TOBIAS V. HASLINGER. September 20, 1826	444
1185. To TOBIAS V. HASLINGER. (Sept. 27, 1826)	445
1186. To B. SCHOTT AND SONS in Mainz. Vienna, Sept. 29, 1826	445
1187. To HOLZ ? [Fragment.] (1826) . . . . .	446
1188. To CARL HOLZ. (October [?] 1826) . . . . .	447
1189. To King FRIEDRICH WILHELM III. of Prussia. (October 1826)	447
1189A. To ? 1826 . . . . .	448
1190. To Dr. FRANZ WEGELER. Vienna, October 7, 1826	449
1191. To TOBIAS HASLINGER. (October 1826) . . . . .	452
1192. To TOBIAS HASLINGER, Gneixendorf. October 13, 1826 . . . . .	454
1193. To B. SCHOTT AND SONS, Mainz. Gneixendorf, October 13, 1826 . . . . .	454
1194. To TENDLER AND MANSTEIN, Vienna. Gneixendorf, Oct. 30, 1826 . . . . .	455
1195. To B. SCHOTT AND SONS in Mainz. Vienna, October 9, 1826 . . . . .	456
1196. To CARL HOLZ. (December 1826) . . . . .	457
1197. To B. SCHOTT AND SONS in Mainz. (December 1826) . . . . .	458
1198. To B. SCHOTT AND SONS in Mainz. (December 1826) . . . . .	459
1199. To Dr. J. B. BACH. Vienna, Wednesday, Jan. 3, 1827	461
1200. To MAX STUMPF in London. Vienna, Feb. 8, 1827 . . . . .	461
1201. To Dr. F. G. WEGELER in Bonn. Vienna, February 17, 1827 . . . . .	462
1202. To Sir G. SMART in London. February 22, 1827 . . . . .	463
1203. To F. MOSCHELES in London. Vienna, February 22, 1827 . . . . .	464
1204. To B. SCHOTT AND SONS in Mainz. Vienna, February 22, 1827 . . . . .	464
1205. To HEIT V. HOLZ. Vienna, February 25, 1827 . . . . .	465
1206. To ANTON SCHINDLER. (End of February, 1827) . . . . .	466
1207. To B. SCHOTT AND SONS in Mainz. March 1, 1827 . . . . .	466

# CONTENTS

xvii

NO.	PAGE
1208. To Baron PASQUALATI. (March 6, 1827) . . . . .	467
1209. To Baron PASQUALATI. (March 1827) . . . . .	467
1210. To Sir G. SMART in London. (March 6, 1827) . . . . .	468
1211. To Baron PASQUALATI. (March 1827) . . . . .	468
1212. To B. SCHOTT AND SONS in Mainz. Vienna, March 10, 1827 . . . . .	469
1213. To Baron PASQUALATI. Vienna, March 14, 1827 . . . . .	469
1214. To Baron PASQUALATI. (March 1827) . . . . .	470
1215. To I. MOSCHELES in London. Vienna, March 14, 1827 . . . . .	470
1216. To Baron PASQUALATI. March 16, 1827 . . . . .	471
1217. To A. SCHINDLER. March 17, 1827 . . . . .	471
1218. To I. MOSCHELES in London. Vienna, March 18, 1827 . . . . .	472
1219. CODICIL. TESTAMENTARY DISPOSITION, March 23, 1827 . . . . .	473
1220. To B. SCHOTT AND SONS, Mainz, April 12, 1827 . . . . .	473

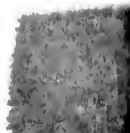


## LIST OF ILLUSTRATIONS

	<i>Facing page</i>
PHOTOGRAVURE. FROM AN ENGRAVING BY HOEFEL, AFTER THE DRAWING BY LOUIS LETRONNE, 1814 . . . . .	Frontispiece
<i>(From the "Musical Times")</i>	
BEETHOVEN'S NEPHEW CARL . . . . .	10
<i>(From "Die Musik," Berlin)</i>	
PHOTOGRAVURE. PORTRAIT BY A. V. KLOEBER, 1817 . . . . .	58
FACSIMILE OF LETTER TO FRAU STREICHER, 1816 or 1817 . . . . .	92
<i>(From autograph in the possession of Miss E. A. Willmott)</i>	
FACSIMILE OF LETTER TO THOMAS BROADWOOD, 1818 . . . . .	102
<i>(Reduced from the "Musical Times")</i>	
BEETHOVEN'S PIANO BY BROADWOOD . . . . .	106
<i>(From "Die Musik," Berlin)</i>	
REDUCED FACSIMILE OF AUTOGRAPH IN THE ROYAL COLLEGE OF MUSIC . . . . .	124
<i>(See translation, page 477)</i>	
PHOTOGRAVURE. PORTRAIT BY JOSEF STIELER . . . . .	154
<i>(From autograph in British Museum)</i>	
PHOTOGRAVURE PORTRAIT BY ROBERT KRAUSE AFTER THE ORIGINAL OF WALDMUELLER, AND THE CAST OF HIS FACE . . . . .	222
"FALSTAFFERT" CANON . . . . .	248
REDUCED FACSIMILE OF LETTER TO CARL HOLZ (1826) . . . . .	428
<i>(From autograph in Royal College of Music)</i>	
REDUCED FACSIMILE OF MUSIC. BEGINNING OF VARIATION V, SONATA IN A FLAT, OP. 26 . . . . .	448
<i>(From the "Musical Times")</i>	
BREUNING HOUSE, BONN . . . . .	450
<i>(From the "Musical Times")</i>	
HOUSE IN WHICH BEETHOVEN DIED (SCHWARZSPANIERHAUS, NOW DE- MOLISHED) . . . . .	472
<i>(From a drawing by Herbert Railton)</i>	



1957  
(3)  
1957  
(2)





# BEETHOVEN'S LETTERS

DLI

To STEINER & CO.

[December 1, 1816]

It was arranged that in all the complete *copies* of the quartet, &c., the faults were to be *corrected*; notwithstanding this, the Adjutant is shameless enough to sell the same uncorrected. Even to-day I shall know how to resent and to punish this. I see that the lists are treated with simple derision; but again here I shall know what my *honour* demands, and certainly not give way. For the moment send me the song "A Schüsserl und a Reindl"; I want it. Take note that unless between to-day and to-morrow I am convinced of the warmer zeal of the Adjutant, he is threatened with a second disgraceful dismissal, although we should have liked, in accordance with our magnanimity, rather to have promoted him.

The song "an Schusserl und a Riendl" will be found in the catalogue separately, or with variations.

G—s.

[According to Jahn's copy; first printed by Thayer (iii. 496). The Quartet was the one in F minor (Op. 95). With regard to the song, we can only say that it was not by Beethoven.]

DLII

To THE SAME

[1816]

The whole business with this Symphony is very annoying to me, for now, neither the *score* nor the printed parts are free from faults; in these already printed *copies* the faults must be corrected with Indian ink, for which purpose Schlemmer must be employed. Then a list of all faults without exception must be printed and sent off; the roughest copyist might have written out the score just as it is now printed; such

a faulty, incomplete work. I have never yet seen **the like of** in anything of mine which has appeared in print. **This is the** result of *not* being willing to correct, of not having sent it to me sooner to look over, or even given me notice of it. The same copies which I am now sending have to be returned to me as soon as possible, together with the one already corrected, so that I may see what you have done correctly or incorrectly. Obstinacy punishes itself and innocent people have to suffer from it. I do not wish to know anything more about this mangled, wheel-broken *Symphony*. Faugh!

So *you* have really made it a matter of principle to treat the public without esteem, also, without any conscience, to detract from the *author's* reputation!

As I was ill, and am still so, and the longing of the public to have this work, &c., these are excuses which you might allege when you announce the list of the faults.

Heaven watch over you—the devil take you.

[According to Jahn's copy ; first printed by Thayer (iii. 497).]

DLIII

TO THE SAME

[1816]

I beg you above all to see that the list of faults is made out, not only of the single parts, but also of the *score*. I will then compare it with the single parts and the *score* ; this must then be sent out as speedily as possible to all parts of the world. It is a pity that it must be so, but it cannot be otherwise ; for the rest similar things have often happened in the literary world.

Only no more sulking and stubbornness, else things will go from bad to worse.

I wanted a draft on my capital of 100,000 kr. changed only for a few days, but not from *distrust*!!! On Saturday I shall probably want again to change 100 fl. convention money. Thus misfortune follows misfortune, may the Lord not forsake me.

Your,  
B.

[According to Jahn's copy ; first printed by Thayer (iii. 498). The capital of 100,000 kr. is intended sarcastically as a self-mockery of the poor composer.]

DLIV To TOBIAS HASLINGER

[1816]

DEAR ADJUTANT,

I have seen nothing of the ruddy non-commissioned officer, probably he did not wait any longer at cashier Dam's, although he had to bring me back a note from him. I beg you therefore to send him once again to the cashier, for I have to receive money from there. The ruddy one has also to come straight to me from Herr Dam's. I am very sorry to have to be so troublesome to the G—l l—tnant, but I cannot employ my people for a thing of that kind. I therefore beg you to send the ruddy one to Cashier Dam and from there to me. I also beg you not to show the letter to Hebenstreit concerning the germanising of *Pianoforte*, but to send it back to me; as I am neither a learned nor unlearned man, I am already in the habit of consulting him.

Farewell.

H—r H—

2<sup>ten</sup> “ — ”—Klchenmpr.  $\circ$   $\circ$   $\overset{\cdot}{\underset{|}{\cdot}}$   $\overset{\cdot}{\underset{|}{\cdot}}$   $\overset{\cdot}{\underset{|}{\cdot}}$   $\overset{\cdot}{\underset{|}{\cdot}}$ !

To Herr Adjutant.

[According to the *Neue Berliner Musikzeitung* for 1858, No. 2. The ruddy one must have been a messenger or an *employé* of the Steiner firm. Beethoven wished the term “pianoforte” in the Sonata (Op. 101) to be replaced by “Hammerklavier.” The abbreviations “H—r H.” &c., stand for “Herr Haslinger, second little ragamuffin.” . . . Who Hebenstreit was cannot be determined, although the name is known in musical history; he may have been related to the inventor of the Pantaleon.]

DLV To STEINER &amp; CO.

[1816]

By chance I have hit upon the following dedication for the new Sonata:—

*Sonata for the Pianoforte*

or . . . . Hammerclavier

composed and

dedicated to

Baroness Dorothea Ertmann, *née* Graumann

by

Ludwig van Beethoven.

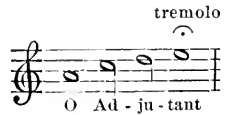
If the title is already made, I have the two following proposals: either I pay for *the one title, that is at my cost,*

or it is to be kept *for another new Sonata of mine*, for which the mines of the G—l l—t, especially *pleno titulo* G—l l—t and first State Councillor, have only to be opened so as to bring it to the light of day.

*The title must first be shown to an expert linguist.* *Hammerclavier* is certainly German, moreover the invention also is German; honour to whom honour is due. How comes it that I have had no news of the punishments which no doubt were carried out? As always your best

Amicus  
ad amicum  
de amico

I beg you to observe the strictest silence with regard to the dedication, as I wish it to come as a great surprise.



[According to Seyfried. Beethoven kept the German title "Hammerclavier" only for Op. 101 and Op. 106; after that he went back to the term in general use, pianoforte or Klavier.]

DLVI

TO THE SAME

[1816]

Could you procure me for a few days the poets Klopstock—Gleim—but in the good, newest original editions?!!! in that case you would, I mean to say you will, I wish to say, that you ought kindly to lend me them for a few days.

L. v. B.

N.B. Little Tobias, pluck your own feathers out.

[According to Jahn's copy; printed by Thayer (iii. 499).]

DLVII

TO THE SAME

[1816]

With regard to the title a philologist must be consulted: whether *Hammer* or *Hämmer-Clavier*, or even *Hammer-Flügel* is to be printed? The answer must be put before me.

L. v. B.

[According to Jahn's copy; printed by Thayer (iii. 455).]

DLVIII

TO THE SAME

[1816]

THE ADJUTANT'S INNOCENCE AND NOTHING MORE.

We beg you kindly to send us two copies of the score of the *Symphony* in A. In addition, we should like to know when we could have a *copy* of the Sonata for Baroness Ertmann? for she will perhaps go away from here at latest the day after to-morrow.

No. 3, the enclosed *note*, is from a musical friend in Silesia. He is not exactly rich, since I have even had copies made of my *scores* for him. He wishes to have these works of Mozart for his own library, but my servant, luckily for himself, is one of the biggest donkeys in the Imperial State (and that is saying a great deal), so I cannot use him for that purpose. So be kind enough and send to Traeg (the G—s cannot condescend to have anything to do with a paltry shop-keeper) and *get written down how much everything costs*, and send me this together with my two scores in A, also the answer to my question concerning Ertmann, and as soon as possible this very day (*presto prestissimo*) and, mark well, *finally, in Storm March* time. For the rest, the best behaviour is recommended so that there may be no further hindrance to my health.

L. V. BTVN. M.P.

[According to the original manuscript in the Royal Library, Berlin; first printed by Seyfried.]

DLIX

TO THE SAME

[End of 1816]

I beg you to send me this very day a copy of the score of the *Symphony* in A, but *nicely got up*, as I must as usual send two copies to Count Fries, and let me have them, if possible, not later than 3 o'clock. B.

[According to Jahn's copy; printed by Thayer (iii. 499). The Sonata in A was dedicated to Count Moritz von Fries.]

DLX

TO THE SAME

[1816 end?]

The painful matter is thus ended, and indeed to our mutual satisfaction, and this can only serve as pleasant knowledge

to our dear faithful G—l l—t. Concerning the title of the new sonata, all that requires to be done is to transfer the title given to the Symphony in A in the *Wiener Mus. Zeitung*. The Sonata in A, my good G—l l—t, which is difficult to perform, will startle folk and make them reflect that the term "difficult" is a relative one; what is difficult for one person is easy for another. Consequently nothing should be said, although the G—l l—t must know that with this *everything is said; for what is difficult, is also beautiful, good, great, &c.*; besides, every one perceives that this is the *strongest* praise which can be given; for *what is difficult makes one sweat*. As in talk the Adjutant has again shown himself treacherous and rebellious, his *right ear* ought to be roughly taken hold of and well pulled; further execution we reserve to ourselves, so that it may be fully carried out in our presence, and in that of our worthy G—l l—t. We hope our dear G—l l—t will have everything that is of use to him, especially a better Adjutant.

[From a copy among the Beethoven documents in the Berlin Library.]

DLXI To GIANNATASIO DEL RIO

[1816, February?]

I tell you with great pleasure that at last I shall bring to you the dear pledge entrusted to me. For the rest, I once again beg you not to allow the mother in any way to influence him. How or when she may see him, all this I will arrange with you in detail in the morning. You ought even to have to some extent your eyes on your servants, for, in another matter, *mine* was bribed *by her!* All details by word of mouth, although silence on this subject would be most to my liking—for the sake, however, of your future citizen of the world these communications, to me so sad, are necessary.

With high esteem,  
Your most humble servant and  
friend, BEETHOVEN.

[According to the *Grenzboten* (1857, vol. ii. p. 51). The letter probably belongs to February 1816, in which year the nephew Carl was sent to Giannatasio's private school.]

DLXII

TO THE SAME

[probably 1816]

The high and nobly born Frau A. G. is politely requested to let me know as soon as possible, so that I may not have to carry in my head so many pairs of trowsers, stockings, shoes, drawers, &c., to inform the undersigned how many ells of kerzeymere my well-behaved nephew will require for a pair of black trowsers, and for the sake of the Castalian spring, I beg for an answer, so that I may get the subject off my mind. As to Frau Abbess, votes will be taken this evening in the matter concerning Carl, as whether it is to remain as it is.

[According to the *Grenzboten*. "Frau Abbess" was the name given by Beethoven to Fanny Giannatasio, daughter of the principal, with whom he was secretly in love.]

DLXIII

TO THE SAME

[1816]

I heard, my worthy friend, that you had something to hand over to me. Unfortunately it was too late yesterday evening, otherwise I would have come to you. I therefore beg you to send it me, since it is probably only a letter for me from the *K. d. N.* Although you have twice allowed me to fetch Carl, I would ask you to let me call for him in the morning about eleven o'clock, as I want to take him to hear some interesting music; I also purpose letting him play to me in the morning, which he has not done for a long time. For the rest I beg you to give him more work than usual to-day, so that he may make up, so to speak, for the holiday.

I heartily embrace you, and am yours,  
LUDWIG VAN BEETHOVEN.

[According to the *Grenzboten*. "K. d. G." stands for "Königin der Nacht" (Queen of Night), Beethoven's name for his sister-in-law, Johanna.]

DLXIV

TO THE SAME

[1816]

I send you, dear Sir, my Carl's cloak, also a school book, and I beg you to send me the list of the clothes and effects he brought with him, so that I may make a copy for myself;

for as his guardian, I have to in every way look after his interests. To-morrow about half-past twelve I shall fetch Carl to go to a little concert, and after he has had something to eat with me, I will bring him back to you. With regard to the mother, I entreat you, *under the pretext that he is busy*, not to let her see him. No man knows and can judge better than I; all the plans that I have thought out for the child's welfare would in a measure be disturbed thereby. I will myself arrange with you how the mother in future can see Carl; I hope that in no case what happened yesterday will occur again. All responsibility in the matter I take on myself, and so far as I myself am concerned, the law court has given me full power to set aside, regardless of consequences, everything which is hurtful to the welfare of the child.

Had it been possible to look upon the mother as legally entitled, she certainly would not have been excluded from the guardianship. Whatever she may say, nothing has been made use of in an underhand way against her; in full council, all were unanimous. I only wish I had no further doubts; the load, as it is, is heavy to bear. From my interview yesterday with Adlersburg, it may last ever so long before one decides as to what belongs to the child. Am I again to be oppressed by the cares and by the doubts, which *through your Institute, I thought, had been finally dispersed?* Farewell

With esteem,

Yours very truly,

L. v. BEETHOVEN.

[According to the *Grenzboten*, 1857.]

DLXV

TO THE SAME

[*probably* 1816]

I beg you, worthy G., to let Carl come at once with the bearer of this note, otherwise I could not see him for the whole of the day, and this for him would not be profitable; my influence over him is likewise necessary. Please also, in connection with this, send by him a few lines as to his behaviour, so that in talking to him I may best know where there is need of improvement. I go away to-day into the country, and shall probably only return late in the evening. As I do not like in the least to disturb your arrangements, I would ask you to let Carl bring with him what night things



he requires, so that if it gets too late to bring him back to you to-day, he would stop with me to-night, and I would bring him to you the first thing in the morning. In haste, as always,

Yours,

L. V. BEETHOVEN.

[According to the *Grenzboten*, 1857.]

DLXVI

TO THE SAME

[1816]

I have to apologise to you, my worthy friend, for Carl's late return to your house. We had to wait for some one, and he came very late, so that we likewise were detained; but such interference with your arrangements shall not occur again. With regard to Carl's mother I have now decided to comply entirely with your wish that she shall no longer come to your house. For our dear Carl it is far more expedient, also safer; for experience convinces me, that every visit of the mother's only leaves behind a bitter echo in Carl's mind, and for him this is only loss, but not gain. I will arrange for her to see him at my house, and the result of this will be that intercourse with her will be broken off all the sooner. As we are quite at one in our views concerning Carl's mother, in details about education we only need ourselves. Hearty greetings from your friend.

[According to the *Grenzboten*, 1857.]

DLXVII

TO THE SAME

[probably 1816]

Frau A. G. is politely requested to have several good pairs of linen drawers made for Carl. I trust you will do your best for my Carl, and rely entirely on your motherly care.

L. V. BEETHOVEN.

[According to the *Grenzboten*, 1857.]

DLXVIII

TO THE SAME

[1816, September ?]

If you have nothing to say against it, I beg you at once to send Carl to me. Being in a hurry, I forgot to say that all

love and kindnesses shown by Frau A. G. to my Carl during his illness, has been entered in my great book of debts, and further, I will soon show that I shall ever have them in mind. Perhaps I may see you to-day with Carl. In haste,

Your truly,

L. v. BEETHOVEN.

[In an unknown hand :]

Which is the more useful, painting or music ?

[BEETHOVEN.] Both in painting and music a pair of snuffers is needed. Both exert a good influence; the latter, however, can also be of great use to ladies. Yes, of great use to them, in that with the receipts from concerts one can buy one's self a pair of snuffers.

[According to the *Grenzboten*, 1857. The question asked by a stranger has awakened vain curiosity. The answer seems to point to the uselessness of such questions. The reference to "concert receipts" surely points to the unimportant result of a concert at Vienna.]

DLXIX

TO THE SAME

[probably 1816]

Glad as I should be to spare you what for me would be an unnecessary and unprofitable trouble, nevertheless this is impossible. Yesterday I had to look for several papers, I came across this packet concerning Carl which was sent to me. I do not understand it clearly, and you would be doing me a great kindness by getting some one in your house to make out a complete list of your disbursements for Carl, I must however be able to send for it to-morrow. I hope you did not misunderstand me, for when the conversation yesterday turned on generosity, you cannot possibly have been meant; it only referred to the Queen of Night, who never ceases to direct the full force of her vindictive disposition against me, and for that reason only I must have a statement, rather for others than for her (for I shall never again have to account to her for my actions). Stamped paper is not required, also the amount need only be stated generally, without specification for each quarter, as I think that most of the accounts have been found, so it will only be necessary to add them to your list. [End illegible.]

With esteem,

L. v. BEETHOVEN.

[According to the *Grenzboten* of 1857 (ii. 54).]



Carl Van Beethoven,  
Beethoven's Nephew  
(1806-1858.)

*(From "Die Musik," Berlin.)*



DLXX

TO THE SAME

[November 14, 1816]

WORTHY FRIEND,

Will you please let Carl out to-morrow; it is the anniversary of his father's death, and we wish to visit his grave. I may come about 12 or 1 to fetch him. I should like to know the result of my treatment of Carl since your recent complaints. Meanwhile I have been deeply touched by his feeling for honour. Already at your house I referred to his lack of diligence. As we walked along in very serious mood, he pressed my hand with terrible earnestness, but I gave no response. At table he scarcely ate anything, and said he was very unhappy, but as yet I could not get him to tell me the reason why. Finally, while out for a walk, he declared *that he was so unhappy because he had not been able to show the same diligence as formerly.* I now did all I could to soothe him, and spoke in a more friendly way than at first.

In this he certainly shows tenderness of feeling, a trait which leads me to hope good things for the future. If I do not come myself to your house to-morrow, I beg you to send a few lines as to the result of my talk with Carl. Once again must I beg you to give me the account due for the last quarter; I thought you probably had misunderstood my letter, and perhaps even something more. Look after my dear orphan, and with kind regards to you all, I am, as always,

Your friend,  
BEETHOVEN.

[According to the *Grenzboten* of 1857.]

DLXXI

TO THE SAME

[probably 1816]

Please excuse, honoured friend. This money has been lying ready for you for at least twelve days or more. I have been very busy, and as yet am merely vegetating; the word convalescent has not yet been pronounced. With high esteem, and in haste,

Yours, as always,  
L. v. BEETHO.

[According to the *Grenzboten* of 1857.]

DLXXII

To ?

[1816 ?]

DEAR SIR,

I am most anxious not to appear in any *false light*, hence the present long letter. As regards the future education, I am extremely glad to feel that, to the best of my powers, I have looked after what is *now being done*, so that the *future is already included in it*. But if the welfare of my nephew necessitates a *change*, I shall be the first not only to propose it, but to *carry it out*. I have no interested motive in being guardian, but through my nephew I will raise a new monument to my name. I do not need my nephew but he needs me. Gossiping, slandering are beneath the dignity of a rising man, and what can one think of such things when they are even about washing bills!!! I might feel very sensitive, but a right-minded man must be able to *endure injustice* without in the least departing from what is *just*. In this sense I will stand every test, and no one shall make me waver. Any one attempting to take away my nephew from me would incur a heavy responsibility; such a course would bring about dangers for my nephew, both moral and even *political*. *I earnestly commend to you his welfare—my actions must be my title to commendation for his*, not for my sake.

With high esteem,

Yours very truly,

BEETHOVEN.

I am very busy and in addition rather poorly, hence my letter ought to be received with indulgence.

[According to Nohl. Dr. Ambros who first published it in Bohemia in 1865, was at that time possessor of the autograph. He thought that it was addressed to the Vienna magistrate, Tschischka; anyhow, it concerns the lawsuits respecting the guardianship of the nephew.]

DLXXIII To FRAU NANETTE STREICHER

[1816 ?]

I thank you for your interest in me. Matters are already better—meanwhile I have endured much to-day from N., but have thrown half a dozen books at her head as a New Year's gift. We are weeding out the leaves (by sending B. away), or the branches, but we must get right down to the

*roots*, so that nothing is left but the soil. I think I saw Frl. Sophie, and when I came home in the evening, the pain was so bad that I could do nothing but lie down on the sofa. I hope to see you soon either here or at your house.

In haste,

Your friend,

BEETHOVEN.

[According to Jahn's copy ; first printed as a fragment by Nohl, afterwards in full by the editor in his "Neue Beethovenbriefe." The N. and B. are Nany and the housemaid Baberl. Frl. Sophie was probably one of Streicher's two daughters.]

DLXXIV

TO THE SAME

[1816 ?]

I am glad that you will still look further into the house-keeping matters ; without that any other plan would be in vain. In the enclosed kitchen-book lies a letter which I wrote to you before you went to K——n. As far as behaviour is concerned, Nannie has improved, but I really do not think she has any real wish to be better ; it may be possible with the other girl to work to more advantage. But you must look after the housekeeping. You can easily see from the kitchen-book whether I alone, or with several friends have had meals at home, or whether I have had none. I do not consider N. quite honest, to say nothing of her being a horrid animal. Such people cannot be governed by *love*, but *only by fear* ; I see that now quite clearly. It is, of course, understood that the servant-girl can come early on Saturday, I only beg you kindly to tell me whether Baberl on Friday has to leave early or after dinner. The kitchen-book alone cannot clearly indicate everything. You must often *unexpectedly* appear at dinner-time like a saving angel, so as to take stock of what we have. I never dine at home now, unless I have a guest, for I do not care to pay for myself alone as much as would feed three or four persons. I shall *soon* have my dear son Carl with me, so we shall have to be all the more economical. I can scarcely resist coming to you—you forgive me ; already I am very sensitive, and not accustomed to such things, and much less to be exposed to. . . . As soon as you can, only come and see me, and let me know beforehand. I have much to talk about with you. Send me the little book back towards

evening ; until the other person has come we shall be stricter, and by the help of your friendly kindness it would be still possible to get along. N., in addition to her 12 kreutzer bread money, has a roll in the morning, and if that is also the case with the kitchen-maid, the rolls will cost per year eighteen florins.

Farewell and enjoy the best of healths. N. has quite changed since I threw half a dozen books at her head. Probably something of it has settled in her brain or bad heart ; at any rate, we have a buxom deceiver.

In haste,

Your,

L. V. BEETHOVEN.

[According to O. Jahn's copy. This original, vigorous letter may be regarded as hitherto unprinted, considering the numerous gaps in Nohl. The whole misery of the composer with his domestic fiends in the years when Frau Streicher appeared as a saving angel might be termed "Struggle with the female servants." To Nany and Baberl were soon to be associated the terrible "Pepi." This letter, like the former, may well be ascribed to the year 1817. The hurled books produced a wholesome effect.]

DLXXV

TO THE SAME

[1816 ?]

So far as B. is concerned, she goes off early on Monday, so *the other can also come in either in the afternoon about 2 o'clock or 3 o'clock*, whichever you think best. N. asked me to-day, whether B. *was going to stop*. I said *no*, she could at latest remain till the first thing on Monday. For the rest I have good ground for thinking that N. and the other one continue their spying in your house. The evening before last, N. began to jeer at me for ringing the bell, after the manner of *all low people*, so she already knew that I had written *to you* about it. Yesterday the infernal tricks recommenced. I made short work of it, and threw at her my heavy chair which stands by the bed ; for that I was at peace the whole day. So often however as they have to take a letter, or otherwise notice anything between us, they at once take vengeance on me. As for N.'s *honesty*, I can't say much for it ; she likes to pick at dainties, and this may be the cause of it. As soon as the other maid arrives, I will, the first time you pay me a visit, call her in, and *in your presence* express my doubts about the kitchen-book. Monthly accounts



will not begin at my house until every day a certain number of persons take their meals here; also the getting in of provisions made this impossible; but that I alone should want almost as much as if 2 persons were taking their meals, that was all very well, but—. At the midday meal we shall probably always be three in number, and also the 2 servants, as my nephew's tutor will always take his midday meal with us. I must thank Heaven in that I always find people who, especially now, take interest in me. For instance, I have found *one of the most distinguished* professors at the University here who attends most carefully to everything *connected with Carl's education*, and helps me with advice. If you should happen, when at Czerny's house, to meet those Giannatasios, *don't know anything that's being done about my Carl. Tell people it's not my habit to chatter about my plans; for every plan that is the matter of common talk, is no longer one's own. They might want to have a say in the matter, and I want these everyday sort of people as little for myself as for Carl.* I believe that you willingly forgive N., I certainly think so, but I can't but look on her as an *immoral* person. We shall see how matters go on, but usually when anything has happened between masters and servants, it is no longer any good. I beg you so to instruct the kitchen-maid about to enter my service, that she *must take sides* with you and me against N.; for that purpose I will often write something which the other need not know about. Besides, she may not be so greedy as N. and B.; in short, the kitchen-maid must always be in *opposition* to N., and so the extraordinary cheek, wickedness, and low-mindedness of N., who indeed is now somewhat subdued, will decrease. I assure you that what I have experienced with N. exceeds the behaviour of many servants I have had. I have strictly forbidden N. to have strange visitors, and especially from the first floor. And now farewell. As to servants, there is but one opinion everywhere, about their immorality, which must partly be ascribed to the general bad state of affairs here, and so you need never suffer or expect injury on my part about this. I shall always thankfully acknowledge what your friendship has brought me. I am only sorry that I should have been the innocent cause of unpleasantness in your house. I bless you in place of the Klosterneuburg clergy.

In haste,  
Your friend,  
BEETHOVEN.

N. just now asked me if I was going to have some one in place of B. ; I answered yes.

[According to Jahn's copy. The Klosterneuburg clergy are named, because Frau Streicher lived in Klosterneuburg near Vienna, on the right bank of the Danube.]

DLXXVI To FRAU ANTONIE VON BRENTANO

*Vienna, the 6th February, 1816.*

HONOURED FRIEND !

I seize the opportunity through Mr. Neate, as distinguished an English artist as he is an amiable man, to recall myself to your remembrance, also to your good husband Franz. At the same time I send an engraving on which is imprinted my countenance, many also see in it clearly my soul, let that be as it may. Meanwhile I have fought in order to snatch a poor unhappy child from an unworthy mother—and I have succeeded—*te deum laudamus*—but it causes me many sweet anxieties. I wish to you and Franz all earthly happiness with your souls united, in thought I kiss and embrace all your dear children, and wish that you may know this; but I commend myself to you, and only add, that I shall never forget and always willingly recall, the hours which I have spent in company with you both.

(I know that you will receive Mr. Neate kindly as one of my friends.)

With sincere respect,  
Your admirer and friend,  
LUDWIG VAN BEETHOVEN.

*Vienna, the 6th February, 1816.*

[Address in Beethoven's handwriting:]

For Frau von Brentano and Herr Franz v. Brentano, Frankfort.

[On the side of the address is written:]

(Ask at once at the post for the house of Mr. Franz v. Brentano.)

“ Demandès à la poste la maison de Mr. François Brentano.”

[According to the original manuscript in the possession of the Frankfort Town Library; unprinted. To this and to other letters of Beethoven to the Brentano family, my attention was called by Dr. L. Hirschberg, the Berlin historian, who took a special interest in this edition of the letters. The owner of the Brentano letters,

Councillor Dr. von Brentano di Tremezzo and his wife live at Offenbach. The letter in question was presented by them to the above-named library, and to them, also to the Custos, Dr. Schaller, I am greatly indebted for the facilities given me to study and copy it. This letter is mentioned by Nohl in the third volume of his Beethoven Biography. The engraved portrait was most probably the Letronne-Höfel of 1814-15. The victory of Beethoven over his sister-in-law, Johanna, was no lasting one, for the lawsuit concerning the guardianship recommenced, and only came to an end, and to Beethoven's satisfaction, in 1818.]

## DLXXVII To FRAU NANETTE STREICHER

[1816 ?]

The conscious criminal has got her sentence to-day—she behaved almost like Cæsar under Brutus's dagger, only with the difference, that in the first case there was truth at bottom, but with her, hopeless perfidy. The kitchen-maid appears more capable than the former *bad beauty-faced one*, she keeps quite out of sight, a sign that she does not expect a good character, which, however, I had thought of giving her. Now I want a new housekeeper. I beg you, however, to think over what is best, good cooking so that one can have good digestion, she must likewise be able to patch (not in State matters) shirts, &c. She must be useful, and have as much brains as are *necessary* for the wants of our persons, and at the same time be *sufficiently* careful of our purse. The new kitchen-maid made an ugly face when asked to carry up wood, but I hope that she will remember that our Saviour dragged his cross to Golgotha. I shall probably see you to-morrow.

In haste,  
Your friend,  
BEETHOVEN.

To Frau von Streicher, *née* Stein.

[According to Jahn's copy ; first—but not completely—printed, by Nohl.]

## DLXXVIII To GIANNATASIO DEL RIO

[1816 ?]

. . . As regards the mother, she has expressly wished to seek Carl at my house. You have seen me several times

hesitate whether I should place confidence in her. You must attribute this to my feeling against inhumanity, all the more as it is not possible for her to do any harm to C. For the rest, you can easily imagine how to a man like myself, accustomed to live in freedom, all these anxious circumstances in which through Carl I am placed, often appear to me unbearable, and among them those concerning his mother; I am glad when I am not compelled to hear about them, and this is the cause why I generally avoid speaking about her to you. As regards C. I beg you to enjoin strictest obedience on him, and when he does not obey you or those whom he has to obey, to *punish* him. Treat him rather as you would your own child, and not as a pupil; for I have already remarked to you that during his father's lifetime he was forced to obedience by blows; that was very bad, but it cannot be changed all at once, and one must not forget this. For the rest, if you do not see me often, ascribe this to nothing else than my little inclination to go into society. That inclination is often stronger, also now and then less strong; this could be ascribed to a change in my feelings, but it is not so. Only the good apart from unpleasant circumstances is always present to me, and you must accuse this iron time if I do not show my thankfulness with regard to Carl in a more active manner; but God can change everything, and so also my circumstances may improve, in which case I certainly shall hasten to show you how much I am, as always, with high esteem your thankful friend,

L. v. BEETHOVEN.

I beg you to read this letter over to Carl.

[According to the *Grenzboten* of 1857.]

DLXXIX

TO THE SAME

[1816 ?]

Carl must go to-day at 4 o'clock to H. B., I beg you therefore to ask his professor to let him leave about 3.30; if this cannot be done, he will have to remain away from the class; in the latter case I would come and fetch him, but in the former, meet him at the upper passage at the University. So that there may be no confusion, I beg you for a clear answer which of the two it shall be. As you have the reputation of being partial, I go out [illegible]—with Carl. If you

do not see me, ascribe it to my grief, for I am now feeling very strongly this terrible occurrence. In haste your,  
BEETHOVEN.

[According to the *Grenzboten* of 1857. The occurrence referred to concerns the change in the lawsuit with regard to the guardianship. The suit was transferred from the lower Austrian Court to the magistrate. Then, on remonstrance from the sister-in-law, Beethoven's "van" was not recognised as a sign of nobility, and the suit had to be sent back to the Lower Court.]

DLXXX

TO THE SAME

[1816 ?]

The gossip of this bad woman has so worried me that I cannot answer everything to-day. To-morrow you will receive information on all matters, but do not let her in any case get at Carl, and insist on her only seeing him once a month; as it has been, so will it go on for the future, and in no other way. In haste, your,

L. VAN BEETHOVEN.

[According to the *Grenzboten* of 1857. The bad woman is naturally the "Queen of Night," Johanna van Beethoven.]

DLXXXI

To S. A. STEINER &amp; CO.

[1816 ?]

MOST HIGHLY BORN AND MOST WORTHY CHIEF.

We beg you to change 24 ducats in gold into bank-notes according to yesterday's exchange list, and to send them to us this evening or to-morrow morning, when we will at once hand out and hand in the 24 ducats. I shall be very glad if your worthy Adjutant would bring me them, for I particularly want to speak to him. He ought as a Christian to forget all malice; we recognise his merits and do not ignore that which he does not deserve. In short we wish to see him. This evening would suit us best. Most astonishing chief, we are,

Your most devoted,  
G—s.

[According to Seyfried in "L. v. Beethoven's Studien."]

## DLXXXII To THE ARCHDUKE RUDOLPH

[1816 ?]

YOUR IMPERIAL HIGHNESS !

I had again become worse, so that only during the day-time could I go out for a few walks. Nevertheless I am now better, and for at least three times in the week I can have the pleasure of again waiting on Y.I.H. For the rest, the anxiety of these terrible events, which surpass everything I have experienced, is so great, and, seeing that last year I became the father of a poor orphan, still greater, so that all this prevents my perfect restoration to health. All good and pleasant wishes to Y.I.H. and I beg you not to be ungracious towards me, neither to misunderstand me.

Your Imperial Highness's most  
obedient servant,

LUDWIG VAN BEETHOVEN.

[Address :]

To His Imperial Highness the Archduke Rudolph.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, in Vienna; first printed by von Koechel.]

## DLXXXIII To CARL CZERNY

[1816 ?]

Kindly remind the musical circle to write down what is necessary with regard to the exchange, and I will thank them by *letter* and by word of mouth. For that purpose I will try and send again to you early to-morrow.

Your friend,  
BEETHOVEN.

[Address :]

To Herr Czerni.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Nohl. Czerny was at that time pianoforte teacher to the nephew Carl. The musical circle must have been the musical company which met every Sunday at Czerny's house, and at which specially Beethoven's compositions were performed.]

DLXXXIV

TO THE SAME

[1816]

Dear best Cz, an unforeseen event prevents me from coming to fetch you, but to-day about 3 o'clock I will certainly come to you, and then we will at once go to the Institute.

Your true friend,

BEETHOVEN.

For Herr von Czerny, the celebrated virtuoso.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, in Vienna; first printed by Nohl.]

DLXXXV

TO THE SAME

[1816]

Dear Cz., if you come to-day I beg you to come to me about one o'clock, so that Carl may not get behindhand with his studies.

Your most devoted,

LUDWIG VAN BEETHOVEN.

For Herr von Czerny.

He went out yesterday for the first time, and must not therefore practise too much at a time.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Nohl. If one takes this as the first going out of Carl after his operation in September, then the date of this note can be more definitely fixed as September or October.]

DLXXXVI TO THE CHAMBERLAIN BARON VON  
SCHWEIGER

[1816 or the end of 1815 ?]

BEST, DEAREST, FIRST GYMNAST IN EUROPE !

The bearer of this is a poor devil (and there are many such !!!)

You can help him by speaking to the gracious master, and asking whether he would perhaps buy one of his very small, but neat, well-made pianos? Then I beg you to recommend him to one or other of the chamberlains or *adjutants* of the Archduke Carl, to see whether it were not possible to

get H.I.H. to buy one of these instruments for his wife? I also beg from the first gymnast an introduction to those chamberlains or *adjutants* for this poor devil.

Likewise your poor devil,  
L. V. BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Von Koechel. The Archduke Charles married the Princess Henrietta of Nassau on September 17, 1815, so this letter must anyhow be of later date. Who was the poor pianoforte maker who is recommended? v. Koechel was surely right when he remarked that it would be difficult to find out. Beethoven at times praises Baron G. von Schweiger in extravagant manner; he once positively declares him to be his "best friend." (See Letter CCCLII.)]

### DLXXXVII TO THE ARCHDUKE RUDOLPH

[1816 ?]

YOUR IMPERIAL HIGHNESS!

My best thanks to Y.I.H. for graciously condescending to inquire about my health—were not my state of health so uncertain, I would certainly long before now have waited upon Y.I.H.; but it has got worse, and I am now so doubtful lest something should happen to me at Y.I.H.'s. The consequences of such a severe cold last for a long time and the greatest care is necessary. Yesterday I felt very bad, to-day I am somewhat better, the physician assures me that with this weather I ought soon to get all right, and as to-day I feel so much better, I hope at any rate to wait on Y.I.H. next week. My state of health pains me all the more as I am not in a position to show my zeal in Y.I.H.'s service.

Your Imperial Highness's faithful and  
most obedient servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Von Koechel.]

### DLXXXVIII

TO THE SAME

[1816 ?]

YOUR IMPERIAL HIGHNESS!

I plead for indulgence, as I was unable to give notice to Y.I.H. of my not coming; the cause I will explain by word



of mouth. Since Saturday I got worse, and some days must pass by before I can again wait on Y.I.H., for I must be very careful about going out. I am doubly sorry, on my account, and also because I cannot show my zeal in your service.

Your Imperial Highness's most  
obedient servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel.]

DLXXXIX To S. A. STEINER & CO.

[1816 ?]

DEAR G. L. !

It seems to me that there are still some small mistakes in the Sonata, I beg you therefore to let me have my manuscript for a few hours to look over; you can have it back at once if that is agreeable to you—thanks for your copies.

Wholly your G—s,

L. V. BETHOVN.

[According to the *Neue Berliner Musikzeitung*, August 19, 1880, communicated by Dr. Th. Frimmel. The owner of the autograph from which this letter was copied does not wish to be named. The Sonata in question was probably the one in A major (Op. 101) which was published in the following year (1817) by Steiner.]

DXC To GIANNATASIO DEL RIO

[1816 ?]

This, my dear friend, is the substance of *yesterday's conversation* with H. v. Schmerling: Under no pretext whatever may Carl be fetched from the institution without permission. *The mother can never visit him there*—if she wishes to see him, she must apply to the guardian who will make arrangements for that purpose.

In this way will the document from the court be drawn up—for the present you may take this as a safe rule as to how the woman should be treated. To-day about 12 o'clock I, together with my friend Bernard, must trouble you by calling, for the document must at once be drawn up, and also what you wish must be inserted. S. likewise wants

your letter enclosed. Last night this *Queen of Night* was at the artists' ball till 3 o'clock, not only wanting in sense, but even decency. . . . Oh, terrible, and into these hands ought we, even for a moment, to entrust our costly treasure? No, certainly not. I cordially embrace you as my friend, and likewise as Carl's father.

Your  
LUDWIG VAN BEETHOVEN.


[According to Dr. Th. Frimmel (*Neue Beethoveniana*, 1888). The original was in the possession of Frau Prof. Anna Pessiak-Schmerling, Vienna, a grand-daughter of Giannatasio del Rio, Principal of the Institution. The here-named v. Schmerling, *i.e.*, Leopold von Schmerling, was the *fiancé* of Giannatasio's second daughter, *viz.*, Nanni Giannatasio, or a brother of his (*cf.* Nohl's "Erne stille Liebe zu Beethoven"). Bernard is the poet and editor, Carl Bernard.]

DXCI To FRAU VON ZMESKALL

[1816]

BEST LADY SENESCHAL!

The following note in the 1st violin part of the quartet,

1st all°  instead of the 4 notes marked

with a × there must be 3 triplets, namely, thus,



Lady Seneschal I am charmingeskall.

[According to Dr. Th. Frimmel (*Neue Beethoveniana*), "through the kindness of Dr. Edm. Schebeck of Prague, who made a careful copy of it from the original in the autograph collection of Herr Max Donebaner." How came Beethoven to send to the wife of his friend von Zmeskall, the correction of a fault in the F minor Quartet dedicated to the latter? No other instance is known of the composer having been in correspondence with v. Zmeskall's wife. (May not this letter be merely a joke intended for v. Zmeskall himself?—TR.)]

DXCII To VON ZMESKALL-DOMANOVECZ

[1816 ?]

I come myself to you, my dear Z., and if I have not done so hitherto, ascribe it to sickness, guardianship, and all kinds

of *miserable things*. I had intended to *refute*, and in a surprising manner, your last letter. To-morrow or the day after I will see you.

[According to the original manuscript in the Court Library, Vienna; given and explained in the editor's "Neue Beethoven-briefe." The here-mentioned guardianship relates either to the struggle with the mother of the nephew Carl, or to the finally won guardianship over him; in the latter case, the note would belong to the year 1819 or 1820.]

DXCIII

TO N. VON ZMESKALL

[*Summer 1816*]

The next time about something else—do not be angry—please send me the number of your house so that I can write directly to you—pray do not be angry and answer at once.

Beethoven in Count Osolinsky's house in Allandgasse. To Herr von Zmeskall, Herr von Czerny is requested to Vienna. kindly forward this letter to Herr von Zmeskall, as I do not know his number.

[According to the original manuscript in the Vienna Court Library first published by Dr. Th. Frimmel in the *Neue Zeitschrift f. Musik*, in 1889. This letter was written from Baden, where Beethoven, during the summer of 1816, was living in the Allandgasse in the Osolinsky building. See Dr. H. Rollett's "Beethoven in Baden," 2nd edition, in which is mentioned that this house, *Alland = Alleegasse*, is now No. 26, Braitnergasse.]

DXCIV

TO FRIEDRICH TREITSCHKE

[1816 ?]

Here! dear false poet, is the account for the song! I have myself paid 15 kreuzers per sheet, but as the theatre is very poor, I am satisfied with 13 kreuzers.

Farewell!

In haste,

BEETHOVEN.

P.S.

Pardon me!  
The paper is no Jew,  
all cutting tools are in the country.

[According to Jahn's copy in the Royal Library, Berlin; first printed by the editor of these Letters in "Neue Beethoven-briefe." Here—as it is a question of the theatre—it may be doubtful whether the song "Der Ruf vom Berge" is meant, or the concluding chorus "Es ist vollbracht" in Treitschke's operetta *Die Ehrenpforte*. If the latter, then this letter may be ascribed to the year 1815.

DXCV

TO THE SAME

[1816 ?]

UNCOMMONLY WORTHY FRIEND!

Shall we begin with the primæval causes of all things, *how* something has come and also *why* it has come, *why* it exists; why something *is so*, why something is *not so*!!! Here dear friend! we have got to the critical point, which my tender feeling prevented me announcing at once to you. So:

It cannot be!

With the greatest pleasure I will another time offer my services to the Leipzig bureau. Farewell best one! mind, quiet, quite quiet! what has become of your *thinking and poetising*? Farewell! We are always, when possible, at your service.



Scheut euch nicht, Scheut euch nicht.

Sincerely yours,  
BEETHOVEN.

For Herr von Treitschke.

[According to Jahn's copy. The first part of this letter is unique in Beethoven's correspondence. Never did the composer indulge before in such nicety. hair-splitting; it sounds almost like a Talmudic speculator *à la* Nathan. The repetition signs are a symbol for a repeated "Lebewohl," which Beethoven wishes to his friend, whom, finally, he raises to the rank of a nobleman.]

DXCVI

TO THE SAME

[1816 ?]

DEAR! MOST EXCELLENT! MOST POETICAL POET!

Thursday at latest I will come to your house, and then I will talk over all matters with you. I am not well,

[In pencil.]

In haste, yours,

BEETHOVEN.

[According to Jahn's copy ; first printed by the present editor in "Neue Beethovenbriefe."]

DXCVII

TO THE SAME

[1816 ?]

Forgive me, dear Treitschke ! if I do not come myself to you, but I am not well and dare not venture out—but with regard to the rooms, if you will be good enough, you can arrange everything with my servant and the housekeeper.

Your most devoted servant,  
BEETHOVEN.

[According to the original manuscript in the Royal Library, Berlin ; first printed by the present editor in the *Monatsheft für Musikgeschichte*, 1896.]

DXCVIII TO J. VARENA, GOVERNMENT COUNCILLOR,  
GRAZ

[1816 ?]

As I just see, you have again done something kind for me. God reward you, noble sympathetic friend—why are we not both rich ? Just keep the music—your upright, honest character is a guarantee to me for its being best kept and used !!!

[Address on the reverse side:]

A Monsieur le Chevalier Varena, Conseiller du Gouvernement (Graz) in Steiermark.

[According to the original manuscript in the Royal Library, Berlin ; first printed by the present editor. It is only a P.S. of a letter which has not been found.]

DXCIX

TO STEINER &amp; CO.

[1816 ?]

I will then fix Tuesday, the two festival days will not be convenient to you ; in any case I will give you an answer. About the eating of meat, I do not understand what it means—please explain.

Your,  
CONTRA F.

[According to Jahn's copy; first published by the editor in "Neue Beethovenbriefe." By the signature, Contra F. (Contra-Fagatto?), is probably meant the deep, booming, fundamental force of the whole intercourse, the force of the ruler Beethoven.]

DC

TO THE SAME

[1816 ?]

The *Paternoster gässel* has to acknowledge the receipt, and likewise to state when the *proof-sheets* will reach me. Otherwise calamities of all kinds, seething like melted sealing-wax, will trickle down on the evil-doer.

B.

To Herr Steiner & Co. *paternoster gässel*.

[According to the original manuscript in the Vienna Town Library; first printed by the present editor.]

DCI

TO PRIVATE SECRETARY BAUMEISTER

[1816 ?]

P. P. Will you have the goodness to oblige me only for to-day with the Sonata in F for pianoforte and horn, to lend it to Baroness Ertmann who wants to play it; I will send it back to you early to-morrow. I hope that H.I.H. is well and will not take it amiss that this kindness is being shown to the Baroness E. I have been again unwell, since I waited on H.I.H., but I shall make my appearance to-morrow.

Your most devoted,

LUDWIG VAN BEETHOVEN.

[According to Jahn's copy, first printed in Kalischer's "Neue Beethovenbriefe."]

DCII

TO STEINER &amp; CO.

[1816 ?]

THE GENERAL LIEUTENANT

here receives what was promised for voice and pianoforte. But it can only be handed over in return for 50 ducats in gold, which the G—t will have at once to deliver to the military-chest of the G—s, although the same is still indebted to the G—t to the amount of 1300 fl. But let it be understood that the 50 ducats must be paid down without any deduction. With regard to the said debt, means will shortly be provided to satisfy the G—t, and, on account

of his services to the state, to bestow upon him many other benefits. The *Diabolus* in the person of the great Provost brings this note with heartiest greetings from the G—s for the G—I Steinender.

[According to the original manuscript in the possession of C. Meinert at Frankfort; first printed by the present editor; The Grand Provost Diabolus is Anton Diabelli. The only matter of importance here is the master's acknowledgment of his debt to the firm of 1300 fl., from which serious misunderstandings arose at a later period. "Steinender" is a sarcastic prolongation of Steiner.]

DCIII                      To ARCHDUKE RUDOLPH

[1816 ?]

YOUR IMPERIAL HIGHNESS !

A sudden attack of colic yesterday afternoon did not enable me, in spite of my wish and best will, to wait on you to-day, although I feel now better; yet I must both to-day and to-morrow keep in my room, but I hope at latest the day after to-morrow to have the good fortune to come and see Y.I.H., and to gain your favour. If this news comes somewhat late, Y.I.H. is requested most graciously to ascribe it to hindering circumstances.

Your Imperial Highness's faithful and  
most obedient servant,  
LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel.]

DCIV                                      To THE SAME

[1816 ?]

Your Imperial Highness! I have again been forced to keep to my room, however unpleasant it is to me not to be able on that account to appear before Y.I.H., yet I must patiently resign myself to it. Meanwhile I shall not have to ask Y.I.H. to show most gracious indulgence for a very long time, I hope to be able very soon to wait upon you, and I also wish Y.I.H. perfect health.

Your Imperial Highness's faithful,  
and most obedient servant,  
LUDWIG VAN BEETHOVEN.

To His Imperial Highness  
the Archduke Rudolph.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Von Koechel.]

DCV

TO THE SAME

[1816 ?]

YOUR IMPERIAL HIGHNESS !

In a few days I shall have the honour again to be able to wait upon you. I beg indulgence for my long keeping away. In spite of my being well in appearance, it is really sickness, nervous strain, from which I have been suffering the whole time, yet for the last few days I have been better so that I shall not long feel that I am deprived of the favour of waiting on Y.I.H. and showing how near it lies to my heart to deserve your grace.

Your Imperial Highness's most faithful  
and obedient servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Koechel. As a composer of variations Beethoven is recognised as great; with such letters of excuse as this and the former one we must also recognise him as highly talented in the variation forms of excuse.]

DCVI

TO THE SAME

[1816 ?]

YOUR IMPERIAL HIGHNESS !

I ask indulgence for my not being able to give notice of my non-appearance before Y.I.H., the reason thereof I will tell you by word of mouth. Since Saturday my state grew worse, and some days will have to pass by before I can again present myself, for I have to be most careful about going out; I am doubly sorry, both for myself and for not being able to show my zeal in your service.

Your Imperial Highness's most  
obedient servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel.]



DCVII

TO THE SAME

[1816 ?]

YOUR IMPERIAL HIGHNESS !

I am unfortunately compelled again to stop at home for a few days ; I however venture to hope that I shall soon be restored, and thus not robbed of the privilege of waiting upon Y.I.H.

Your Imperial Highness's most  
obedient servant,  
LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel.]

DCVIII

TO THE SAME

[1816 ?]

YOUR IMPERIAL HIGHNESS !

For to-day will you most graciously pardon me if I cannot wait on Y.I.H., as, in this weather, I dare not go out on account of my cough. To-morrow it cannot possibly be as bad as to-day, so I shall certainly have the very great pleasure of showing my zeal in the service of Y.I.H.

Your Imperial Highness's most  
obedient servant,  
LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel.]

DCIX

TO THE SAME

[1816 ?]

YOUR IMPERIAL HIGHNESS !

For several days I have not been well. When Y.I.H. sent to me, I was only going out to dinner, for I have no housekeeping arrangements. This was my sole going out, but on the very day when Y.I.H. sent, I became worse, and in addition caught a very bad cold, so that I have been unfortunately obliged to stop at home for a few days. It was not possible to let Y.I.H. know of this before to-day. For the rest, my above-mentioned former indisposition was the cause of my not being able personally to make inquiry about the indisposition of Y.I.H. I hope soon to be in a

position to hurry to Y.I.H. and to be able to say to you that I am always and always will be,

Your Imperial Highness's most faithful and  
most obedient servant,

L. v. BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel.]

DCX

To CARL CZERNY

[1816 ?]

Dear best Cz., an unforeseen hindrance prevents me coming to fetch you, but to-day at 3 o'clock I shall certainly come and we can at once then go to the Institute.

Your true friend,  
BEETHOVEN.

For Herr von Czerny,  
the celebrated virtuoso.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; printed by Nohl. Czerny was the pianoforte teacher of the nephew Carl.]

DCXI

To THE SECRETARY BAUMEISTER

[1816 ?]

P. P.

I beg you to lend to me for a time the Scotch songs which I gave to H.I.H., as the two *copies* in my own handwriting have got lost, and they have to be copied again in order to be sent away.

Your most devoted servant,  
LUDWIG VAN BEETHOVEN.

[Address :]

To Herr von  
Baumeister.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by La Mara. The Scotch Songs (Op. 108) were commenced in 1815.]

DCXII

To CARL BERNARD

[1816 ?]

I no longer know whether the Director of the Law Courts only wished to know the *number of sheets*, or whether he

also wished to see the score?—and what is the man's name? To-morrow I beg you not to come, as, on account of my time, it is impossible, but on *Sunday*, if you are not invited to any better place, do me the pleasure of coming to dinner.

Your friend,

BEETHOVEN.

[According to La Mara. Carl Bernard, the poet and writer, made the acquaintance of Beethoven in 1815 (see Letter DXXII.). This note may have been written at the time of the dispute between Beethoven and Mälzel concerning the *Schlacht bei Vittoria*.]

DCXIII

To N. VON ZMESKALL

[1816 ?]

I thank you most heartily, my dear Z., for the information you have given me concerning the fortresses, for I thought that you had the idea that I did not wish to stop in swampy places; for the rest, it is more difficult than anywhere else to set up housekeeping here, as I do not understand anything about such a matter. I shall certainly always be exposed to making mistakes. Now concerning your last letter, what shall I say about it? Already from childhood onwards, I have always willingly remembered everything good in other men, and kept it in mind. Then also came the period in which, especially in an effeminate century, young people had to be forgiven for being somewhat intolerant; but now we stand as a nation powerful again. And quite apart from this, I have always tried not to condemn all men on account of weaknesses in some, but to be just, and to keep in mind what is good in man, and this has been brought against me even openly; so not only a friend of the whole human race, but I have also specially regarded certain ones as my friends, and called them so. In this sense, therefore, I call you also my friend. Though in many things we both think and act differently yet we are on many points in agreement. So—I say no more—may you only right often test my friendly devotion!

[According to La Mara (Klassisches u. Romantisches) who states that the autograph, which bears neither address nor date, belonged to Dr. Polchan of Hamburg].

#### SUPPLEMENT

Here follow some letters hitherto omitted, partly intentionally, partly overlooked, and partly because they were not previously to hand.

DCXIV

To HERR BIGOT

[1807 ?]

Only just home when I receive this letter from my publisher who is very angry about the delay of the *Konzertant*—so please send me the pianoforte part of it—you shall soon have it back. I cannot tell you how sorry I am not to be able to go with you to-day, but I have an important interview with Princee Lichnowsky. I am sure you do not believe that I would have sacrificed the society so dear to me of you and yours to *his princeliness*. No, you wouldn't do that. I have already forgotten the hour to-morrow when S. and K. are *coming* to your house, *so do tell me once again*. Give your wife kisses very often—and I can't say you are wrong in so doing. Greetings to the somewhat wayward Caroline—and tell her that I am coming to-morrow to hear you play.

Your,

BEETHOVEN.

Pour Mr. de Bigot.

[A copy of this letter was sent to me from London. The intercourse between Beethoven and the Bigots was chiefly during the years 1808 and 1809, but the present letter, although not dated, seems by its contents to belong to an earlier period, viz., 1806-7. The *Konzertant* to which reference is made, was announced as published on July 1, 1807, and Nottebohm mentions a revised copy in Haslinger's possession with the superscription "Klavierstimmen zum Konzertant-Konzert;" also the oldest edition describes it as a "Concerto concertant." The work (Op. 56) was performed at the Augarten Concerts in 1804 or 1805, and then it was not heard again until given at the *Concerts spirituels* by the artists Bocklet, Mayseder, and Merk. From the above letter it appears that Frau Bigot, the violinist Seidler and the 'cellist Krafft were going to play it at Bigot's house. The Caroline mentioned in the letter was the daughter of Bigot.]

DCXV To HERR VON GOETHE EXCELLENZ

*Vienna, April 12, 1811.*

YOUR EXCELLENCE

The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here in a great hurry, gives me only a moment to offer my thanks for the long time I have known you (for I know you from the days

of my childhood)—that is very little for so much. Bettine Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipzig through Breitkopf and Haertel the music to *Egmont*, this Glorious *Egmont*, with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

Your Excellency's  
great admirer,  
LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the Goethe and Schiller archives at Weimar; first printed by Th. Frimmel ("Neue Beethoveniana," 1890). There now follows Goethe's answer to Beethoven's letter :]

"CARLSBAD, June 25, 1811.

"Your friendly letter, highly esteemed Sir, I received to my great pleasure, through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent. The good Bettina Brentano really deserves the sympathy you have shown her. She speaks of you with rapture and the liveliest affection, and counts the hours she spent with you as the happiest of her life. The *Egmont* music I shall probably find when I return home, and I thank you in advance—for I have already heard it spoken of in high terms by several persons, and think I shall be able to give it this winter at our theatre, accompanied by the music in question; by this means I hope to prepare great enjoyment both for myself and for your numerous admirers in our parts. What, however, I most wish, is to have properly understood Herr Oliva, who held out the hope that in the course of a journey you propose to take, you might visit Weimar. May it take place at a time when the court and the whole music-loving public is here. You would certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself. I wish you farewell, beg you to keep me in kind remembrance, and offer you hearty thanks for the pleasure which through you I have often received."

[Since No. CCCXLI to Magister Brauchle was published, I received a letter from Herr Szadowsky saying that he had inherited from his grandfather a Beethoven letter, but "I cannot decipher the name of the person addressed." The original was finally sent to me, and I at once recognised the letter to Magister Brauchle.] [There are a few small differences in small letters in place of capitals, also punctuation, but there is one important difference noted by Dr. Kalischer. In place of "Allersee" there is in the autograph "Jedlersee," *i.e.*, the well-known beautiful estate which belonged to Countess Erdödy. For the present English edition the error might simply have been corrected, but it seemed more interesting to show how, in the course of publication, Dr. Kalischer was able to set a previous letter right. There are, by the way, words in other Beethoven letters which, taken from copies, are evidently wrong.—Tr.]

[The manuscript of this letter was written by Riemer; it is printed in the twenty-second volume of Goethe's Letters (No. 615) in the great Weimar edition, by order of the Grand-duchess Sophie of Saxony. The two heroes made each other's acquaintance in the following year (1812) at Teplitz, when Goethe had ample opportunity of gratifying his wish to hear Beethoven play. In the poet's diary under July 21, 1812, we find "Spent the evening at Beethoven's house. He plays most delightfully." The diaries also show that Beethoven was often with Goethe at Carlsbad (*see* Diary 4, September 8, 1812). I have to cordially thank the Director Geh. Rat. Professor Dr. Suphan and his official staff at Weimar for the kind reception accorded to me. It may be here mentioned that among the archives there is no answer of Goethe's to the second letter which Beethoven addressed to him in 1824.]

DCXVI

To N. VON ZMESKALL

[6th January, 1817]

Let me know to-day, dear Z., whether I can speak with you to-morrow morning; the afternoon would suit me best. I wait for your answer.

To your friend,  
BEETHOVEN.

[Address:]

To Herr v. Zmeskall.

[According to the original manuscript in the Vienna Court Library; first printed by La Mara.]

DCXVII      TO THE COURT COUNCILLOR PETERS

8th January, 1817 (!).

DEAR SIR!

I heard only yesterday from Herr von Bernard, who met me, that you are here, and therefore send these two copies, which unfortunately were not ready just at the time when there was mention made of the death of our dear late Prince Lobkowitz. Have the goodness to hand them over to H.S.H. the eldest born Prince Lobkowitz, together with this letter; I intended to request the treasurer to-day, to undertake the delivery of it to Bohemia, because I thought none of you were here. If I may venture to speak about my small self, I find myself again in fairly good health, and hope you are the same. I cannot venture to ask you to come to me, for I should have to *tell you why*, meanwhile I have just as little right to ask you why you do not come, or do not wish to come. I beg you to write the address to the Prince on the letter, as I do not know his Christian name. Kindly keep the third copy for your wife. Farewell.

Your friend and servant,

L. V. BEETHOVEN.

[According to Nohl. The letter was formerly (1867) in the possession of Joseph Dessauer in Vienna, who received the manuscript from the wife of the person addressed; she was an excellent singer. The person addressed is Peters, councillor to Prince Lobkowitz, one of the most trusty friends of the composer, who is specially mentioned in the Conversation Books from 1819. Both Nohl and Thayer, who give the letter, rightly attribute it to the year 1817, and not as marked in the original 1816, for Prince Lobkowitz., to whose death reference is made, only died on December 16, 1816 (Nohl gives the date of death as December 21). The copies named were of the Liederkreis "An die ferne Geliebte" (Op. 98), dedicated to Prince Lobkowitz; they were composed in 1816, and published in December of that year by Steiner and Co.]

DCXVIII      TO STEINER &amp; CO.

[23rd January, 1817]

To the worshipful G—l l—t von Steiner, to be delivered into his own hands.

*Publicandum.*

We have, after due examination and after hearing our council, resolved that henceforth all our works which have

German titles are to have *Hammerclavier* instead of pianoforte, and of this our excellent G—1 l—t, together with his Adjutant and all others whom it concerns, are to take notice and to act upon it

Instead of pianoforte *Hammerclavier*.

And so shall it be henceforth. Given, etc. etc., the 23rd January, 1817.

From the  
G—s.  
m.p.

[According to Seyfried. The German *Hammerclavier*, instead of pianoforte, was given to the Sonatas in A (Op. 101) and B flat (Op. 106).]

DCXIX To FRAU NANETTE STREICHER

[27th January, 1817]

You surprise me, and with my quick power of imagination transport me at once to Bremen. Meanwhile it is somewhat too far to betake myself there at this moment. I have not Oberon's horn, and, besides, I am to-day at the Landstrasse and can pay you my long-intended visit, as I have to speak to you about something. About 3 o'clock this afternoon I shall tell you how much I am,

Your friend and servant,  
L. v. BEETHOVEN.

[In haste.]

27th Jan., 1817

for Frau von Streicher.

[According to Jahn's copy; first printed by Nohl. The word Bremen informs us that news has come from Dr. W. C. Müller.]

DCXX To N. VON ZMESKALL

[30th January, 1817]

Dear Z. You have wished to associate me with a Schuppanzigh, &c., and have disfigured my pure honest work. You are not my debtor, but I am yours, and now you have made me all the more so. I cannot write how much this gift pains me, and honest as I am, I must add that I cannot grant you a friendly look *on that account*. Although



you are only an executive artist, yet you sometimes use your power of imagination, and it seems to me that at times it puts unnecessary whims into your head ; so at least I judge from your letter following my *dedication*. However good I am, and prize all that is good in you, still I am angry, angry, very angry.

Your new debtor who however knows how to avenge himself,

L. VAN BEETHOVEN.

[According to the original manuscript in the Vienna Court Library ; first printed by Nohl. In December 1816, the Quartet in F minor dedicated to the friend had been published. Zmeskill thought that he must acknowledge the dedication by a present which the sensitive Beethoven took amiss.]

DCXXI

TO THE SAME

[31st January, 1817 ?]

Dear Z. of D—Z, &c. &c. &c., together with Burgundian grapes. I send here the Trio with the 'cello clef to it, and I beg you to keep it. In addition, I should be very glad if you would send your servant early the day after to-morrow, and indeed if it was possible, between 11 and 11.30, up to 12 I am sure to be at home. Kindly at the same time ask him, if he finds any one for my service to tell me of it, I have already made inquiries elsewhere, for it is too annoying with such people ; I could really at any time get into great perplexity through them, both are of the same kidney, and only compassion, which they in no wise deserve and really do not need, has caused me to be patient so long. Farewell master and lord of all Buda and Burgundian mountains.

Yours,

L. BEET[HOVEN].

[According to the original manuscript in the Vienna Court Library ; first printed by Nohl. The mentioned Trio was probably the one (Op. 97) published by Steiner during the summer of 1816. The complaints about the maid-servant are so aggravating to the master that he is intending to have a man-servant.]

DCXXII

TO THE SAME

[4th February, 1817 ?]

I will be with you, my dear tyrant, at 12 o'clock exactly, thanks, thanks, many thanks.

L. V. BEETHOVEN.

*gratias agimus tibi  
domine*

For the worshipful V. Zmeskall.

[According to the original manuscript in the Vienna Court Library; first printed by La Mara. So far as I could make out the date in Zmeskall's handwriting it is February 4, 822; the figure 817 is very doubtful.]

DCXXIII TO FRAU NANETTE STREICHER

7th February, 1817.

MY WORTHY STR.!

I ask you a thousand pardons about yesterday's matter. It was a meeting on account of my nephew which had been arranged the day before, and in such matters I am always in danger of losing my head, and that is what happened yesterday. Only please do not be offended, and grant me the pleasure of your visit another time. Yesterday afternoon I was busy on the same matter and am again to-day at 10 o'clock, I shall therefore call on you at 12 or half-past; if you are busy I will come another time. I beg you once again to ascribe all that happened yesterday to the confused circumstances in which the looking after my dear nephew has involved me.

In haste,  
Your friend,  
BEETHOVEN.

7 Febr., 1817.

To Frau Nanette v. Streicher.

[According to Jahn's copy; first printed by Nohl.]

DCXXIV

TO N. VON ZMESKALL

[10th February, 1817]

WORSHIPFUL CHIEF [?] COURT SECRETARY,

For to-day it is impossible to come to you. Arrange with the servant for to-morrow, and please let me know at what

time I shall come to you. Decide what is absolutely necessary *already to-day*, so I wait till to-morrow to settle the hour when I shall come to you.

In haste,  
Yours ever,  
L. v. BEETHOVEN.

To H. v. Zmeskall.

[According to the original manuscript of the Vienna Court Library ; first printed by La Mara.]

DCXXV

TO THE SAME

[13th February, 1817]

Dear Z., this book is very interesting to read, but I cannot do without it long; the person who wrote it has sent it to me, meanwhile I have promised it to other eager readers. I beg again for your servant to-morrow, he will already tell you how, when; his coming to-day has had a good effect.

[According to the original manuscript of the Vienna Court Library ; first printed by Nohl. The book in question is probably Dr. Aloys Weissenbach's "Meine Reise zum Kongress. Wahrheit und Dichtung ; Wien 1816."]

DCXXVI TO FRAU NANETTE STREICHER

13th February, 1817.

MY DEAR WORTHY STREICHER,

I dare not go out to-day, but to-morrow about 10 o'clock I will come to you, only arrange that the landlord on the first floor gives us some idea of the upper rooms; if I then find them suitable I will at once take them—yesterday several things made it impossible for me to see you. Arrange also that we get one day's grace

In haste,  
Your friend,  
BEETHOVEN.

13th Febr., 1817.

[According to Jahn's copy in the Royal Library, Berlin ; first printed by the present editor.]

DCXXVII

TO FRANZ VON BRENTANO

*Vienna, 15th February, 1817.*

MY HONOURED FRIEND!

I sent you some time ago several musical works so as to recall myself to your kind remembrance, all the members of the Brentano family remain dear to me, and especially shall I always remember you, my honoured friend, with true respect. I even wish that you may believe how I often have prayed to Heaven for long continuance of your life, so that you long may be a useful and honoured head of your family, I shall ever entertain such thoughts about you. Concerning myself, my health has been bad for some time, to which the state of political affairs has not a little contributed, up to now there is little improvement to be expected, things indeed become daily worse. Herr Kessler has sent through you a work to me, which shows talent on his part, up to now it has not been possible for me to write to him, but shortly I will do so in detail. I really very much miss intercourse with you, your wife and dear children, for where could such persons be met with in Vienna; I therefore seldom go out, for I have always found it impossible to associate with men unless a certain interchange of ideas is possible. Now farewell, I wish you everything that is beautiful and good in your life as a well-deserved crown, also that I may, as not unworthy of you, be remembered.

With true respect and devotion,

Your friend,

L. v. BEETHOVEN.

All kind messages to  
my worthy friend Toni  
and to her dear children.

[According to the original manuscript in the possession of the family of Brentano di Tremezzo at Offenbach; unprinted. Here-with our readers receive a hitherto thoroughly unknown letter of Beethoven to the noble family of the Councillor, Franz von Brentano, and to his honoured wife Toni. Details were already given in Letter DLXXVI. The here-named musician Kessler cannot be the famous composer of *Etudes* Joseph Christopher Kessler, for he was only born in 1800, so that in 1817 he would scarcely have attracted general notice. The Kessler recommended by the Brentanos was most probably Ferdinand Kessler, born at Frankfort in 1793, who lived there as a music teacher. In addition to an opera, he composed Symphonies, Quartets, Pianoforte Sonatas,

Rondos and Variations for pianoforte. He died there in 1856. In this year, 1817, Beethoven must surely have written very often to his highly honoured Brentanos. The diary in the Fischhoff manuscript gives information concerning it. We read there that in 1817 Beethoven again had a man-servant. There is the following entry : "The last servant who left is named Wenzel Braun, he left me on the 17th May, 1817," and below it, "On the 21st May to Frankfort." This May letter to the Brentanos has not yet been found.]

DCXXVIII                      To N. VON ZMESKALL

[20th February, 1817]

DEAR Z.,

The man-servant has received 37 fl. and a pair of trousers ; I do not think that he can demand more, but I will come to-morrow afternoon or to-day to you, and we can talk the matter over.

In haste,  
Yours,

To Herr von Zmeskall.

L. v. BEE'THOVEN.

[According to the original manuscript of the Vienna Court Library ; first printed by La Mara. The date 20 Febr. 827, is on it, naturally this must be 1817, for on February 20, 1827, the master was already dying. So then Beethoven had not only a house-maid, but a man-servant ; and that agrees with the diary notice mentioned above.]

DCXXIX                              TO THE SAME

[21st February, 1817]

DEAR Z.,

It is only a single question about the servant, then I will go at once myself to the police station, and Master Strauss instead of a nosegay [sträusschen] will be locked up for 24 hours. I beg you therefore to let me know when I can see you for a moment to-day, the afternoon I should like best ; however if you are not able, fix another hour. It would be well for you to ask the former servant about where he lives ; do not say anything about the police until we have spoken on the matter together.

In haste,  
Yours,

BEE'TH(OVEN).

[The name is half torn off.]

Herr von Zmeskall.

[According to the original manuscript in the Vienna Court Library ; first printed by Nohl.]

DCXXX

TO THE SAME

[22nd February, 1817]

Only let me know whether it was the same person, *in case it was not*, I would perhaps only go to-morrow to the police, for I have got pressing work for the moment ; only a few words about it.

Yours, in haste,  
BEETHOVEN.

To Herr von Zmeskall.

[According to the original manuscript of the Vienna Court Library ; first printed by La Mara. The date, 1827, should be 1817.]

DCXXXI

TO GIANNATASIO DEL RIO

[February 1817]

HONOURED FRIEND !

The Queen of Night took me by surprise yesterday, uttering a real anathema against you. Her usual boldness and insolence towards me showed itself again this time, and for a moment made me hesitate, and almost believe what she said might perhaps be correct. But later on when I came home, there was the following result from the decision of the Law Court which has turned out as desired, and of which I now give you what is most important, although perhaps by this evening you will have a *copy* of it.

“A decree of the Law Court handed to me, orders that with regard to visits of my nephew to his mother, or fetching him away out of the house, positively nothing ought to take place but what has been arranged, approved of, and allowed by myself ; also that every time the arranging and ordering of such things are absolutely left to my judgment. The mother of the boy has therefore only to address herself to me if she wishes to see him, when, according as I find good, I will fix when and how, and whether it is to be done.”

Carl received the enclosed little book from his mother secretly yesterday, ordering him *not to say anything about it*. You therefore see that we must give it back to her, also how careful we must be. If you think right, I will fetch *my little*

*Carl to-day about one o'clock to dinner, so that he may see something of the carnival which will also be celebrated at your house, and (as he says) by his schoolfellows. I heartily embrace you to whom I readily ascribe all that my Carl may bring forth of good and great.*

In haste and esteem,  
Your friend,  
BEETHOVEN.

*(Kindly tell me whether I may venture to fetch Carl to dinner.)*

[According to the original manuscript in the possession of C. Meinert at Frankfort; first printed by the present editor. The nephew Carl was, up to 1818, in the Institution of Herr Giannatasio del Rio. As the carnival is mentioned in this letter, one may very well attribute it to the year 1817, and to the month of February.]

DCXXXII

To CHARLES NEATE

*Vienna, 19th April, 1817.*

MY DEAR NEATE

Since the 15th October I have had a severe illness, I am still feeling the effects of it, and am not quite myself. You know that I can only earn my living by my compositions; since my illness I have been able to do very little in the way of composition, and so have been able to earn very little indeed; all the more welcome would it have been to me if you could have done something for me. Meanwhile I presume that the result of everything is *nothing*.

You have indeed written *complaints about me to Hering*, which, considering my fair dealing with you, are by no means deserved. Meanwhile I must justify myself in the matter: namely, the opera *Fidelio* had already been written several years ago, but the book and the text were very faulty; the book had to be thoroughly recast, and owing to that, several of the numbers had to be lengthened, others shortened, while again others needed entirely fresh music. So, for instance, the Overture is quite new, and so are several of the other numbers; but it is possible that the opera may be in London, in its *original* shape, in which case it must have been stolen, for such a thing in theatres is scarcely possible to avoid. So far as the Symphony in A is concerned, as you have not written any satisfactory answer, I shall probably have to publish it. I would willingly have waited three years, if you had written to me that the Philharmonic Society

had taken it—but everywhere nothing—nothing. Now as regards the *pianoforte Sonata with 'cello*, I gave you a *month*, if I then receive no answer from you, I should publish it in *Germany*; as likewise I have heard as little from you about the other works, so I have given them to a German publisher, who begged me for them, yet *I have agreed for myself by writing (Hering has read this document), that he shall not publish the Sonatas until you have sold them in London*. You ought to be able to get at least 70 or 80 ducats in gold for these two Sonatas; the English publisher can fix the day when they are *to appear in London, on the same day then they will also appear in Germany*. In this way Birchall bought and received from me the Grand Trio and the pianoforte Sonata with violin. I also beg you as a last kindness to *send me an answer as quickly as possible about the Sonatas*. Frau v. Jenny swears about all that you have done for me, I also, that is, I swear *that you have done nothing for me, that you are doing nothing for me, and again will not do anything for me, summa summarum Nothing! Nothing!! Nothing!!!*

I assure you of my perfect respect, and I hope at least as a *last kindness, a speedy answer*.

Your most devoted servant and friend,

L. V. BEETHOVEN.

[According to Jahn's copy among his Beethoven Papers in the Berlin Royal Library; first printed by the present editor. This important letter gives further explanation of the connection between Beethoven and Charles Neate. The master feels compelled to read a lesson to his otherwise "dear English countryman" and friend. On the other hand, there are many exaggerations, likewise inaccuracies on the side of Beethoven. First of all the remark that Beethoven could only live by his compositions. That leads to misunderstanding. In this we trace something of *reservatio mentalis*. Beethoven personally means his own personal wants, whereas his real annuity—the one he receives from the three known patrons—was to be devoted to the education and keeping of his nephew. In comparison with other periods, the winter quarter 1816 to 1817 was, however, very poor as regards compositions. On the whole, however, Beethoven was right, as the music-loving Charles Neate, in a letter already communicated, fully confessed (*cf.* especially Letter DXXXIV and the explanations). With regard to Mr. Birchall and his friend, the Vienna banker, John Häring, sufficient has been said in former letters. Frau von Jenny was actually a Countess von Genney, of whom indeed, in all the biographies of Beethoven—at any rate up to 1902—there has



been no mention, yet her name often occurs in the Conversation Books of 1822 to 1823. Her name is mostly connected with that of Baron von Pronay, especially at a time when Beethoven wished in the spring of 1823 to rent the villa in Hetzendorf from this Baron. In a Conversation Book of April to May 1823, we find the following: To Schindler the Baroness said that "her daughter was a very great admirer of you (Beethoven), for she plays all your compositions on the violin, and extremely well." There were many intrigues about the house in Hetzendorf in the year in which the Ninth Symphony was written. Finally, thanks to this lady admirer, everything was settled as desired. We read: "Genney thinks that there has been a misunderstanding, she at once took steps, ordered Pronay to write to her, that he would bring her next morning the key." So finally Beethoven got the Hetzendorf villa at a reasonable price. The name of the Countess can also be written "Geminy."]

## DCXXXIII To FRAU NANETTE STREICHER

*Heiligenstadt, 16th May [1817].*

WORTHY FRIEND!

I make use of your kind permission to send the washing for you to look after, I shall soon see you and am as always,

Your friend and servant,  
BEETHOVEN.

Kind messages to you all.  
*Heiligenstadt, 16th May.*

[According to Jahn's copy; first printed by the present editor. As it can be proved that Beethoven was at Heiligenstadt in the summer of 1817, this letter about the washing can belong to that year. With regard to the existence of this note, Josef Böck-Gnadenau writes as follows in his "Ludwig van Beethoven in Heiligenstadt und Nussdorf:" "A letter to Frau Nanette Streicher, née Stein, the wife of the well-known pianoforte manufacturer, is dated Heiligenstadt, 16th May; that it belongs to the year 1817 is evident from the contents, and its connection with the numerous notes of the same period and addressed to the same person; it concerns locking after the washing. For the rest, the little note is couched in very friendly terms." That, however, would not be convincing proof for the year 1817, but only the fact that Beethoven, during his lively correspondence with Frau Streicher, that is, from 1813 to 1818, was only once in Heiligenstadt, and that in the year 1817.]

DCXXXIV To COUNTESS M. VON ERDÖDY

*Heiligenstadt, 19th June, 1817.*

My honoured, suffering friend! most worthy Countess. I have been all along worried, am too much loaded with cares, and since the 6th October, 1816, I have been constantly ill; moreover, on the 15th October I caught a very severe cold which forced me to keep my bed for a long time, and many months passed before I could venture to go out, even a little. I *still feel the effects* from it. I changed doctors, as mine, a crafty Italian, had such strong underhand designs on me, and lacked both honesty and intelligence. This was in April 1817. I had now from the 15th April to the 4th May, to take every day six powders, six cups of tea; this lasted up to the 4th May; after that, I received again some kind of powder which I had to take again six a day, and I had to rub myself three times with a volatile ointment. Then I journeyed here, where I am taking the baths. Since yesterday I have received a new medicine, namely, a tincture, of which I have to take twelve spoonfuls a day. Every day I hope that the end of this wretched state has come; although I feel somewhat better, it seems that it will be a long time before I am quite restored to health.

You can imagine how all this affects my life! My hearing has become worse; already, formerly, I was not able to look after myself and my wants, and it is now as then . . . and my cares have been increased through my brother's child. Here I have not even found proper rooms. As it is difficult for me to look after myself, I have to turn now to this person now to that, but I am none the better, and a *prey* to wretched men. A thousand times have I thought of you, dear honoured friend, and also now, but my own grief has cast me down. C. gave me Linke's letter, he lives with Schwab, I lately wrote to him to inquire how much the journey would cost to come to you? but I have received no answer. As my nephew has *holidays* from the end of August up to the end of October, I could then, health permitting, come to you; we should probably get rooms for study and comfortable living, and if really I were for some long time among old friends who, notwithstanding rascally people, have remained so, I might get well again and happy. Linke must write and tell me the cheapest way I could make the journey, for, unfortunately, my expenses are so great, and owing to my illness, as I can only do a little writing, my

income is small, and this small capital, through the fault of my dead brother, I must not touch; as my annuity grows less, is, in fact, almost nothing, I must keep this. I write frankly to you, dearest Countess, but on that account you will not misunderstand me. In spite of all, I want nothing, and would certainly not accept anything from you; it is only a question as to how I can come to you in the most economical manner; everything in my present position has to be thus considered, hence, my friend, be not concerned about it. I hope your health is better than I formerly heard. May Heaven preserve the excellent mother for her children's sake; yes on that account alone you deserve the best of healths. Farewell! best, most honoured Countess, let me soon have news of you.

Your true friend,  
BEETHOVEN.

*Heiligenstadt, 19th June, 1819.*

[According to Jahn's copy; first printed by Dr. Alfred Schöne. This remarkable letter is really the last one which we possess from the composer to his musical Countess. We do not learn from it who the Countess Erdödy was at that time. In 1819 a musical greeting to this friend will be mentioned, and then, from what we read in the Conversation Books, came the tragic fate which overtook the Erdödy house. The doctor, the "crafty Italian," was probably Dr. Malfatti, uncle of Therese Malfatti. It came to a complete rupture with this doctor, who, however, gradually became one of the most noted doctors in Vienna. Only when the composer was on his death-bed did Anton Schindler, by his earnest efforts, bring Dr. Malfatti to the composer, and effect a complete reconciliation. (*Cf. Schindler ii. 135.*) The wish to spend the midsummer and autumn in the unnamed residence of the Countess does not appear to have been fulfilled. The small capital which, owing to the prosperous year 1814 to 1815, Beethoven had been able to put aside, was not to be touched; it remained the inviolable property of the nephew Carl.]

DCXXXV    To FRAU NANETTE STREICHER

*Nussdorf, 7th July [1817].*

MY WORTHY FRIEND!

I received your letter here with mention of your bad fall. I hope that you will soon be better; tepid baths heal all wounds. The bad weather the day before yesterday, when I was in town, prevented me coming to you. I hastened yesterday morning back here, but found that my servant

was not at home, and that he had even taken with him the key of the rooms. The weather was very cool; I had nothing from town but a thin pair of trousers to wear, and so I was obliged to wander about three long hours; this did me harm, and I felt ill for the whole day. You see how servants attend to the house!—so long as I am ill, a different connection with different people would be necessary. However much I like solitude, it especially pains me now, as it is scarcely possible, with all the medicines and baths, to work as formerly; and then there is the anxious fear that perhaps I shall never be better again, so that I even lose faith in my present doctor, who now at last declares my complaint to be disease of the lungs. I will consider about a house-keeper; if with this total moral corruption of the Austrian Government one could be assured of getting an honest person, it would be easily settled, but—but—!!! Now a great *request* to Streicher; ask him in my name to be kind enough to prepare a pianoforte especially adapted to my weak hearing; I want the tone to be as strong as possible. I have long had the intention to buy one, but at the moment it is very difficult for me; perhaps later on it will be easier for me. Until then, I should like you to *lend me one*, but certainly not gratis; I am ready to pay your ordinary charge for six months in convention coin, and in advance. Perhaps you do not know that although I have not always had a *piano* of yours, I have always preferred your instruments ever since 1809. Streicher is the only person who could give me such a *piano* as I really want. I am extremely sorry to be troublesome to any one, as I am accustomed rather to do things for other people than to get other people to do anything for me—whatever proposition you make to me with regard to this matter, I will accept, and willingly fulfil your conditions. Many thanks for the 20 fl. you lent me, also for the spoon, which I here send back. I shall see you soon for a moment—kind remembrances to you all.

Your friend and servant,

L. V. BEETHOVEN.

To Frau v. Streicher.

[According to Jahn's copy; first printed by Nohl. This letter also shows that in addition to the female servant, there was a man-servant. His present physician was Dr. Staudenheim or Staudenheimer. Towards the improvement of the pianofortes in the Streicher manufactory, Beethoven himself, as we learn from Reichardt's "Vertraute Briefe, &c.," contributed much.]

DCXXXVI To N. VON ZMESKALL

*Nussdorf, 7th July [1817].*

Dear good Zmeskall, as you are willing to see to copying the letters, so I send for the copying of the one letter a sheet of paper ; you will see from it what I have found necessary. Hering's handwriting might easily be recognised, and that I do not want ; also I found it necessary to add these. I beg you meanwhile to see that the letter is sent off to Ries at latest Wednesday ; but get a receipt, that is the safest for such a long way, you will find the *address* of Ries in his letter. I see you perhaps to-morrow, as I have to go into town.

In haste, your grateful friend,  
BEETHOVEN.

[According to the original manuscript of the Vienna Court Library ; first printed by Nohl. Hering (or Häring) is the often-named Vienna baker, an excellent amateur violinist.]

DCXXXVII To FERDINAND RIES

*Vienna, 9th July, 1817.*

DEAR FRIEND !

The offers made to me in your honoured letter of the 9th June are very flattering. From the present letter you will see how highly I think of them. Were it not for my unfortunate illness, whereby I need more nursing and money, especially in journeying to a foreign country, I should have accepted the offer of the Philharmonic Society *without conditions*. Place yourself, however, in my position, think how many hindrances I have to fight against more than any other artist, and then judge whether my demands are unfair. Here they are, and I beg you to communicate them to the directors of the named Society :

(1) I will be in London at latest in the first half of the month of January.

(2) The two great Symphonies which I have just composed will be ready by then, and will be and remain the sole property of the Society.

(3) The Society is to give me for them 300 *guineas*, and 100 *guineas* travelling expenses, which, however, will amount to much more, as I must really have some one to accompany me.

(4) As I shall at once begin to work at the composition of these great Symphonies, the Society after accepting my proposal, is to send me here the sum of 150 guineas, so that, without delay, I can provide myself with a carriage and see to other necessary preparations for the journey.

(5) The conditions about not appearing at the head of another orchestra and publicly, about not conducting, and about showing preference to the Society under equal conditions, have been accepted by me, and with my love of honour are all self-understood.

(6) That I may venture to hope for the assistance of the Society in arranging and carrying out one or, according to circumstances, several *benefit concerts*. The special friendship of some of the directors of your esteemed Society, also the kind sympathy shown by all artists for my works, are guarantees that I shall all the more zealously endeavour not to fall short of what the Society expects.

(7) I still ask for the consent or agreement to the above in English, signed by three Directors in the name of the Society.

That I look forward to making the acquaintance of the worthy Sir George Smart, and to seeing you and Mr. Neate again, you can well understand. If only instead of this letter I could myself fly over!

Your sincere admirer and friend,

L. v. BEETHOVEN.

[Postscript on a separate sheet.]

DEAR RIES!

I heartily embrace you! I have intentionally had the answer to the Society written out by some one else, so that you might read it the easier, and put it before the Society. I am convinced of your good intentions as regards myself. I hope that the *Philharmonic* Society will accept my proposal, and I can assure them that I will use all my powers to show myself worthy of such an honourable offer from such a distinguished society of artists. What is the strength of your orchestra? How many violins, &c. &c., with single or double **wind**? Is the hall big, good for sound?

[Exactly according to the copy in the Fischhoff manuscript in the Royal Library, Berlin; first printed by Nohl. This joyful letter of the master is the answer to the very enthusiastic letter of his pupil Ferdinand Ries of June 9, 1817, which the Fischhoff manuscript likewise gives in full. I here give a fairly long quotation from it.

“ DEAREST BEETHOVEN !

“ For a long time I have again been quite forgotten by you although I cannot think there is any other reason than your being very busy. . . .

“ Indeed, dear Beethoven, the thanks that I owe you *must ever remain a debt*, which, I think I may say with open heart, I have never forgotten ; although many a time I have been represented to you by my enemies as thankless and envious, and so I have always had the strongest wish to give you a proof of it by something more than words. This ardent wish is now at last, so I hope, about to be fulfilled, and I trust again to find in my old teacher my old loving friend. The Philharmonic Society, of which our friend Neate is now a director, and where one prefers your compositions to all others, wishes to give you a proof of the high respect and recognition for the many beautiful moments which we have so often enjoyed through your extraordinarily gifted works—and I feel it as a most flattering compliment to myself to be commissioned, together with Neate, to write first to you about the matter. In short, dear Beethoven, we should much like to have you next winter amongst us here in London.” . . .

(Next follow the conditions made by the Philharmonic Society, which were nearly all repeated in Beethoven's answer to Ries.) Then follows :

“ Now you are free to deal as you like with publishers, also with Sir George Smart who has offered you 100 *guineas* for an oratorio in one act, and especially commissions me to remind you to send an answer. . . . The Intendant of the Grand Italian Opera, G. Ayrton, is an especial friend of ours.” A. promises to give commission for an opera. Then follow these very important words :

“ We still want some one here who will set things once again going, and who will keep the gentlemen of the orchestra in order.

“ Yesterday evening was our last concert, and your beautiful Symphony in A was given with extraordinary success. It makes one afraid only to think of writing a Symphony when one reads and hears such a work ! Only write to me very soon a detailed answer, and give me the hope of soon seeing you here. I remain ever

“ Your sincere and grateful friend,

“ FERD. RIES.

“ My hearty greetings to Zmeskall, Zizius, Krumpholz and others.”

The last-named friend, Wenzel Krumpholz, had died suddenly on May 2, 1817. On May 3, in his remembrance, Beethoven wrote his “*Gesang der Mönche aus Schillers Wilhelm Tell für 3 Männerstimmen.*”

Nothing came of the planned journey towards London neither in this nor in any later year. A diary—probably belonging to this year—contains the following: “Something must happen—either a journey and for that purpose the necessary works must be written, or an opera—if you still remain here next winter it would be better to decide what opera, in the case only of fair conditions—the summer residence here, everything must be decided, how, where?” And a little lower down, the following touching words of despair “O God, help, Thou seest that I am abandoned by all men because I will do nothing unjust, hear my prayer, yet only for the future, to be together with my Carl, as nothing for the present seems to show it possible. O hard fate, O cruel lot, no, no, my wretched condition never comes to an end.” . . . (In Nohl’s printed Fischhoff manuscript, in his book: “Die Beethovenfeier und die Kunst der Gegenwart, 1873.”)]

### DCXXXVIII To WILHELM GERHARD IN LEIPZIG

*Nussdorf, July 15 1817.*

DEAR SIR,

You once honoured me with a request that I should set to music some of your anacreontic songs. Being very busy, my not answering it was impossibility rather than lack of courtesy. To gratify your wishes was still more difficult, as those poems which you sent me do not in the least lend themselves to vocal music. The descriptions of a picture belong to painting; even the poet in this matter may, in comparison with my art, esteem himself lucky, for his domain in this respect is not so limited as mine, yet the latter extends further into other regions and to attain to our kingdom is not easy. My illness, for nearly 4 years, is partly the cause of my answering many applications by silence. Since last October, 1816, my illness has increased. I had a severe cold which led to inflammation of the lungs; I say all this in order that you may not think me discourteous, or else, like many others, misjudge me.

With respect,

Yours truly,

LUDWIG VAN BEETHOVEN.

To Herr Wilhelm Gerhard in Leipzig (Saxony).

[According to L. Nohl (“Neue Briefe”), who states that the original was (1867) in the possession of Similda Gerhard, daughter of the person addressed. The merchant Gerhard often came to Vienna on business. On one of his visits Beethoven made him a



present of the autograph of "Gretels Warnung," which also in 1867 was in the possession of the daughter. This song appeared in 1810 as Supplement to the *Allgemeine Mus. Zeitung*, and in the same year it was published by B. and H. as No. 4 of Op. 75. The above letter is of special interest, as Beethoven seldom broached æsthetic questions.]

DCXXXIX            To N. VON ZMESKALL

*Nussdorf, July 23, 1817.*

DEAR, BEST Z.,

I shall soon see you again in town. In the matter of economy I have a question to ask you, namely: what does it cost now *to vamp a pair of boots?* I just happen to have to pay this for my servant who often goes on errands. For the rest, I am in despair at being condemned, owing to my bad hearing, to pass the greatest part of my life with the lowest class of men, and in part to be dependent on them. My servant will come early in the morning for an answer, *but a closed one.*

In haste,  
Your friend,  
BEETHOVEN.

[According to the original manuscript of the Vienna Court Library; first printed by Nohl. In the diary book of this period there are also many sighs and complaints, and among them the following: "To spend the evening and mid-day in company is elevating, and does not weary one, hence a different life from the one I lead at home."]

DCXL                    To THE SAME

*Wednesday, July 30, 1817.*

DEAR ZMESKALL,

I have come to a different conclusion. It might hurt the feelings of Carl's mother to see her child in the house of a stranger; besides it is harder than I like, hence I let her come to me to-morrow; a certain Bihler, tutor at Puthon's will be at my house. If you will come about 6 o'clock, but not later, this would give me uncommon pleasure; I indeed beg you to do so, for I like to show the law court who is present; a court secretary, you understand, sounds better *than a man without character, yet of character.* Now all

joking aside. Apart from my being very fond of you, you will also render me a great service by coming—so I really expect you.

Your friend,  
and admirer,  
L. BEETH.  
[Torn off.]

Wednesday, July 30, 1817.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. The Bihler mentioned here is probably the J. N. Bihler who signed the famous appeal of 1824. He was tutor to the children of Baroness Puthon. Through him Beethoven forwarded a note to Schnyder von Wartensee during the summer of this year.]

DCXLI            To FRAU NANETTE STREICHER

Vienna, July 30, 1817.

WORTHY FRIEND!

On account of bad weather I could not get here sooner than Thursday, and you had already left. What a *trick* [Streich] on the part of Frau v. Streicher!!!! to Baden????!! so in Baden. I have spoken to your husband; the interest he takes in me has brought about both weal and woe, for he almost shook my resolve to be *resigned*. God knows what will happen, but as I have always helped others, whenever I was able, so I also trust that he will deal mercifully with me. As regards the housekeeper, whom you know and at any rate have found honest, it might be seen what she can do in the way of *cooking* before she came to me. This, however, cannot be managed, until you return to town, when? For the rest do not be *led away by your husband to play certain tricks*. There's time, too, about the house. In the Gärtner street there are houses on the opposite side where one could really enjoy an extraordinary fine view; everything depends on your return. *However did you send your letters to me at Nussdorf?* Insist on your daughter being diligent, so that she may become a good wife. To-day happens to be Sunday. Shall I read you something out of the Gospels: "Love one another," &c. &c. I stop, and with kind regards to you and your excellent daughter, I wish that all your wounds may be healed. If you go to the old ruins, think that Beethoven stopped

there; if you wander through the mysterious fir-forests, think it was there Beethoven often poetised, or, as it is called, composed.

In haste,  
Your friend and servant,  
BEETHOVEN.

[Enclosure.]

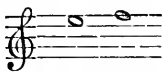
BEST FRAU v. STREICHER!

The enclosed letter, as you will see by the date, ought to have been sent to you last Sunday. As regards Frau v. Stein, I beg her not to let Herr v. Steiner be petrified, so that he may still be able to serve me; or, Frau von Stein might not be too much of a stone as regards Herr v. Steiner, &c.

As for my health, it is certain that there are signs of improvement, but the chief complaint is still there, and I fear that I shall never be rid of it. My good Frau Streicher, play no tricks on your dear husband, but rather be Frau v. **Stein** towards everybody!!! Next Wednesday and Thursday I shall spend in town, where I shall again have a chat with Streicher. About the housekeeper, I wish you were here, *i.e.*, as if by chance, however much I rejoice at your enjoying the Baden air; meanwhile when will you again rejoice me here with your presence?

All kind wishes to your dear  
daughter and Fr. v. Streicher,  
Your friend and servant,  
BEETHOVEN.

Where are my blankets?



Where? Where?

[According to Jahn's copy; first printed by Nohl. (Frau v Streicher's maiden name was Stein.—Tr.)]

DCXLII

TO THE SAME

[Summer 1817]

I will soon come to you to-day, but do write and tell me where you have to post your letters here for Nussdorf, and where *one has to post them in town for that place?*

In haste,  
Your friend,

To Fr. von Streicher.

BEETHOVEN.

[According to Jahn's copy; first printed by Dr. Kalischer in his "Neue Beethovenbriefe."]

DCXLIII

TO THE SAME

[Summer 1817]

I felt very ill yesterday and am still so to-day. I am going to Nussdorf. I do not know whether I shall come on Tuesday.

God be with you,  
L. v. BEETHOVEN.

[According to Jahn's copy; first printed by Dr. Kalischer in his "Neue Beethovenbriefe."]

DCXLIV

TO THE SAME

[Summer 1817]

Dear friend! In order that you may not judge me unfavourably, I here send you 3 Dutch ducats, which you in your turn could give to your cousin in Cracow to change. Will you at once take your expenses and the washerwoman's account, and let me have the balance at Nussdorf as soon as I send for it.

In haste,  
Your grateful,  
BEETHOVEN.

To the gracious Fr. v. Streicher.

[According to Jahn's copy; first printed by Dr. Kalischer in his "Neue Beethovenbriefe."]

DCXLV

TO THE SAME

[Summer 1817]

I beg you, worthy Fr. v. Streicher, to accept from me these 6 bottles of genuine *Eau-de-Cologne*, which you cannot easily get here, even by paying. I hope to see you soon, if only a second deluge is not approaching; anyhow we are *bound* to get dripping wet, after rain continually pouring down from the sky.

In haste,  
Your friend and servant,  
BEETHOVEN.

To Frau v. Streicher.



L. van Beethoven  
M. 1796



[According to Jahn's copy; first printed by Dr. Kalischer in his "Neue Beethovenbriefe."]

DCXLVI

To MR. GOOD-WILL (! ?)

*Vienna, August 14, 1817.*

A *Terzet* worked up into a 3-part quintet by Mr. Good-Will, and brought to light from a would-be 5-part to a real 5-part, also raised from the most *wretched* state to some dignity by Mr. Well-Wisher, 1817, August 14. N.B. The original 3-part quintet is to be offered as a solemn burnt sacrifice to the gods of the nether world.

[According to the original manuscript in the Royal Library, Berlin. It was written by Beethoven in pencil, in lapidary style, on the first page of the quintet score in question (Op. 104). This characteristic document was first published in *Caecilia*, 1842, vol. xxi. in the article "L. van Beethoven in seiner guten Laune" (*i.e.*, Beethoven in his merry humour), as follows: "X. brought to Beethoven the C minor pianoforte Trio (Op. 1, No. 3) which he had arranged as a Quintet for two violins, two violas, and 'cello, to look at, probably to learn the master's opinion about it. Beethoven must have found much to cavil at; yet he must have thought the undertaking sufficiently attractive, to re-cast it himself, and to subject it to many changes. Hence arose a very different score from the one by X., on the cover of which the genial master in his merry humour wrote the following title," *i.e.*, the one above. See Nottebohm's Thematic Catalogue. The musician X. still remains an x for us to-day.]

DCXLVII

To GIANNATASIO DEL RIO

*August 19 [1817 ?]*

P. P.

Unfortunately I received your letter the day before yesterday, but too late, for she had already been here; according to her deserts I ought to have shown her the door. I thank Fraülein N. right heartily for the trouble she took in writing down this woman's gossip. As I rule I am an enemy to all tittle-tattle and small talk, yet this is of importance to us, for I will write her a letter, so that I may get one from her to hand over in the morning to Herr A. S. *A word about irregularity, in the recent incident, with regard to you, and in her presence*, may have fallen from my lips, but to have written about you, I have not the least remembrance. It was only

an attempt on her part to embitter you against me, in order by that means to get and to gain more from you, just as formerly she came to me with all kinds of tales about you, but I paid no heed to her chatter. This time I wanted to make the experiment whether through forbearing, gentle behaviour, she might be capable of improvement. I communicated this my intention to Herr A. S., but it has failed; for already on Sunday I had already formed the resolution *to keep to the old necessary strict way*, because she quickly communicated some of her evil mind to Carl. In short we must adhere to the zodiac, and let her send for Carl only 12 times a year, and then so hem her in, that she cannot even secretly bring to him a pin, whether at your house or mine, or at a third place, it's all the same. This time I thought to comply entirely with her wishes, in order that she might be inclined to better herself, and recognise my thorough unselfishness. Perhaps I may see you to-morrow. Frau S. could see about the stockings, also what he wants in the way of shoes, so I will send her the money to the house. For the rest I beg you buy what Carl wants without asking me; and then each time, without waiting until the end of the term, to let me know the amount, which I will at once settle. For the next examination I will see about a new coat for Carl.

One thing more. She pretends to get news from some one in your house—in case you cannot let Carl be accompanied by Czerny up to the house, it must cease; trust, *but mind whom!* Carl must not receive any other idea about her than the one I have given him, *viz., to honour her as mother, but certainly not to imitate her in anything*; with regard to this he must be sternly warned.

Yours,

L. v. BEETHOVEN.

[According to the *Grenzboten*, 1857. "N" is Nanni, one of Giannatasio's daughters. "A. S.", Advokat Schönauer, court barrister, whom Beethoven's brother Carl appointed in his will guardian to his nephew; the composer had every reason to be dissatisfied with Dr. Schönauer.]

DCXLVIII To XAVIER SCHNYDER VON WARTENSEE

August 9, 1817.

You remember once having been to my house in Vienna, and having given me written proof of it; such things from a noble nature like yours does me good—continue to climb up into your heaven of art, for there is no calmer, purer joy



than that which it offers. You once wished to see me gazing in astonishment at the grandeur of nature in Switzerland. I myself also, if God restore me to health, which for several years has been getting worse, really hope to go there. Herr v. Bihler, the bearer of this, who is on his travels with his pupil, v. Puthon, ought, even without me, really to expect a friendly reception by you. Meanwhile I fancy you lay great stress on my introduction to him, and strongly enjoin upon you to show him as much kindness as possible.

Your friend and servant,

L. v. BEETHOVEN.

To Herr Xaver Schnyder von Wartenstein (?) in Lucerne (Switzerland).

[According to Nohl. The original was formerly (1867) in the possession of the person addressed. Wartensee, poet and musician, was born at Lucerne in 1786. He came to Vienna in 1810 or 1811 to study music seriously, but did not succeed in becoming Beethoven's pupil. In 1817 he settled in Frankfort where he died in 1868. Among Schindler's papers in the Berlin Library there is a most respectful letter from W. to Beethoven with important comments on certain passages in the Arietta of the Sonata in C minor (Op. 111).]

DCXLIX

To N. VON ZMESKALL

21st August, 1817.

DEAR BEST Z.!

I am sorry to hear that you are ill—as for me, I am often in despair and inclined to put an end to my life, for there is no end to all these worries. God have pity on me, I look upon myself as good as lost. I have also some things to speak to you about, this servant is a *thief*, I have no doubt about it, he must go. My state of health requires *meals at home* and more comfort. I should like to know your opinion on these matters; if this state of things does not end, I shall not be in London next year but perhaps in my grave—God be thanked that the *rôle* will soon be played out.

In haste,

Yours,

L. VAN BEETHOVEN.

[On the side of the address:]

N.B. I beg you to buy me a quarter of an ell of green oil-cloth; it must be *green* on both sides. It is incredible, that to me [two lines illegible] it serves for [illegible].

[Address:]

To Herr von Zmeskall.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. The date is not August 12, as stated by Nohl, but the 21st.]

DCL To FRAU NANETTE STREICHER

25th August [1817]

Monday the 25th August. The enclosed was written on Saturday, but I had to go into town on Friday, got overheated, and so I found myself on Saturday yesterday and to-day not at all well. What it is to spend one's life in suffering without proper attendance, without friends, without anything, that one can only find out by experience. I shall probably come myself into town to-morrow, and shall then see you, when we must talk over many things.

In haste,  
Yours,

BEETHOVEN.

N.B. It will be well to give to the bearer of this letter the washing bill with a few friendly words enclosed from yourself to me. The man, whom you know, engage at once, until we have settled about the housekeeper.

[According to Jahn's copy; first printed by Nohl.]

DCLI To THE SAME

26th August [1817]

WORTHY FRAU VON STREICHER!

With pleasure I received your invitation which I accept, to-day and to-morrow I cannot trouble you, as in spite of the bad weather I have to go to Vienna. Your *patent piano* is not in any need of recommendation from me, but for my sake I have long had the wish to see it; in a few days I will inquire when you are at home, and when I may have the pleasure of visiting you.

(J. 1817)

On the 26th August  
I have received the  
letter to Elise Müll.

For Frau von Streicher,  
*née* Stein  
at merchant Perger's  
the [three ?] stairs  
in the court.

As always,  
Your friend,  
BEETHOVEN.

[According to Jahn's copy ; first printed by Nohl. Fraülein Elise Müller, the famous pianist, was a daughter of the great Beethoven enthusiast, Dr. W. C. Müller, in Bremen. Thanks to the Müller family and to Dr. Iken, there was at a very early period a highly successful Beethoven cult in Bremen.]

## DCLII To N. VON ZMESKALL

[August 1817]

DEAR ZMESKALL !

I want your house to be described exactly, also at *what time you are to be found?* Some one has something to bring to me, and I want for safety's sake to direct him to you ; if you neither see nor hear me, ascribe this to the exceptional conditions, I shall soon see you at your house or you at mine.

Your friend,

L. v. BEETHOVEN.

[According to the original manuscript of the Vienna Court Library ; first printed by La Mara.]

## DCLIII TO THE ARCHDUKE RUDOLPH

Nussdorf, 1st September, 1817.

YOUR IMPERIAL HIGHNESS !

I always hoped that I should be able to betake myself to Baden, but my indisposition continues, and though there is improvement, I am not quite well again. What I used and still use as a remedy are means of all kinds, of all shapes ; now I shall probably have entirely to give up the hope which I have nourished, of being perfectly restored. I hear that Y.I.H. looks wonderfully well, and from such false premises one might conclude excellent health, yet I hear that you *are* in the very best, and that creates in me most lively sympathy. I hope likewise that when Y.I.H. comes back to town, I shall be again able to help in your offerings to the Muses. God will probably hear my prayer, and once again free me from so much adversity, for I have trusted Him from childhood onwards and I have done good whenever I could ; I therefore trust in Him alone, and I hope that the Almighty will not let me, amidst all my misfortunes, go utterly to ruin.

I wish Y.I.H. all that is beautiful and good, and as soon as you are back again in town will betake myself at once to Y.I.H.

Your Imperial Highness's faithful  
and most obedient servant,  
L. v. BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, at Vienna; first printed by von Koechel. Beethoven's religious feelings, his true resignation to the will of God, could scarcely be more clearly expressed than in this letter to his revered Archduke.]

DCLIV                      To N. VON ZMESKALL

[*Nussdorf, 9th September, 1817*]

DEAR Z.,

Through a *chill* I find myself much worse, I could *not get a carriage*, and I could not in my present condition go on foot as formerly I did so willingly. You will soon receive the Quintet, and *you can try it over* whenever you like. I am *rehearsing* every day, without music, how to come nearer to the grave.

In haste,  
Yours,  
L. v. BEETHOVEN.

One of these days I shall see you, as I must go to the doctor.

[According to the original manuscript of the Vienna Court Library; first printed by Nohl. With regard to the Quintet, I follow the explanation of Nohl, who says: "Without doubt Op. 104, arranged from the Trio Op. 1, No. 3." The lively inscription "Good-will and Well-Wisher" will be here remembered. (See No. DCXLVI.)]

DCLV                                      To THE SAME

*11th September, 1817.*

Dear Z. The answer came already yesterday from London, but in English. Don't you really know some one who could read it off for us?

In haste,  
Yours,  
BEETHOVEN.

[According to the original manuscript of the Vienna Court Library; first printed by Nohl. This was a new answer to Beethoven's letter to Ferdinand Ries with regard to the projected journey to London. The Fischhoff manuscript states, that the whole scheme failed on account of the conditions made by Beethoven that he must have some one to travel with him. We read further: "There were many important obstacles [to the journey to England] of which one, the most important, the most impossible, was to find a travelling companion agreeable to him. Even his deafness was less a hindrance than this. Three persons at least were necessary, namely, his physician, a friend and a servant. But propositions were made by his sympathetic friends, even his brother [Johann] offered to accompany him. Friend Zmeskall had recommended to him a highly trustworthy man, but he would accept nothing, and said he would rather travel all alone which was equally impossible; and so the journey was given up. Yet he always retained the wish to go to England.]

DCLVI                      To N. VON ZMESKALL

14th September, 1817.

It is better, dear Z., but I come to see you to-morrow afternoon—to-day I am occupied seeing and looking for rooms, hence you would come to no purpose.

To-morrow I myself will come to you, or you may have news from me. With thanks

Yours,  
BEETHOVEN.

[At the side:]

N.B. Best thanks to Ribini.

[According to the original manuscript of the Vienna Court Library; first printed by La Mara. Ribini has been already mentioned in another letter to Zmeskall, on which occasion the necessary details were given about him. (See Letter CCCCLXVII.)]

DCLVII                      To FRAU NANETTE STREICHER

Nussdorf, 25th September, 1817.

In spite of wind and rain, I arrived here early about 7 o'clock to-day. Although I tried to start out yesterday evening in the rain, but—fire cannot resist water. I found the *servant* with the *medicine*, but *not* your letter—yet I

very much wished to read your explanations about game in housekeeping. I could still give notice for the rooms in the Gärtnergasse if it could be mathematically calculated how long both routes were from the town—what do you think? &c. &c. Your shoemaker might send me some good *boot-polish* which does not smudge like the stuff that my *fidelis* cheated me with—his account of 27 fl. I will pay in a day or two in town. If you would kindly lend me 25 fl. for a few days, that would be very nice, for I yesterday forgot the key of my cash-box, when I again wanted money. I should like to *read* something explicit about game and about the housekeeper. Greetings from us to your well-behaved daughter.

*Tantus quantus lumpus* L. v. BEETHOVEN.

N.B.—We want a few dusters as preliminary to our future housekeeping.

[According to Jahn's copy; first printed by Nohl. The concluding notes are not quite clear, perhaps the upper part ought to be: G, A, B, C, with a line above it.]

DCLVIII

To FRAU NANETTE STREICHER

*Nussdorf, 2nd October, 1817.*

To-morrow I will come to you in the afternoon; if you would kindly tell the housekeeper to come, you would greatly oblige me. Yesterday I reckoned up future expenses with some one, and *he* painted everything to me in terrible colours; he counted for servants 2 fl., and for the housekeeper 2 fl. for food alone; in this way the servant would have 20 fl. a month, and the housekeeper 120 fl. yearly, the total per year for both would alone cost 1704 fl. !—ought it really to be so? Heaven have mercy upon us. Farewell, I hope to see you to-morrow, for I come *especially for that purpose* from the *country* to the Landstrasse.

In haste,

Yours,

L. v. BEETHOVEN.

[According to Jahn's copy; first printed by Nohl.]

DCLIX

To N. VON ZMESKALL

28th October, 1817.

DEAR ZMESKALL!

Your *famulus* refuses all together to take the wine with him—forgive me for yesterday, I wished to-day myself to apologise to you; in the position, in which I now find myself, I want all possible indulgence, for I am a poor unfortunate man—in haste,

Yours as always,  
B.

For Herr von Zmeskall.

[According to the original manuscript of the Vienna Court Library; first printed by Nohl.]

DCLX

To GIANNATASIO DEL RIO

Vienna, November 12, 1817.

P. P.

Changed circumstances might necessitate the withdrawal of Carl at the end of this quarter; I am therefore compelled to give *notice* for next quarter. However hard it is for me to have to do so, my limited circumstances will not allow of any other course; otherwise I would, and as a small token of my gratitude, have been only too pleased to hand you a whole quarter's money. I hope that you will accept this sentiment as *true* and *genuine*. Should I, meanwhile, be able to let Carl remain with you for the coming quarter, reckoning from February, I will at once let you know this in the month of January 1818. I must beg you to *grant this favour*, and I hope that you will not let me beg in vain. If only I enjoy perfect health, so that I may again earn more, I will still further show you my gratitude, as I know only too well how much you have done for Carl over and above what one could have expected from you. I can truly say that at this moment it is very painful to me to have to acknowledge my straitened circumstances. I am, with highest esteem,

Your friend,  
L. V. BEETHOVEN.

[According to the *Grenzboten* (1857).]

## DCLXI TO THE ARCHDUKE RUDOLPH

December 31, 1817.

YOUR IMPERIAL HIGHNESS !

The old year has almost departed, the new one is approaching. May Y.I.H. have no sorrows, but the greatest happiness imaginable; these are my wishes for Y.I.H.; which are all included in this one. If I may be allowed to speak about myself, my health is still weak and uncertain. I am compelled unfortunately to live a long way off from Y.I.H.; this meanwhile shall not prevent me from rejoicing at the thought of soon being able to wait upon you. I beg you to think kindly of me, even though I may not deserve it. I pray that, for the good of so many others, Heaven may specially bless every day of your life, and I remain always,

Your Imperial Highness's  
most obedient servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the *Gesellschaft der Musikfreunde*, Vienna.]

## DCLXII TO STEINER &amp; CO.

[1817]

MOST WORTHY PERPLEX—ITIES.

I courteously request that the Lieder be drawn up in a kind of catalogue, in which only 3 bars (the first) need be indicated, but *prestissimo*, so that I may at once settle about the dedications. One finds out, that an English publisher is as perplexed a piece of goods as is a German; otherwise such a thing would be unnecessary. I have kept by me the papers belonging to the matter, as they will, later on, have to be forwarded. I am with high, with astonishingly high, esteem

Yours,

L. v. B.

[According to Jahn's copy; first printed by Thayer (iii. 502). The letter is about the Scotch Songs (Op. 108). But they were not published until 1821, and then by Schlesinger.] [It will be sufficient to state that *Verleger* is German for publisher and *Verlegenheit* for perplexity, to enable the reader to follow Beethoven's play upon the two words.—TR.]



DCLXIII      TO THE AULIC COUNCILLOR V. MOSEL

[1817 ?]

I heartily rejoice in the same opinion, which you share with me in regard to the terms indicating time-measure which have been handed down to us from the barbarous period of music. For, only to name one thing, what can be more senseless than *Allegro* which, once for all, means *merry*, and how far off are we frequently from such conception of this time-measure, in that the music itself expresses something quite contrary to the term. So far as the four principal movements are concerned, but which are far from having the truth or importance of the four principal winds, we consider them last. It is another matter with words indicating the character of a piece; these we cannot give up, as time refers rather to the body, whereas *these are already themselves related to the soul of the piece*. As for me, I have often thought of giving up these senseless terms, *Allegro*, *Andante*, *Adagio*, *Presto*, and for this Maelzel's Metronome offers the best opportunity. I herewith give you *my word*, that I will *no more* use them in my new compositions. It is another question whether by this means we shall bring the M[etronome] into the so necessary *general* use. I scarcely think so. I have no doubt they will call out that I am a *despot*; anyhow, that would be better than to accuse us of *feudalism*. Hence I am of opinion that the best thing for our country, when once *music* has become a National Want, and every village schoolmaster would have to promote the use of the Metr., would be for Maelzel to seek to bring out by subscription a certain number of metronomes at the higher price; and when the number covers his expenses, he will be able to supply the other necessary Metron. for the Musical National Want, and at so cheap a rate, that we may expect them to become in general and widespread use. It is, of course, understood that some persons must place themselves at the head of such a movement to give a stimulus to it; so far as I am of any influence you may certainly count on me, and with pleasure I await the post which you will herein assign to me.

Sir,

With high esteem,

Yours most devotedly,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the Vienna Court Library. It was found among Mosel's papers after his death. After the numerous lamentation letters about domestic matters, the "Queen of Night," and matters concerning mere earthly wants, the present letter dealing with esthetics, addressed to the author of the "Salieri Biography," is quite refreshing. Here an energetic word is spoken in favour of German terms in place of the Italian words expressing *tempo*. Maelzel had become reconciled with Beethoven, as will be seen from a letter of this court mechanician of the year 1818—a letter which will presently be communicated. Other composers were in sympathy with these efforts; they could not, however, succeed in suppressing the Italian expressions. In regard to the Maelzel Metronome, Schindler informs us that there were two kinds, radically different from each other in construction. This accounts for the different Metronome figures given by Beethoven himself, as for instance, for the A major Symphony.]

DCLXIV

To TOBIAS HASLINGER

[1817 ?]

See about the little house once again, and let me know; also I should very much like you to get me the *article on education*. It is a matter of moment to me to be able to compare my ideas on the subject with other people's, and still more, to improve on them. As regards the little Adjutant, I think now to have adopted the right path with regard to his education.

Your,  
Contra Fa,  
m.p.

[According to Seyfried (Beethovens Studien). This letter appears to belong to the year 1817, in which, on his nephew's account, the subject of education deeply engaged Beethoven's attention.]

DCLXV

TO THE SAME

[1817 ?]

To Herr Haslinger, extraordinary ambassador at the court of the Graben and Little Paternoster Street.

VERY BEST MEMBER OF PRINTING AND ENGRAVING,

Be as kind as kind, and have a hundred prints made of this little plate. I will make up to you twofold and threefold for all printing and engraving.

[According to Seyfried the Steiner firm was in the Paternoster-gässel near the Graben.]

## DCLXVI To BARON VON ZMESKALL

[1817 ?]

DEAR Z.!

I recommend to you the bearer of this, young Boklet, who is an able performer on the violin; if in any way through your connection, you can be useful to him, be so all the more, as he has been warmly recommended to me from Prague.

[Bocklet, was the pianist Carl Maria von Bocklet who came to Vienna in 1817. The Leipzig *Allgemeine Musikalische Zeitung* for 1817 gives a notice of a concert given by him when he was fifteen years old. He also is mentioned as interpreter of the piano-forte part of the Triple Concerto (Op. 56) at a concert in 1830 in the letter to Bigot of this year.]

## DCLXVII To STEINER &amp; CO.

[1817]

The G—l l—t firm must do what they can for this young artist, Bocklet from Prague, the bearer of this. He is a performer on the violin, and we hope that our writing will be taken notice of, all the more as we with the wildest devotion call ourselves,

Your,  
G—s.

[According to Seyfried.]

## DCLXVIII To GIANNATASIO DEL RIO

[probably 1817]

I beg you, my worthy friend, to inquire in the houses round about you, whether there is a small-roomed house to be let from [illegible] to Michaelmas. This, however, must be between to-day and to-morrow.

Your friend and servant,  
L. v. BEETHOVEN.

P.S.—I should much have liked to make use of your kind offer to live with you in the garden-house, but for various reasons this cannot be. Kind regards to you and yours.

## DCLXIX TO THE GIANNATASIO HOUSEHOLD

[1817 ?]

GIANNATASIO HOUSEHOLD,

The Pianoforte School is a—general—*i.e.*, it is a kind of compendium. For the rest I find the Swiss quite good, but the “Your Grace” is certainly not in general use. In haste the most devoted servant and friend of the Giannatasio house.

[The Swiss may possibly have been Xaver Schnyder, who about that time was a music teacher at Frankfort.]

## DCLXX TO GIANNATASIO DEL RIO

[1817 ?]

You here receive my worthy friend, the coming quarter's money through Carl. I beg you to take into greater consideration his feelings and disposition, as the latter is especially the lever to all that is good, and however derisively and meanly disposition has often been looked upon, yet it is considered by our great writers, as, for instance, Goethe, &c., as a special quality; yes, without disposition, many assert that there cannot be a really distinguished man, and that no depth can be in him. The time is too short to say more on the subject; more by word of mouth as to how I mean to deal with Carl.

Your friend and servant,

L. V. BEETHOVEN.

Alser suburb near the Apple 2 stairs, door No. 12, Leibertz, dressmaker.

[According to the *Grenzboten*.]

## DCLXXI TO THE SAME

[probably 1817]

It is, at any rate, the first time that I have had to be reminded of a duty, to me a pleasing one; being busy both with my art and with other matters, made me entirely forget the account; it will, however, not happen again. With regard to my servant bringing Carl home of an evening, the arrangement is made; I thank you, meanwhile, for your kindness yesterday in letting him be fetched by

your servant ; as I knew nothing about it, it might easily have happened that Carl would have had to stop at Czerny's. His boots are too narrow, and he has complained about it several times ; indeed, it has been so bad that he could hardly walk, and it would take time to set the boots right. A thing of that sort spoils the feet, so I beg you not to let him put on these boots any more until they have been stretched. As regards *pianoforte practice*, I beg you to keep him to his work, otherwise there is no use in his having a teacher. Yesterday Carl was not able to play the whole day, I myself have found that out already several times when I intended to go through music with him, so that I, without having attained my object, was obliged to leave off.

La musica merita d'esser studiato.

The few hours which are allowed him for his music are not sufficient, and I must therefore all the more impress upon you that they are kept. It is by no means an unusual thing that attention is paid to this matter in an institute ; a friend of mine has likewise a boy at a school who intends to devote himself to music and one allows him every facility ; I was, indeed, not a little surprised when I found the boy in a distant room practising all alone, and being neither disturbed nor disturbing others. I beg permission to send for Carl about half-past ten o'clock, as I have to go through his music, also to take him to see some musicians.

With all conceivable respect,

Your friend,

L. v. BEETHOVEN.

[According to the *Grenzboten*.]

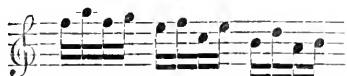
DCLXXII To CARL CZERNY

[1817 ?]

MY DEAR CZERNY !

I beg you to exercise as much patience as possible with Carl ; even if he does not get on as both you and I wish, he will otherwise accomplish still less, for (this one cannot venture to tell him) through the bad distribution of hours he is too much on the stretch. This cannot be at once changed ; hence be as kind as possible to him, yet serious. In these truly unfortunate circumstances such treatment will succeed better with C. With regard to his playing, I beg you, if once he has got the right fingering, plays in good time, with the notes fairly correct, then only pull him up about the

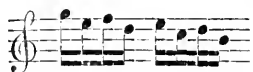
rendering; and when<sup>r</sup> he is arrived at that stage, don't let him stop for the sake of *small faults*, but point them out to him when he has played the piece through. Although I have done little in the way of teaching, I have always adopted this plan; it soon forms *musicians*, which, after all, is one of the first aims of art, and it gives less trouble both to master and pupil. With passages such as:



&c., I like at times all fingers to be used, also in the following:



&c.



&c.,

so that they may be played in gliding style! Certainly they sound, as it is said, “played in a pearly” (with few fingers), or “like a pearl,” but at times one wants a jewel of a different kind. On another occasion I will say more on the subject. I hope that you will receive all this with the kindly feeling with which I say it to you; for the rest, I am and ever remain your debtor. May my sincerity, for the rest, serve as a true pledge of future payment, so far as lies in my power,

Your true friend,

BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna. This letter concerning the art of teaching the pianoforte is of high importance. It was probably first published by August Schmidt in the *Allgemeine Wiener Musikzeitung* in 1845. Czerny also wrote in that paper during the same year: “In the year 1815 at his (Beethoven’s) request I began to teach his adopted nephew Carl, and from that time onward I saw him almost every day, for as a rule he came to my house with the young fellow. From that period I still possess many letters, of which I here communicate one, remarkable from a musical point of view, and a faithful copy of the original.”]

DCLXXIII

To CARL CZERNY

[1817 ?]

I beg you not to say anything at *Giannatasio’s* about the person who dined with us on the day when you gave us the pleasure of your company; this at his own request; I will tell you *the reason* when I see you. I wish to render special

thanks to you for the patience that you show to my nephew ;  
apart from which I must always call myself your debtor.

In haste,

Your friend,

L. v. BEETHOVEN.

For Herr v. Czerny.

[According to the original manuscript in the *Gesellschaft der Musikfreunde*, Vienna.]

DCLXXIV

TO THE SAME

[1817 ?]

Dear Czerny, would it, perhaps, be possible for you to render some help to this man whom I send herewith, the pianoforte tuner and maker from Baden, so that he may sell his instruments, which in their way are nice-looking and yet solid.

In haste,

Your friend and servant,

L. v. BEETHOVEN.

[According to the original manuscript in the *Gesellschaft der Musikfreunde*, Vienna. The bearer of this note was probably the one mentioned in a letter to Baron von Schweiger, in the year 1816, as a "poor devil."]

DCLXXV To GIANNATASIO DEL RIO

[probably 1817]

Your friend will have already told you that I shall send for Carl *early* in the morning ; I wish to put the mother into better odour in the neighbourhood, so I do her the pleasure of taking her son to her to-morrow in company of a third person. It takes place once *every* month. About all that has happened I beg you neither to speak nor to write any more, but, like myself, forget everything.

[According to the *Grenzboten*, 1857.]

DCLXXVI To FRAU NANETTE STREICHER

[1817 ?]

I am at work sorting my papers, now and then reflecting on what change is necessary for the future, so if your accounts

have not been settled, and if I have not been to see you, this is the cause. It needs a *fearful lot of patience* to put things like my papers in order, but if it comes to a fellow like myself, he has to stick to it, otherwise it *never* gets done; this also is connected with what we want in the way of tools. Many *thanks* for your recommendation of the new parlour-maid, and for your continued kindness to us, without which I shall always be in suspicion, although with three it is easier to discover everything. I hope to see you to-morrow or the next day.

In haste,  
Your friend,  
BEETHOVEN.

[According to Jahn's copy.]

DCLXXVII

TO THE SAME

[1817 ?]

I only say to you that I am better; last night I often thought about my death, also such thoughts are not unusual to me even in the daytime.

Concerning the future housekeeper, I wish to know whether she has a *bed* and bedroom furniture? By *bed* I mean partly the bedstead, partly the bed, the mattresses, &c. &c. And do speak to her yourself about the washing, so that we may be certain about everything; she must also have earnest money, which I will give to her. About all other matters we must talk to-morrow and the day after. My musical and unmusical papers are now almost in order; it was one of the seven labours of Hercules!

In haste,  
Your friend,  
BEETHOVEN.

[According to Jahn's copy.]

DCLXXVIII

TO THE SAME

[1817 ?]

You cannot judge how things are at home, and will be later on, &c. We have the parlour-maid, and indeed not such an elephantine creature as the Peppi, but much cleverer, and I hope she will be all right. With the housekeeper it is not so, and we wish for a better one, but it will be as well to wait until we find a better one—and for that there is time.



The enclosed letter is to be delivered at the Institute of Herr Giannatasio, Zimmerplatz, 379, that, at least, I think is the number. There is written over the porch in golden letters "Educational Institute," but it should be called *Non-Educational*. I earnestly beg you to send your pianoforte there about 11 o'clock in the morning, and to tell her to ask for this Herr Langer, *and deliver the letter to him, himself*. He is not to know that either you or I send it. You will wonder when I tell you what I have experienced this time, my poor Carl was only persuaded just for the moment, but there are men more like cattle—among them is the *priest* who deserves cudgelling.

In haste,

Your friend,

BEETHOVEN.

You can only send Friday morning, about 11 to Langer, for Thursdays he is not there. Your number I do not know, hence I must send this letter through a former commissioned officer; I hope soon to hear that it has been received without having received anything.  
To Fr. v. Streicher together  
with a parcel.

[According to Jahn's copy. The priest mentioned was probably the one at Mödling where Beethoven was staying.]

DCLXXIX

TO THE SAME

[*Nussdorf*, 1817 ?]

How indebted I am to you, worthy friend, for I have become such a poor man that I cannot in any way make up for it to you. Monday or Tuesday I shall come into town when we can talk together about the house; the one on the other side of the Gärtnergasse would probably be better, and as regards rent the same as the one opposite. I thank Streicher very much for the trouble he has taken, and only beg him to continue; God will no doubt let me once again be in a position to repay good with good, for the contrary is most distressful to me. I send you the washing, also 11 fl. which I still owe your washerwoman; but don't let the servant go to her. As regards a new servant, I think for the moment, as I have given notice to him, to stick to it. To whomsoever we may ascribe the loss of all the things,

his bad nature, how he slandered the *master* to the people of the house, and took upon himself many other things; all this has made me lose all confidence in him, and I hold him rather the thief than any other. I beg you only to say to him that you thought that *a pair of socks has been lost, this is clear from the letter which you wrote to me about it*; he is always telling me that you had found the socks again. The washerwoman received two pairs of stockings, as the *two washing-bills, yours and mine, showed*; and *this would not be so had she not received them*. So I am convinced that she gave him the two pairs of stockings, as she certainly received them, so that they must have got lost only through him. He talks everywhere about my distrust, and invents things which have never happened, so as to clear himself and again to get a character there, so as to remain in my service. Only on one occasion I wished to speak to him about the stockings, but I had forgotten all about it, and only through his chatter have you had to hear something about the trashy story; for the rest, of what he offers most excuses, he is guilty. So I thoroughly know him, and do not speak without being firmly convinced. Away with him. You told me of a man whom you know, he could enter my service the first day of next month; as it is inconvenient for him to have to wait a *whole month* at your expense, *I will pay him per day 2 fl. 20 kr.*, so long as I remain here in Nussdorf. If he wants to cook, *i.e.*, for himself, he can use my wood; and as he will have to go into town two or three times a week, I will give him for that a fitting remuneration, for instance I will give him *what it costs to vamp a pair of boots*. Perhaps the people in the house will see to his meals, for with these persons I want to have *as little to do* as probably you; about the housekeeper nothing will probably be arranged until I come to town. Now, God be thanked, I have fortunately got over these periods with *great trouble*; God grant that I may not have to speak, write, or think about anything about it, for *swamp and mire* in the region of art are more profitable for a man than all such devilry.

Farewell

BEETHOVEN.

Kind regards to Streicher and his wife.

[According to Jahn's copy. The servant may have been the "Wenzel Braun" mentioned in the diary, of whom it is said "left

on May 17, 1817." In the same year there is also the following entry: "Wrote to F—t. December 6," "wrote to F—t December 27." These letters have not been found.]

DCLXXX

TO THE SAME

[1817 ?]

First of all it is clear, that if you do not kindly see to things, I with my infirmities shall meet with the *same fate* with all people. *Ingratitude* towards you is what has most lowered these two servants in my estimation. What otherwise you say about chattering, I do not understand; just once I remember, with regard to a third matter, to have forgotten myself for a moment, but this was with *people of quite a different stamp*—that is all which I have to say on the matter. I on my side neither take notice nor ever listen to the chattering of *common people*; I have often given you a hint on the subject, *without saying a word* of what I have heard—away, away, away, with such people.

Several times I have sent Nanni to you that you might forgive her, and since your last visit I have certainly not scolded her, but I have not spoken a single word or syllable to her, and thus gave her clearly enough to understand my will; for I must say that of *persons* who behave so *against* you I cannot think well, and I care for neither. I shall give notice to B. to-day, perhaps she will ask Nanni's forgiveness, as she has already taken a step towards it. For the rest, if some one does not take this matter under his care, *we shall not fare better with other servants*. For the rest, I trust to the human kindness which prompts you to be good, I cannot agree with you in this case; unfortunately I have already felt this, and I hope that none the less you will continue to act for me, for your friend and servant.

Nanni wants a person over her, a more *reasonable* one; a person who would not require this would suit us probably better, *yet not altogether without supervision*, but we will not push excuses too far, for "every man *errs, only in a different way*." Only engage the other one at once, and forgive all the trouble that I am causing you. As soon as you come from Klosterneuburg, I beg you to be very kind. I have told Nanni that I have *engaged a servant*, leave her under this delusion.

[According to Jahn's copy. The N. and B. are the housemaids Nanni and Baberl, who have often been mentioned. The sentence

of the poet : " Every man, &c.," was evidently one of Beethoven's favourite sayings. It not only is almost word for word in another letter, but he even set it to music, almost at the close of his life, in a letter to Karl Holz of December 1826, in which the thought is thus expressed : " We all err, only each in a different way."

DCLXXXI To GIANNATASIO DEL RIO

[*probably 1817*]

I have been very busy, and besides I am not really well again, so it was impossible to answer your friendly letter.

As to your offer, it deserves as much thanks as consideration. I must say that I also had this idea about Carl ; for the moment, however, I am in the most unsettled state. Hence I wished and asked you to accept this proposal, namely : to tell you during the last month of this term if Carl will be able to remain with you in future. In this way nothing is hurried and nothing disturbed. For the rest, I know well that as Carl lives at your house, or according to your last proposition, is bound to be expensive, and for that reason I have only wished to make you understand by my note how willingly I would have shown my thankfulness to you in a special manner, in addition to the usual fee. If I speak of being without means, I only mean that his training in any other way would be more expensive than at your Institute ; however every father is bound to carry out his aim with regard to the training of his child so far as is possible, and so it is for me with Carl. It will soon be settled what the best will be for Carl ; whether he will have a tutor of one or other kind here or elsewhere ; I do not wish to have my hands tied, but to be able to act with full freedom and as his interest demands.

Carl is daily costing me a great deal, but I have spoken about it more for his sake ; for I know how his mother desires to gain influence over him in a manner quite worthy of a Queen of Night ; she gives out everywhere that I have not paid the least, but she everything for Carl ! And as we are now on the subject, I thank you for your truly intelligent letter ; it will in any case be of importance to me. And I beg you to ask Herr L. S. to make my excuses to his brother for not having called on him, partly because I was very busy, partly because I have always been poorly, so that it was almost impossible for me ; and besides when I think of

the matter about which we have so often spoken, I would rather pay him a visit for some other purpose than this very matter itself. She does not send to me, and so I have not even to arrange the meeting with her son. As for the other story, I already hear from others that only compulsion is to be used, and this will again cost money; I have especially to thank Adlersburg for this, but as Carl's training must be as far as possible independent of his mother, so in future this must and shall be. With high esteem your devoted friend.

L. v. BEETHOVEN.

[According to the *Grenzboten*, 1857. The L. S. is the brother Schmerling of whom Nohl has much to say in his "Eine stille Liebe zu Beethoven." In the diary of this period there is something which throws light on the situation: "Carl's mother herself sought after an agreement, on the basis that the house (bequeathed by the brother Carl) should be sold, and by this means calculated that all debts would be paid, and with the balance from the house, she could not only live respectably, but very comfortably. But as the house was not sold, which was the chief condition on which the agreement was based, and as it was already hinted that the brokers were in, my scruples, therefore, ceased."]

DCLXXXII      To BARON VON ZMESKALL

[1817?]

Again unfortunate with a servant and *probably also robbed*. Already on the 4th I gave him 14 days' notice, but he gets drunk, stays whole nights out of the house, and is so bold and coarse that I would like to send him away still sooner; I should like to pay him the fortnight and let him go his way. Now the question is, if I dismiss him in this way whether I must pay him for the previous days from the 1st of this month, or from the 4th up to the day (which might be to-morrow) when I pay him 14 days? His month begins with each month and ends with the same. Forgive me dear Zmeskall, kindly send the answer early in the morning through your servant. I hope to see you soon.

[On the side of the address:]

I beg you not to say anything about the note to your servant, I shall know what measures to take.

[The year 1817 was a terrible year with his servants *masculine et feminini generis*.]

## DCLXXXIII TO NANETTE STREICHER

[1817?]

I am full of trouble to-day, to tell you all about it is impossible, yet I hope to see you in the morning, farewell, may God watch over us all.

Kind regards at home.

## DCLXXXIV TO THE SAME

[1817]

I have not forgotten—I am more inclined to *forget what is owing to me than what I owe others*. I did not like to overload the servant as the last time he had so many commissions—here is the florin which you were kind enough to give to the washerwoman; the spoon which the servant returns with thanks was likewise since I went away to the Landstrasse lying ready, but it was too much for him the last time, hence he will probably bring it to-day; with kind remembrances at home and especially to Streicher.

[At the top of the letter :]

I beg you to send to the washerwoman so that the washing may come home on Sunday.

## DCLXXXV TO THE SAME

[1817?]

WORTHY FRAU V. STREICHER,

Forgive me, if I perhaps offended you to-day by my mission. My illness and my truly sad situation in this respect do not let me ponder over things as formerly. I will explain further when we meet. I hope soon to see you.

Your friend,

Please let me have  
the bed-clothes.

BEETHOVEN.

Excuse me, I am worn  
out.

[According to Jahn; first printed by Nohl.]

## DCLXXXVI TO THE SAME

[1817?]

It was not possible my worthy friend to see you yesterday. I was very busy to-day; I have a *fresh plaster on my back*. Oh necessity, notes are better than needs. I must repeat

my question as to where you post your letters for Nussdorf, and beg you to give me an answer about my poor nephew who often finds himself with *Hottentots* who do not look after his letters to me. I hope I shall see you to-day.

[According to Jahn.]

DCLXXXVII

TO THE SAME

[1817 ?]

As I was uncertain whether to speak to you to-day, I send all kind messages to you and yours. I have left my rooms for somewhat better ones. Would you undertake now to advise me how I can generally get comfortable meals at home? The servant lost a pair of socks out of the last washing or—, I beg you to give him the night-shirts which certainly could be done with safety, because I told him that everything he lost he would have to pay for—perhaps I shall see you soon. I beg that you will sometimes remember a poor sick Austrian musician.

DCLXXXVIII

TO BARON VON ZMESKALL

[1817 ?]

Please do me the kindness, dear Z., and get your servant to look for one for me, I give 20 gulden a month, small and great livery—you can tell him this or not tell him just as you think good, I should also be glad if the servant could do a bit of tailoring. He need not be imposing in stature, and if he is a little hump-backed I should not mind, for then one would know how to attack him on his weak side. You will show me a very great kindness if you will get your servant to see to this, but I will pay him something.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl.]

DCLXXXIX

TO FRAU NANETTE STREICHER

[1817]

WORTHY FR. V. STREICHER!

Please give the bed-covers to the bearer of this, and pay no attention to his gossip—this man is not pure-minded. I also ask you kindly to see that the washerwoman delivers the washing at latest Sunday. My waistcoats, two of which have gone to the devil, and other not numerous articles cause me to express this wish. For the rest I do not wish

you to imagine that I think that in any way through carelessness on your part anything has been lost. This would pain me, do not judge of my usual way of thinking from what bad *servants* say. Concerning another servant, or how, otherwise I shall arrange, I will tell you when we next meet. I must have cooking for myself, for in these bad times there are so few people in the country, that it is difficult to get a meal in the inns, still more so to find what is beneficial and good for me.

In haste,  
Your friend and servant,  
L. V. BEETHOVEN.

To Fr. v. Streicher  
Ungergasse.

DCXC

TO THE SAME

[1817]

I beg you, worthy Fr. v. Streicher not to say a word to any one about my decision to engage a *tutor* for Carl, so that it may do no harm either to him or to Carl, until the matter is quite settled. For my existence, indeed, I require better nursing and waiting on, and that means a *housekeeper*. As we have found a good tutor, we shall now probably not want the **French woman**, because Carl must have a scientific training in French, and for that our French woman would be of no use. On the other hand the *tutor* and his *wife* would cost too much. I hear, however, that for 100 florins per year, together with keep and room, one could probably get a housekeeper. Think over this and help

To Streicher the  
most affectionate  
To Fr. v. Streicher.

Your  
poor suffering  
friend,  
BEETHOVEN.

[According to Jahn's copy ; first printed by Nohl. Beethoven's decision respecting a tutor for Carl renders it probable that the letter was written at the end of 1817, or even the beginning of 1818. Carl left the Giannatasio Institute, January 1818.]

DCXCI To FRAU MARIE PACHLER-KOSCHAK

[1817]

I am very happy at your granting an extra day ; we shall still have a lot of music. You will play me the Sonatas in F major and C minor ? will you not ?



I have never met with any one who interprets my compositions so well as you. The great pianonists not excepted : they are either mechanical or affected. You are the true foster-mother of the children of my intellect.

[According to the original in the archives of the *Gesellschaft der Musikfreunde*, Vienna. The wonderful document was first published in the *Neue Berliner Musikzeitung* (1865 and 1866) by Dr. Faust Pachler, son of the person addressed, in his monograph "Beethoven und Marie Pachler-Koschak." The autograph is written in pencil on a long strip of paper, and it is very difficult to decipher. Schindler (third edition) quotes from a diary of 1817 or 1818, and also gives a facsimile : "Only love—yes, that alone can procure for you a happier life. O God ! let me at last find her who shall make me happy in virtue—her who will be lawfully mine—Baden, July 27, as I saw M. (? !) drive past, and it seemed as if she looked at me." Schindler adds : "The object of this autumnal love was well known to the writer, and among Beethoven's papers I have still two letters to Beethoven of the years 1825 and 1826 from Marie L. P—r, who was afterwards married at Graz." The "M." in the autograph is, however, open to question ; it might also be read as "K." On the authority of her son, Marie Leopoldine Pachler-Koschak was born at Graz, February 2, 1794, as daughter of the lawyer Dr. Aldebrand Koschak. Her pianoforte teacher appears to have been Herr Heimrich. Through unfortunate circumstances she had to renounce her wish to devote herself entirely to music. In 1816 she married the lawyer Dr. Carl Pachler. His brother Anton Pachler had already made the acquaintance of the composer. In 1816 he placed before the master a composition (Fantasia for pianoforte) of his sister-in-law, Marie, and on October 17, 1816, he wrote to her "Beethoven had returned from Baden a few days before, so I flew post-haste to him and luckily found him at home. I kept my promise to you and named no composer. He looked through the piece very carefully, and at the end said it was really very good for some one who had not studied composition ; but that it would be too long to explain by writing, also that after careful study of composition the composer himself would become alive to the fact." During the summer of this year (1817) Marie made the personal acquaintance of the master. After his death she wrote about it to a friend : "I do not know whether you are aware how much I admired him also as a man. I made his acquaintance during my first stay in Vienna ; we spent much time together."]

DCXCII

TO DR. PACHLER

[1817]

MY DEAR P!

According to my doctor's opinion the very best thing for me would be a journey to turn my thoughts in another direction. It is not improbable that I may make use of your offer, but, it is understood, I will willingly pay my share of the expenses, so that I need not be a burden to any one in Graz. I am still here to-morrow or perhaps the next day; I live at the Landstrasse, No. 268, second floor—you will always find me at home early in the morning, especially about 8 o'clock.

Your friend,  
BEETHOVEN.

To Herr v. Pachler  
at the Golden Ox  
No. 14

[According to the original manuscript in the *Gesellschaft der Musikfreunde*, Vienna. The journey to Graz neither took place now, nor later on. Frau Pachler-Koschak died April 10, 1855.]

DCXCIII

TO FRAU NANETTE STREICHER

[1817]

BEST FRAU VON STREICHER!

This servant is *scarcely* honest, though I will not *condemn him straight off*. I think, meanwhile, of keeping him still here, with the *housekeeper*. *What do you think?* It will probably not be easy to find another one at once, and yet I fear the *fellow* might have a *bad influence over an honest person?*

I send you here the two keys, so that you can inspect everything. Tell me whether it would be possible for the housekeeper to come here at latest Tuesday? or even Monday afternoon? Dusters are wanted—even here, for the devil has already always carried off 2 or 3 times my household things. Farewell, my worthy friend.

In haste,

Your friend,

L. v. BEETHOVEN.

N.B. Do not curse me for troubling you so often.

[According to Jahn's copy.]

DCXCIV

TO THE SAME

[1817]

Kindly send to your haughty tailor. He has had two pairs of trousers of mine for a fortnight, and they would be of service just for the cold weather, but he does not condescend to let me have them.

[According to Jahn's copy ; first printed by Nohl.]

DCXCV

TO THE SAME

[1817]

BEST FR. v. STREICHER

As soon as you have read the first letter, I beg you to send it back to me. I recently wrote in haste to you and may perhaps have given offence. But a few days after your visit with Winter, I had a fearful attack of rheumatism, so that I can only go out again *to-morrow* or the *day after*.

Your friend,  
BEETHOVEN.

[According to Jahn's copy ; first printed by Nohl. The composer and court capellmeister, Peter von Winter, with whom Beethoven was on friendly terms (see Letter CLVI. and explanations) undertook in 1817 a journey to Milan, which again led him to Vienna. He produced at Milan his two operas, *I due Valdomire* and *Etelinda*.]

DCXCVI

TO THE SAME

[1817]

I am not well, and cannot therefore come to you. Forgive me for sending you the 17 florins so late. I am still not in my old form. I really think that my housekeeping must be better managed. The cooking in itself seldom satisfies me. I fancy that we want a more *sensible* person, for both are dull-witted, and so I am out of temper. For the rest, do not talk much with them, for that won't make it any better, and it will cause them to be angry with me. So far as I can see, N. wants some one *to look after her*, and without this, everything will limp. Please be good enough to buy me as many ells of the enclosed fustian as are *required* for two pairs of trousers, and still one ell over.

In haste,  
Your friend,  
BEETHOVEN.

To Fr. v. Streicher.

[According to Jahn's copy ; first printed by Nohl. N. was housekeeper at the time.]

DCXCVII

TO THE SAME

[1817]

I am still unwell, and there is little comfort in the house ; the food yesterday and to-day was really *bad*. This person lacks reflection—more about her when we meet. I know she is willing, and indeed both are probably not the worst ; but N., especially, does not attend to me properly ; no good is done by violence and over-haste. But I fear that you would have far too much to do to bring about order or method here, and how would it be when you are ill or away. We must have *some one* on whom we could rely without other aid. Besides it is hard lines to be in a condition to have to make use of so many persons. Hearty thanks for your purchase. I shall certainly see you the day after to-morrow, for if I only feel better, I shall be very busy to-morrow.

In haste,

Your friend,

BEETHOVEN.

[According to Jahn's copy ; first printed by Nohl. Some calendars which have been preserved give a dismal picture of these household miseries.]

DCXCVIII

TO THE SAME

[1817]

I had to pay dearly for the last conversation with you, for after it N. behaved to me in such a way that on Saturday evening I became wild with rage, and then she certainly was good again—but *your* help is of no avail, the bad side of this person, her *stubbornness* cannot be cured, and she has already lost my confidence. Then seeing that the time is gradually approaching when Carl will certainly live with me, I think you will agree with me to exchange both persons for other and better ones. Perhaps I may see you to-morrow, *certainly the next day*.

In haste,

Your friend,

BEETHOVEN.

To Frau von Streicher,  
*née* Stein.

[According to Jahn's copy.]

DCXCIX

TO THE SAME

[1817]

✓ I thank you. It seems already to be much better. I also send the *speaking-tube*; please send it back to-morrow, as my observations have now gained thereby.

Your grateful  
BEETHOVEN.

[According to Jahn's copy. In addition to Maelzel, now again reconciled with Beethoven, Andreas Streicher also made ear-trumpets for the composer.]

DCC

TO N. v. ZMESKALL

[1817 ?]

Seen nothing—heard nothing. Meanwhile I am always ready for it; I should best like about half-past 3, or 4 o'clock.

Your,  
BEETHOVEN.

[According to the original manuscript in the Vienna Library, formerly printed by Dr. Frimmel in the *Neue Zeitschrift f. Musik*, 1889.]

DCCI

TO FRAU NANETTE STREICHER

[1817 ?]

MOST WORTHY FRAU v. STREICHER!

✓ Something of importance prevents me from coming to you to-day, but I shall be with you to-morrow afternoon before 3 o'clock.

In haste,  
Your friend,  
L. v. BEETHOVEN.

To Frau von Streicher.

[According to the original manuscript formerly in the possession of Albert Cohn, Berlin (1898).]

DCCII

TO THE SAME

[1817 ?]

WORTHY FRAU v. STR.!

Please do not be angry with me for not coming to your house, and for not having as yet thanked you. Meanwhile I

hope to see you to-morrow or the next day in the afternoon, after 3 o'clock.

In haste,  
Your true friend,  
BEETHOVEN.

To Fr. v. Streicher,  
*née* Stein.

[According to Jahn's copy ; first printed by Kalischer ("Neue Beethovenbriefe.")]

DCCIII

TO THE SAME

[1817]

Pardon. Scissors, knives, &c., are wanting. I think the rags are too bad, and that it would be better to buy a *linen-cloth*. The neckties also want *patching up*—more by word of mouth, and indeed by word of mouth, again to ask for indulgence.

In haste,  
Your friend,  
BEETHOVEN.

[According to Jahn's copy ; first printed by Kalischer ("Neue Beethovenbriefe.")]

DCCIV

TO THE SAME

[1817 ?]

Many thanks for the kindness shown to me. I will betake myself one of these days to S., and hear how it stands with the whole *matter*. I am frightfully busy, and it has been practically impossible to see you. Carl desires to be remembered to you ; we shall very soon pay you a visit.

In haste,  
Your friend,  
BEETHOVEN.

Do not quite  
desert your post of  
mistress of the household.  
It will always have a  
rare good effect.  
For Fr. v. Streicher.

[According to Jahn's copy ; first printed by Kalischer ("Neue Beethovenbriefe.") It would be difficult to determine who "S." is ; maybe it stands for the sister-in-law (Schwägerin) of the composer ; for indeed mention is made of her son Carl.]

DCCV

TO THE SAME

[1817 ?]

Many *thanks*, worthy Fr. v. Streicher, for your fresh kindness. I will go myself to Sieber to-morrow afternoon, and hand him the *balance*. I shall soon have the pleasure of seeing you and Carl.

In haste,

Your friend,

BEETHOVEN.

[According to Jahn's copy ; first printed by Kalischer (" Neue Beethovenbriefe.") The name " Sieber " is probably incorrect. Many names were incorrectly deciphered by Jahn, which, taking into consideration Beethoven's handwriting, does not seem to deserve much condemnation. The name should be " Seibert." He was a famous surgeon by whom Beethoven sometimes let himself be treated. The concluding sentence is a bold metathesis frequently adopted by Beethoven ; he of course means that he and Carl will have the pleasure of visiting the trustworthy friend.]

DCCVI

TO THE SAME

[1817]

I have just received the *medicine*, and believe that in a few days I shall be all the better for it. I heartily thank you, my kind Frau v. Streicher, for your sympathy. To-morrow we will speak about the stays, when I have the pleasure of seeing you.

In haste,

Your friend,

BEETHOVEN.

[According to Jahn's copy ; first printed by Kalischer (" Neue Beethovenbriefe.")]

DCCVII

TO THE SAME

[1817 ?]

WORTHY FRAU V. STREICHER !

Czerny has just been here. I shall be at his house this evening ; whether I come to you in the morning, I do not yet know. Some fiendish people have again played me such a trick, that I cannot bring myself to mix in society. Carl has an examination about 11 o'clock to-morrow morning, so that he cannot come with me ; we may, however, see you to-morrow afternoon.

In haste,

Your friend,

BEETHOVEN.

[According to Jahn's copy ; first printed by Kalischer (" Neue Beethovenbriefe.") The " fiendish people " no doubt belonged to the bad sister-in-law's party, for she was moving heaven and earth to get power over her son Carl. The mention of the nephew's examination might suggest a later date for this note, somewhere about 1824, when plenty of intrigues were being carried on.]

DCCVIII

TO THE SAME

[1817 ?]

For to-day I can only tell you, my dear Frau v. Streicher, that I am here, *how* I am *here*, where I am *here* ; for that I will soon make up. Please let the washer-woman recommended to me have enclosed. Kind regards to you all.

In haste,  
Your friend and servant,  
L. v. BEETHOVEN.

[According to Jahn's copy ; first printed by Kalischer (" Neue Beethovenbriefe.")]

DCCIX

TO THE SAME

[1817 ?]

I have only *one* emetic powder, must I after this take tea *oftener* ? Please let me have a tin spoon.

In haste,  
Your friend,  
BEETHOVEN.

[According to Jahn's copy ; first printed by Kalischer (" Neue Beethovenbriefe "). (The autograph belongs to Miss E. A. Willmot. —TR.)]

DCCX TO HERR GIANNATASIO DEL RIO, PROPRIETOR  
OF THE TRAINING INSTITUTE, VIENNA

[1817 ?]

I beg *you* to see from your books when Carl entered your institute ; the following *receipt* seems to me to give some clue. I have neither *date* nor *year* ; if I am not mistaken, it was just in February 1816, that you received Carl into your house.

Please let me know by to-morrow what is correct about this, as I want the information. I certainly never thought that I should ever be compelled to account for my generosity, so I was not careful to keep most of the receipts, but as this



Dear Sir,  
I have the honor to acknowledge  
the receipt of your letter of the  
10th inst. in relation to the  
above mentioned matter.  
I have the honor to inform you  
that the same has been forwarded  
to the proper authorities for  
their consideration.



appears to be the case with Carl's mother, the document is necessary for me.

With esteem,  
Your friend,  
BEETHOVEN.

[According to Jahn's copy ; first printed by Kalischer (" Neue Beethovenbriefe "). Beethoven placed his nephew in the Gian-natasio Institute in 1816 and left him there until the end of January 1818.]

DCCXI                      To FRAU NANETTE STREICHER

[1817 ?]

Dear lady, I am ready to go with you to-morrow, to see this instrument, what time I will arrange when I call on you this afternoon. For the rest, have patience with me ; in my present state I can no longer *drive a bargain, as I could formerly*, although my name is still **Beethoven**.

To Fr. v. Streicher.

[Written with pencil.]

[According to Jahn's copy ; the original belonged to H. Hauser. Concerning the pianoforte, *see* Letter DCLI.]

DCCXII                      To THE SAME

[1817 ?]

Yes, indeed, all this housekeeping is still *without keeping*, and much resembles an *allegro di confusione*. If I read rightly, you will give me the pleasure of a *visit* this afternoon at 4.30, or shall it be 2.30 ? This needs an answer, so you must once again send out your little *letter-carrying pigeon*, for the women are washing for themselves to-day, by turn, in the washing trough.

In haste,  
Your friend,  
BEETHOVEN.

To Frau von Streicher, *née* Stein.

[According to Jahn's copy ; the original, like the previous letter, belonged to Hauser. The "letter-carrying pigeon" was probably Frau Streicher's daughter Sophie.]

DCCXIII To HERR VON SALZMANN IN VIENNA

[1817 ?]

HONOURED FRIEND !

However willingly I would have paid you a visit, it was not possible, partly owing to my being very busy, and partly because I did not know your house ; not even was it granted to me to show you the New Year's civility. I wished to come to you with my nephew, but an unfortunate occurrence prevented it, and now he is really ill. I again need your help, for I can do little more in the world than write down a few notes ; in all business matters I am thick-headed. Forgive me if I must trouble you again. I beg you kindly to tell me the *months and the quantity of them*. *I will then come to you myself at the time that you fix, to your bureau, when you will kindly tell me where you live, and as soon as my nephew has recovered, we will pay you a visit. I have, besides, to apologise to your wife, for I remember to have said something to her disgracefully coarse, certainly not on purpose, but I must make it all right ;* expect on that account repentance and penitence.

With hearty esteem,

Your friend and servant,

BEETHOVEN.

Postscript.—*I beg you concerning the very welcome dividend, to see that I receive it to-day or to-morrow, for one like myself always wants money, and all the notes that I write do not bring me out of need ! !*

[Address :]

For Herr von Salzmann.

[According to the original manuscript in the possession of C. Meinert of Frankfort ; first printed by La Mara. It may be mentioned that the greater part of this letter was published by Nohl in his "Neue Briefe" with a false address (to Dr. Bach). Nohl took it from a facsimile in the possession of Frau Carl von Beethoven in Vienna, on which that address was written in pencil by a strange hand.]

DCCXIV

To J. N. BIHLER

[1817 ?]

DEAR BIHLER !

I only announce to you that I am now in Baden and feel extremely well, not owing to the company there, but to the truly beautiful Nature.

[According to the reprint in Th. Frimmel's "Beethoveniana" from the *Vienna Presse* of December 21, 1889. The philologist and musical enthusiast, J. N. Bihler, travelled in 1817 as tutor to the son of the Baroness von Puthon. This Bihler, according to Dr. Pachler, was tutor to the children of H.I.H. the Archduke Carl.]

DCCXV

TO THE SAME

[1817 ?]

DEAR BIHLER !

Dr. Sassafrass, concerning whom I spoke to you, is coming to-day about 12 o'clock. I beg you therefore, to come to me also, and in order that you may not go wrong, I give you the number of the house and the floor, so that you can see everything before you, before you get there. On the 3rd floor of 1241 lives this poor, persecuted, despised Austrian musician.

BEETHOVEN.

[From the *Vienna Presse*, December 21, 1884, printed by Th. Frimmel ("Neue Beethoveniana.") The original formerly belonged to Professor J. Neugebauer in Melk. Sassafras is the name of a tree in North America, the bark of the root of which is used for medicinal purposes. Beethoven may have used the term to indicate a quack doctor; anyhow, in 1861, there was a drama by Count Franz Pocci entitled *Doctor Sassafras; or Doctor, Death, and Devil*. See Letter DCXXXIV., in which Beethoven complains of the doctor with his mixtures, powders and ointments. Perhaps the doctor Beethoven had in mind was Dr. Malfatti.]

DCCXVI LETTER OF RECOMMENDATION FOR  
HERR VON KANDELER

[1817 ?]

It is certainly the duty of every composer to be generally acquainted with all ancient and modern poets, and, with regard to vocal music, to be able himself to choose the best and most suitable for his purpose. As this, however, is not usually done, this praiseworthy Collection of Herr von Kandeler will always be useful for many who wish to compose songs, and it will also stimulate good poets to do something towards this.

LUDWIG VAN BEETHOVEN.

M.p.

I entirely agree with Herr van Beethoven.

JOS. WEIGL.

[According to the original manuscript of the Vienna Court Library ; first printed by Nohl.]

DCCXVII To ARCHDUKE RUDOLPH

[1817 ?]

YOUR IMPERIAL HIGHNESS !

My warmest thanks for your gracious interest in me. I am certainly better, and to-morrow morning shall be able to inquire personally of Y.I.H. your wishes about your *morning* lessons. My doctor has strictly forbidden me to be out later than about 6 o'clock in the evening. I know, however, that Y.I.H. will quite approve of morning lessons.

Your Imperial Highness's faithful and  
most obedient servant,

LUDWIG VAN BEETHOVEN.

[Address :]

To His Imperial Highness  
the Archduke Rudolph.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel.]

DCCXVIII To THE SAME

[1817 ?]

YOUR IMPERIAL HIGHNESS !

An urgent affair prevents me from coming to you as usual this evening ; I could come to Y.I.H. later, say about 7 o'clock, unless you happen to be going to the theatre. I await your commands in the matter and am,

Your Imperial Highness's

most obedient,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel.]

DCCXIX To THE SAME

[1817 ?]

YOUR IMPERIAL HIGHNESS !

I beg for your indulgence for a few days only, first because I am not well, secondly, because I must finish some compositions, which cannot well be put off, as unfortunately they are such that—apart from this, you are, however, already convinced that my eagerness to serve you can have

no limits. But an extraordinary event hinders me for the moment from gratifying my highest wish, that of serving you, yet in four days at latest I shall have made sufficient progress to be able to wait upon you.

Your Imperial Highness's  
most obedient,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel. The "extraordinary event" refers to the lawsuit concerning the guardianship for Carl.]

DCCXX

TO THE SAME

[1817 ?]

YOUR IMPERIAL HIGHNESS !

I had often intended to make personal inquiries about the state of your health, but I have myself already several times been obliged to keep to my room and my bed from week to week, and so it is again now. I heartily wish that Y.I.H.'s state of health may soon improve, as regards myself, I hope that I may not need to pause, so soon as you are again in a condition to be able to *play*.

Your Imperial Highness's  
most obedient servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel.]

DCCXXI

TO THE SAME

[1817 ?]

YOUR IMPERIAL HIGHNESS !

I was again obliged to take medicine to-day. Nevertheless I thought I should have the good fortune to be able to wait on Y.I.H., but unhappily find myself weaker than yesterday. I tried to go out, but was compelled to return after a few minutes. It is partly owing to the very bad weather. I shall certainly be recovered by to-morrow, and Monday before 6 o'clock (as I hear that this is now the most convenient hour for Y.I.H.) I shall have the pleasure of being able to appear before Y.I.H. I beseech you to keep me in gracious remembrance.

Your Imperial Highness's  
Most obedient and faithful servant,  
L. v. BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel.]

DCCXXII

TO THE SAME

[1817 ?]

YOUR IMPERIAL HIGHNESS !

To-day it is impossible to gratify my earnest wish, and to wait upon you, but to-morrow I hope that Y.I.H. will allow me to come to you at the accustomed hour.

Your Imperial Highness's  
most faithful and obedient servant,  
LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel.]

DCCXXIII

TO THE SAME

[1817 ?]

YOUR IMPERIAL HIGHNESS !

If Y.I.H. does not put me off, or wish for another hour to-morrow, I shall have the honour of waiting upon you to-morrow about 5 o'clock in the evening. The reason why I have unfortunately not yet been able to gratify my dearest wish, the pleasure of being often with Y.I.H., is best explained by word of mouth. I trust that the Lord will graciously hear my prayers and those of others for your welfare.

Your Imperial Highness's  
most obedient servant,  
LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel.]

DCCXXIV

TO HERR TOBIAS PETER PHILIPP  
HASLINGER

[1817 ?]

Horn and score follow also. Know that we are very fond of you. Keep the commandments, sing my *Canon* "Das Schweigen" very often—*per permissionem*, &c.

Farewell,  
Your friend,  
BEETHOVEN.



[According to the original manuscript in the Royal Library, Berlin ; first printed by Nohl.]

DCCXXV

To CARL CZERNY

[1817 ?]

The *score* of the *Symphony* in E flat.

VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; unprinted. The note was most probably for Czerny.]

DCCXXVI

To THE SAME

[1817 ?]

Dear Czerny ! Carl is with me, but is not well, so do please *come to me* to-day, as in any case I must speak to you about the *lessons* in the Institute.

Yours very truly,

LUDWIG VAN BEETHOVEN.

[Address :]

Herr von Czerny.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; unprinted.]

DCCXXVII To KAPELLMEISTER C. F. MÜLLER  
IN BERLIN

[1817 ?]

DEAR SIR !

I am delighted, and ready to be of service to you, as to every true artist. I will justify your confidence as far as possible, if only you are not yourself deceived as to what you expect to find in me.

With hearty readiness,

Yours very truly,

BEETHOVEN.

*Vienna, 8th August.*

[According to a facsimile in "Faksimile von Handschriften berühmter Männer und Frauen," Berlin, 1838. The person addressed was probably capellmeister Carl Friedrich Müller, born of Dutch parents in 1796 at Nymwegen.]

DCCXXVIII

TO GIANNATASIO DEL RIO

[6th January 1818]

P. P.

In order that there may be no mistake, I take the liberty of respectfully informing you that it must unfortunately remain settled that my nephew leaves your excellent Institute at the end of this month. As regards the other proposal you made me, my hands are also tied here, since other plans for the good of my nephew would be thereby completely frustrated; I am, however, much obliged to you for your kind intention.

Circumstances may require that Carl be fetched away even earlier than the end of this month, and, as I shall probably not be here, by some one whom I may appoint for that purpose. I mention this to you now, so that it may not specially surprise you at the time. Moreover, my nephew and I will be eternally grateful to you. I have noticed that Carl is so already, and this is a proof to me that though he may be frivolous, there is no malice about him; still less is he bad at heart.

All the more do I hope for everything good from him, as he has now been for nearly two years under your excellent guidance.

With true respect,

Your friend,

L. V. BEETHOVEN.

[According to the *Grenzboten* of 1857 (ii. 64).]

DCCXXIX

TO THE SAME

*Vienna, 24th January, 1818.*

P. P.

I do not come myself, as it would be a kind of leave-taking, and things of that kind I have always avoided.

Receive my most sincere thanks for the zeal, uprightness and honesty which you have displayed in the education of my nephew. As soon as I am somewhat recovered, we will call on you; moreover, on account of the mother, I do not wish it to be generally known that my nephew is now with me.

I greet you all and thank Frau A. G. more particularly for the motherly care she has shown to my Carl.

With true esteem,

L. V. BEETHOVEN.

[According to the *Grenzboten* of 1857 (ii. 64). The time of Carl's departure from the Giannatasio Training Institute is here clearly announced by letter. He now had a tutor at home, but was soon—and this is not generally known—sent to the Kudlich Institute, before he was passed on to that of Blöchlinger for a longer period. Therefore the chronological order of the three Institutes in which the master's nephew was educated is as follows: Giannatasio, Kudlich, Blöchlinger.]

## DCCXXX To FRAU NANETTE STREICHER

[*End of January, 1818 ?*]

I recently wrote to you that I certainly felt better, but I am not yet *quite well*, hence I could not see you, and now since yesterday the cabinet-maker is here. To-morrow Carl goes to college, and I have *been mistaken* in thinking that he would perhaps prefer to remain there. He is in lively spirits and much brighter than formerly, and every minute shows his love and attachment to me. For the rest I hope that you see that when once I have come to a decision, I do not hesitate, and *it was so good!* Concerning N. you were right about the entry of the kitchen utensils, I will plan to-day how to do it; perhaps I may see you to-morrow or to-day. On Monday her fortnight is up, it is a question whether she must go already on the same day; I should be heartily glad, for she has caused much mischief—as nothing is safe from her wickedness and *confusion*. We can let the tutor come in any time we like, we cannot, however, consult together and settle anything until N. is gone. Only what is most necessary, as it is quite certain that I must leave Vienna either in the middle of June or the end of September. Farewell, I thank you for your kind attention.

Your friend,  
BEETHOVEN.

To Frau von Streicher, *née* Stein.

[According to Jahn's copy; first printed by Nohl.]

## DCCXXXI To THOMAS BROADWOOD

*Vienne, le 3<sup>me</sup> du mois Fevrier, 1818.*

MON TRÈS CHER AMI BROADWOOD !

j'amaï je n'éprouvais pas un plus grand Plaisir de ce que me causa votre Annonce de l'arrivée de Cette Piano, avec qui vous m'honorès de m'en faire présent, je regarderai

Com̄e un Autel, ou je deposerai les plus belles offrandes de mon Esprit au divine Apollon. Aussitôt Com̄e, je recevrai votre Excellent instrument, je vous enverrai d'en abord les Fruits de l'inspiration des premiers moments, que j'y passerai, pour vous servir d'un Souvenir de moi à vous mon très cher B., et je ne soutais ce que, qu'ils soient dignes de votre instrument.

Mon cher Monsieur et ami  
recevés ma plus grande  
Consideraton  
de votre ami  
et très humble serviteur  
LOUIS VAN BEETHOVEN.

*Vienne, le 3<sup>me</sup>  
du mois Fevrier,  
1818.*

[According to the facsimile of the original letter in the Beethoven No. of the *Musical Times* of December 15, 1892. The autograph according to Thayer, was in the possession of Mr. Holloway, London. The letter was, as Thayer relates, stolen, and a few years later put up for sale by auction. The contents concern a grand piano from Broadwood. The instrument, after it had been tried by Clementi, Cramer and Ferdinand Ries, was sent to Vienna to Beethoven on December 27, 1817. The artist named and other distinguished men had written their names inside the instrument. Thayer also adds that the Court of Exchequer most generously made no charge for import duty. Schindler wrote a short account of the pianoforte manufacturer to Beethoven on July 17, 1818.]

[Among the Schindler papers is the following letter :]

*Londres, au 17th Juillet, 1818.*

MON CHER MONS. BEETHOVEN.

Mon ami Mon<sup>r</sup>. Stumpff porteur de cette Lettre a intention d'aller à Vienne, je n'ai pas besoin de vous dire, qu'il l'envie generale de tout ceux qui ont jamais entendue la Musique de faire votre connaissance, ou même de vous voir seulement de vous parler, et si vous voulez lui permettre d'accorder et de regler le piano que j'ai eu le plaisir de vous envoyer et que j'espère a merité votre approbation,—je suis extremement fache d'entendre dire la semaine passe que vous avez été encore malade mais j'espère que le nouvelles prochaine que je recevrez de vous, ou de mon respectable ami Mon. Bridi [*i.e.*, the merchant Joseph Anton Bridi] me dira que vous vous portez bien encore.

Toujours à vous,

Mon cher Mons. Beethoven,

Votre ami sincère,

THOMAS BROADWOOD.

Je vous prie de faire bien mes  
Compliment respectueux à mon Bridi.

Antiquar from Broadwood

J'amaï je n'exprouvais pas un plus grand  
Plaisir de ce que me cause votre annonce.  
de l'arrivé de cette Piano, avec que vous  
m'honorés de m'en faire présent, je  
regardera come un butel, ou se  
despsera le plus belle affaire  
de mon esprit au divin Apollon  
dussit come je recerai votre excellent  
instrument, je vous enverrai d'abord. le  
fruit de l'inspiration des premiers  
moments, que j'ej passera, pour  
vous servir d'un souvenir de moi à  
vous mon très cher B., et  
je ne souhaits ce que, qu'ils soient  
dignes de votre instrument

Mon cher monsieur et votre  
receis ma plus grande  
confidance en

Je votre avec  
et très humble service

Louï Van Beethoven

Vienne le 30e  
Dunoy Perrot  
1818

[It was Stumpff who sent Beethoven Handel's works (40 vols.) shortly before the composer's death.]

## DCCXXXII To COUNT MORITZ LICHNOWSKY

[*January 1818 ?*]

MY VERY WORTHY FRIEND,  
MY DEAR COUNT !

From the enclosed you will see the state of the matter, I do not doubt, without making any special claim, that I shall be allowed to receive this instrument. Then as it will soon be at Trieste, Bridi is commissioned by the Englishman to attend to the business part. I now await the result of your kind trouble and investigations, and then probably the best will be for me to apply to His Excellency, Count Stadion himself by writing or by word of mouth. I hope soon to have the pleasure of seeing you. With all love and respect.

Your friend,  
BEETHOVEN.

[According to the original manuscript in the possession of the widow of Herr Bausch, merchant of Cologne. A note on it states the daughter of Count Lichnowski gave it in 1850 to F. F. Haast, and the latter in 1855 to Bausch. Count Stadion was at the time Austrian finance-minister.]

## DCCXXXIII To FERNINAND RIES, LONDON

*Vienna, 5th March, 1818.*

MY DEAR RIES !

In spite of my wishes, it was not possible for me to come to London this year ; I beg you to tell the Philharmonic Society that my weak health prevents me from doing so. I hope, however, this spring to be quite restored, and then, in the latter part of the year, to make use of the Society's proposal to me and to fulfil all the conditions therein named.

Ask Neate not to make use of the many works he has of mine—at least in public—until I come myself ; however matters may turn out with him, I have reason to complain of him.

Botter visited me several times ; he appears to be a good man and has talent for composition. I hope and trust that your good fortune may daily increase ; unhappily I

cannot say that of myself. . . . I cannot see any one in want, I must give; so you can also imagine how greatly I suffer about this matter. I beg you to write to me soon. If it is in any way possible, I shall get away from here still sooner, in order to escape complete ruin, and then I shall arrive in London during the winter at latest. I know that you will help an unfortunate friend; had it only been in my power, and had I not, as always here, been tied by circumstances, I certainly should have done much more for you. Farewell, greetings to Neate, Smart, also to Cramer—although I hear that he is a counter-subject of yours and mine; meanwhile I understand already something of the art of dealing with such matters, and in spite of him we shall bring about a pleasant harmony in London.

I greet and embrace you from my heart.

Your friend,

LUDWIG VAN BEETHOVEN.

All that is pleasant to your dear and (as I hear) beautiful wife.

[According to the "Biographical Notices" of Wegeler and Ries, "Botter," *i.e.*, the musician, Cipriani Potter, pianist and composer, was born in London 1792, and died there in 1872. On his journeys he made the acquaintance of Beethoven at Vienna in 1818. In the unlading and testing of the Beethoven pianoforte previously mentioned, Potter, together with Streicher, was most active. Beethoven's reference to Cramer as a "counter-subject" is not very clear, for he was one of the artists who inscribed his name in the instrument. Here is the inscription: "*Hoc instrumentum est Thomæ Broadwood (Londini) donum, propter ingenium illustrissimum Beethoven.*" Although the composer said that "Cramer's Studies render the touch pasty; the performer does not learn any staccato, neither does he acquire a light touch," he was an admirer of Cramer as pianist and as an Etude-composer; for this we have the testimony of Ries and Schindler.]

DCCXXXIV TO HIS MUSIC-COPYIST SCHLEMMER (? ?)  
IN VIENNA

[*Spring 1818 ?*]

DEAR SIR!

It is astonishing to me that Carl can scarcely ever be induced to mix in good society, where he, at his age, could enjoy himself in a most becoming way.

It might arouse suspicion that he was spending evenings,

or even nights, in not very select society—I beseech you therefore to see to this, and under no pretext whatever to let Carl go out of the house at night, unless you have something from me in writing. Once it was with my consent when he went to Herr Hofrath Breuning. I ask you to use *particular care in this matter*, which cannot be indifferent either to you or to myself. I recommend to you once again great attention.

Yours, very truly,  
BEETHOVEN.

[According to Jahn's copy; unprinted. The words "to his copyist" are scratched through with pencil, for he cannot have had anything to do with the training of the nephew; possibly Carl's tutor was also named Schlemmer. For the rest, the letter must belong to a later period when Carl was no longer connected either with the Giannatasio, Küdlich, or the Blöcklinger Institutions. The name "Breuning," suggests that the letter was written at the period when Beethoven renewed intercourse with v. Breuning, the friend of his young days, *i.e.*, after the autumn of 1825, when the composer went to the Schwarzschanerhaus.]

DCCXXXV      TO THE ARCHDUKE RUDOLPH

[*Spring 1818 ?*]

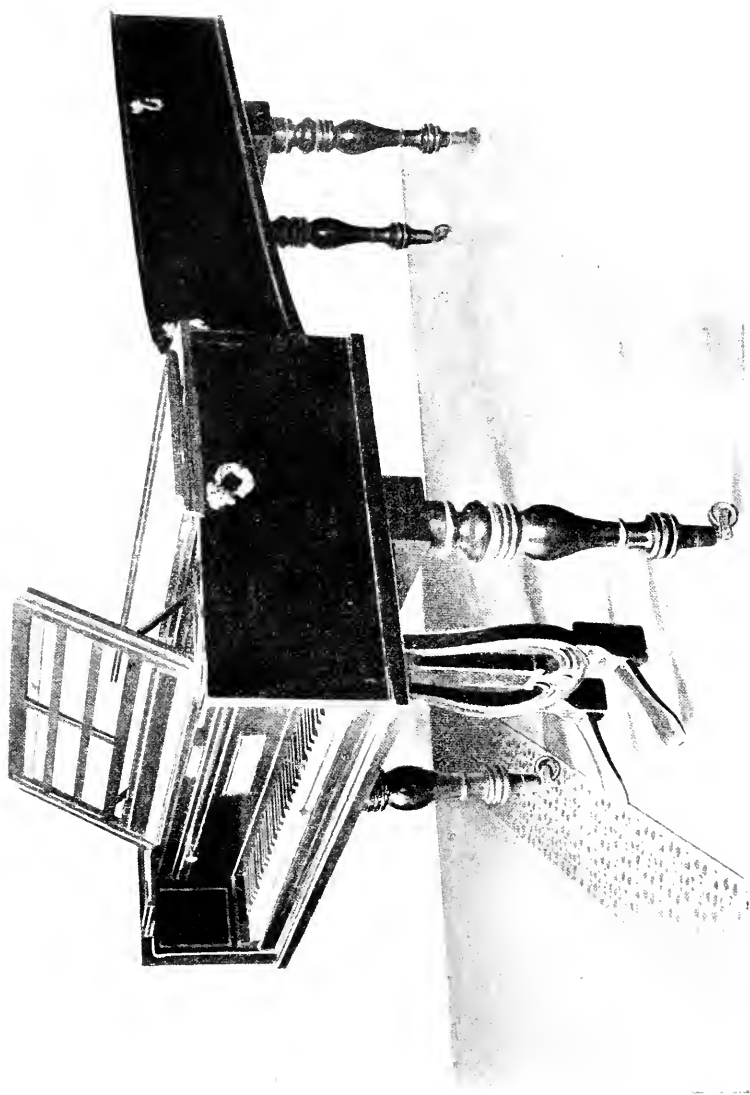
YOUR IMPERIAL HIGHNESS!

I beg for your gracious indulgence on two points, first for not waiting upon Y.I.H. this morning, and secondly, for sending my excuses too late. I was very ill again last night; I am again rather better this afternoon, and it is to be hoped that I shall be able to appear before Y.I.H. the day after to-morrow. My physician promises me that I shall be quite restored by the middle of June, which I desire so much the more, in order that Y.I.H. may then not harshly judge me. My intention is of the purest, but my illness prevents me from carrying it out.

Your Imperial Highness's most devoted and  
faithful servant,  
LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel.]





The Broadwood Pianoforte, 1817.  
See Letter No. 731.)

(From "Die Musik," Berlin.)



## DCCXXXVI EXERCISE FOR ARCHDUKE RUDOLPH

[Spring 1818 ?]

O Hoff - - nung! O Hoff - - nung!

du stehst der Her - zen, du mil - derst die Schmerzen.

composed in the spring of 1818 by L. van Beethoven  
*in doloribus*

for His Imperial Highness the Archduke Rudolph.

[According to the *Musikalisches Museum*, 1819. The theme is set to a text from Tiedge's "Urania," in the seventh volume of this *Museum*, which I unfortunately have not seen for myself, as it is not in the Berlin Library. According to Nohl, forty Variations were written on it and dedicated to Beethoven by his pupil "R. E. H." [*i.e.*, Rudolph Archduke]. In a letter written by Beethoven from Mödling in 1819, mention is made of these Variations of the Archduke.]

## DCCXXXVII

## To CARL CZERNY

[1818 ?]

MY DEAR WORTHY CZERNY !

I learn this very moment that you are in a position which I have never suspected ; you really might place confidence in me and just show me in what way perhaps your affairs can be bettered (without any vulgar patronage on my part) ; as soon as I have time to take breath, I must have a talk with you ; be assured that I esteem you, and of this I am ready at any moment to give you practical proof,

With true respect,

Your friend,

BEETHOVEN.

For Herr Karl von Czerny.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Zellner's *Blätter für Musik* for 1857, No. 59. Zellner's explanation of the letter is given by Nohl as follows: "In 1818 Beethoven wrote to Czerny, asking him to play his last concerto in E flat (Op. 73) at one of his concerts in the Redoutesaal. Czerny however answered frankly that he depended on teaching the pianoforte for his living, and that for many years he had given more than twelve hours' lessons per day. Hence he had been compelled to neglect his own playing, so that he could not venture within a few days (as Beethoven requested) to give a worthy performance of the work in public. In return he received the above letter, a touching proof of Beethoven's sympathy."

DCCXXXVIII TO THE FISCAL COUNCILLOR, VINCENZ  
HAUSCHKA

[1818 ?]

BEST AND CHIEF MEMBER OF THE SOCIETY OF MUSICAL  
FIENDS OF THE AUSTRIAN IMPERIAL STATE!

Ex. 1.

ich bin be - rei - - - - t

TENOR.

Ich bin be - rei - - - - t &c.

I have only a *sacred* subject, but you want a heroic one, and that also suits me, only I think I shall mix a little sacred with it, which for such a mass would be in the right place.

Ex. 2.

A - - - - - men. &c.

Herr von Bernard would suit me very well, but mind and pay him; for myself I say nothing, as you already call yourself music-friends, so it is natural that on this score you will act liberally!!!

Now farewell my good fellow (I wish you open bowels and convenience), so far as I am concerned, I wander here among the mountains, clefts and valleys with a sheet of

music paper, and I scribble a lot for the sake of bread and money, for to this pitch have I arrived in this all powerful Phæacian Land, that in order to win time for a great work, I am always compelled beforehand to do so much daub work for the sake of money, so that I may stand the strain of a great work. For the rest my health has greatly improved, and if haste is required, I can already serve you.

Ex. 3.

ich bin be - rei - - - - - t ich bin be -  
rei - - - - - t

If you want to speak to me, write, and then I will arrange all about it. My best respects to the Society of Musical Fiends.

In haste, your friend,  
BEETHOVEN.

[The address on the wrapper reads :]

To Herr von Hauschka  
chief member of the  
Society of Musical Fiends of the  
Austrian State, and also Grand Cross  
of the order of the Violoncello, &c. &c.

According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna. This letter, according to Schindler, "though it bears no date, undoubtedly belongs to the year 1818, and to be an answer to Hauschka's proposal 'to write an heroic oratorio for the Musical Society.'" Schindler goes on to speak of the great success which Stadler's heroic oratorio *Die Befreiung von Jerusalem* had met with when performed by the Society a short time previously, and he was of opinion that this created the desire among the members to have a similar work from Beethoven's pen. The "Phæacian Land" stands for Austria; Beethoven commonly spoke of the Viennese as his Phæacians. To his very intimate friend Hauschka he could venture to repeat his joke about the "Musical Fiends' Society." The Grand Cross of the "Violoncello Order" refers to Hauschka's great skill as a performer on that instrument. With regard to the offer of the *Gesellschaft der Musikfreunde* to Beethoven, see Letter CDLXXXI. and notes.]

## DCCXXXIX To FRAU NANETTE STREICHER

[1818 ?]

I am glad that you yourself feel that I cannot possibly enter your house any more—the enclosed note was written this morning, I wished to send it to you when yours reached me through your Viennese servant. I await you with pleasure Tuesday morning—you will certainly find me at home. From Carl's physician I learn that it goes well with his body; as regards his soul, that must be left to Heaven.

In haste,  
Your friend,  
BEETHOVEN.

[According to Jahn's copy; first printed by Nohl.]

## DCCXL To THE SAME

[1818 ?]

It will be well that you and also myself do not *let the two servants notice that I unfortunately can no longer have the pleasure of coming to your house*, this if it were not carried out would have *very bad consequences* for me, likewise if you should entirely keep away from here. I beg you kindly to let me know what you spent for me, and I will at once send it to you with many thanks. Likewise will you kindly let me know where your goldsmith's shop is? I have given a scolding to Nany and to the other one on account of their behaviour to you; nevertheless the younger one yesterday was so insolent and bold, that I threatened her, in case she should again say nasty things about other people and also about me, I would drive her out of the house *on the spot*. You see that from both we *experience like treatment*, this lies probably in the nature, and in the thoroughly bad nature of the *younger one*—for this *you* are as little at fault as I am. As soon as you are able, do me the pleasure to come here, or even to come and dine here. Every little kindness on your part I shall keep in remembrance, and always call myself

Your grateful,  
L. v. BEETHOVEN.

For Frau von Streicher,  
*née Stein.*

[According to Jahn's copy; first printed by Nohl. It is not clear why Beethoven is no longer able to enter his friend's house.]

DCCXLI

TO THE SAME

[1818 ?]

In haste.

N. handed me your letter only yesterday evening, every day I hope it will be her last one here—I have again got a chill and am suffering from a bad cold and cough. I will see you soon, I thank you for the cotton. As soon as the silver comes, you shall receive it.

Your friend,  
BEETHOVEN.

To Frau von Streicher.

[According to Jahn's copy ; first printed by Nohl. The last three letters can belong just as well to the year 1817.]

DCCXLII

TO THE SAME

[1818 ?]

It was not possible to pay you a visit yesterday. With the greatest pleasure I expect you this afternoon ; N. goes out anyhow, besides no meeting between you and her will probably ever take place. We could afterwards go and buy the silver, as it is indeed needed. After 3 o'clock N. is out. I make a great mistake, if her departure is not to-morrow or even to-day.

In haste,  
Your,  
BEETHOVEN.

[Above :]

C'est justement que j'entens, que la N. demain s'en va surement.

[According to Jahn's copy ; first printed by Nohl.]

DCCXLIII

TO THE SAME

[1818 ?]

I beg you, my worthy friend, to settle about buying the silver. It would be too long before I could manage it. First of all, we must know whether we have to spend any money besides ? how much ? The *sugar-basin we will in any case return*, and in addition I will give *three tea-spoons* of mine ; if only for these we could get a pair of table-spoons and a light ladle, without paying much besides ; and then our wants will be

seen to, for a poor Austrian, very poor, very poor musician cannot think of anything further. In haste—compliments on account of the exemplary conduct of yourself and your daughter.

Your friend,  
BEETHOVEN.

For Frau von Streicher,  
with the bill for the  
silver sugar-basin, and three  
tea-spoons.

[According to Jahn's copy ; first printed by Nohl. Beethoven's frequent sigh about being a "poor Austrian musician" has now risen to the superlative.]

DCCXLIV

TO THE SAME

[1818 ?]

I was just on the point of writing to you when I received your letter together with the silver, we will talk over all other matters. Carl is not allowed to go out as yet, and not for some days, and with the arranging there will be work for several days ; on account of all this I could not see you, I hope however to be able to manage it to-morrow or the day after. P—cooks well, and for that I must be eternally thankful to you ; if you only continue to care a little about us, the whole thing will be tolerable, and perhaps something still better. It will be still some days before I am quite in order. It was for me a Herculean piece of work, God only grant that I may once again be able to devote myself entirely to my art. Formerly, I was able to keep all other matters entirely subordinate to this, now truly I have become somewhat disturbed in this ; more by word of mouth. Carl sends kind regards.

In haste,  
Your friend and servant,  
L. v. BEETHOVEN.

For Frau von Streicher,  
*née* Stein.

[According to Jahn's copy ; first printed by Nohl. P. is the elephantine Peppi. In these oppressive times the oft-mentioned diary of these years contains Pliny's remark : " Tametsi quid homini potest dari maius (in Fischhoff 'magis') quam gloria et laus et aternitas." ]



DCCXLV

TO THE SAME

[1818?]

We were up early, Carl and I, for the tutor did not come home at night—and I did not understand our great disorder which prevented your coming to us, although a thing of that sort has often happened at our house. My guest to-day on account of Carl is one of the most distinguished professors! I hope I shall see you this afternoon. I ordered the house-keeper to ask you about the pudding which you kindly made for us at the New Year. Farewell—God help me, I appeal to Him in the last instance.

Your friend,  
BEETHOVEN.

To Frau von Streicher.

[According to Jahn's copy; first printed by Nohl. The here-named Greek professor who was to be Beethoven's guest was probably Emmerich Thomas Hohler, the great philologist and writer (1781 to 1846). He is often mentioned in the Conversation Books. A dialogue with Hohler of the year 1820 begins thus: "Carl has made great progress in Greek. The whole Institution was busily engaged, I found the greatest quiet and order."]

DCCXLVI

TO THE SAME

[1818?]

I have not been well the whole time, and therefore could see little of you; with so many affairs to hand, busy and hindered by many things I want country air. Carl ought to have come to you to-day, and should have come, but my brother has arrived from Linz, and the whole day is passing without our seeing and being able to thank you. Meanwhile I must spend a few days again here, when I will see you, and certainly hope to hear of your improvement; that you will pay us a visit is a matter of course.

In haste,  
Yours,  
BEETHOVEN.

To Frau von Streicher.

[According to Jahn's copy; first printed by Nohl. The brother is Johann, who received from the composer various epithets, not exactly ornamental.]

## DCCXLVII To FRAU NANETTE STREICHER

Mödling, 18th June, 1818.

BEST FRAU VON STREICHER!

It was not possible to answer your last letter sooner. I had already some days ago written to you before the servants were sent away, but I always hesitated about my decision until I perceived that especially Frau D— kept Carl back from confessing everything. She said to him that "*he ought to spare his mother,*" and Peppi joined in in the same strain; naturally they did not wish to be found out. *Both disgracefully played into each other's hands, and allowed themselves to be used by Frau van Beethoven; both received coffee and sugar from her, Peppi money, the old woman probably also; but there is not the slightest doubt that she went herself to the house of Carl's mother.* She also told Carl that if I sent her away, she would at once go to his mother. This occurred on an occasion when I was reproaching her with her behaviour, for I had often cause to be dissatisfied. Peppi who often listened when I was talking to Carl, seemed disposed to confess the truth, but *the old woman told her she was a fool, and gave her a good blowing up*—and so she again was stubbornly silent and sought to lead me on a wrong track. The story of this horrible deception may have lasted for about six weeks, both of them would have had a worse time of it with a less magnanimous man. Peppi borrowed from me 9 or 10 fl. for stuff for shirts, and I afterwards made her a present of the money, and instead of 60 fl. she received 70 fl.; she might at least have denied herself those wretched bribes. As for the old woman who behaved worse, hate may have had something to do with it, as she always thought herself thrust into the background (although she received more than she deserves), for through her *seornful face* one day when Carl embraced me, I suspected *treachery*, and how disgraceful in such an old woman, and how backbiting she could be. Imagine, two days before, when I betook myself here, Carl went without my knowledge one afternoon to his mother, and both the old woman and Peppi were aware of it. But now hear the triumph of a hoary-headed traitress; when I drove hither with Carl and her, I spoke to Carl in the carriage about the matter, although I did not know everything, and indeed I expressed fear lest we might not be quite safe in Mödling, she called out I need only rely

on her. Oh, how disgraceful! Only twice has anything of the sort happened to me with people of an otherwise venerable age. Several days before, when I sent them both about their business, I arranged with them by writing that neither should dare to accept anything from Carl's mother for him. Peppi, instead of repenting, sought secretly to take vengeance on Carl, because he had already confessed everything, and this they clearly discovered, for I had written on the above sheet, *everything has been discovered*. I expected that after this they would both ask me to forgive them; instead of that they both played bad tricks with me, now one now the other. As there was no hope of improvement from such obstinate sinners, and as I every moment had to expect new treachery, I resolved to sacrifice my bodily sense of comfort for the good of my poor deluded Carl, and out they went as a terrible warning to all future servants. I could have made the characters less good, but I didn't; I stated that they had been full six months with me, although it was not so. I never indulge in vengeance; in cases in which I have to act against other people, I never do so more than necessity demands to preserve myself from them, or to prevent them from future evil. On account of Peppi's general honesty, I am sorry to have lost her, hence I made her character more favourable than the one for the old one, and she also appears to me to have been practically led astray by the old woman. But that it was not as it ought to be with Peppi's conscience, is clear, because she said to Carl, *that she was afraid to return any more to her parents, and as a matter of fact I understand that she is still here*. I long had suspicion of treachery, when the evening before my departure, I received an anonymous letter, which owing to its contents filled me with terror; however they were only suppositions. Carl, whom I once tackled in the evening, confessed at once, but not everything. As I often treated him roughly, not without cause, he was too frightened to confess everything. During this struggle we arrived here. As I often questioned him, the servants noticed this, and especially the old traitress sought to prevail on him not to confess the truth. But when I solemnly assured Carl that all would be forgiven if he would only tell the truth, since lies would only plunge him into a deeper abyss, everything came out into the light of day. Now connect the dates previously given you about the servants with this, and you have the whole shameful history of both traitresses clear. Carl has been at fault, but—mother

—mother—even a bad one still remains a mother. In so far he is to be excused, especially by me, as I know too well his resentful passionate mother. The priest here knows already that I know about him, for Carl has already told me. Probably the latter was not aware of everything, so that he would be on his guard, but in order that he may not be ill-treated by the priest who appears to have been somewhat rough, I let the matter rest for the present. But as Carl's virtue was being tested, for without temptation there is no virtue, so I pass it over purposely, until once again (which I certainly do not expect) it happens, and then I will so mercilessly treat the reverend priest with such spiritual cudgelling, amulets, and with my exclusive guardianship and the privileges connected with it, so that the whole parish shall tremble. My heart has become terribly touched by this affair, and I find difficulty in recovering from it. Now the housekeeping matters; they need your help. How we want it you well know. Do not be alarmed; such a thing can happen anywhere; but if it has for once happened, and one can put *this* as a warning before the next servants, it is scarcely likely to happen again. What we want you know, perhaps the French girl, and one who will suit as parlour-maid. Good cooking is an essential—even as regards economy. For the moment we have some one here who cooks for us, but badly. I cannot write any more to-day. You will at least see that I could not have acted otherwise; things had gone too far. I do not yet invite you here, for everything is in confusion; *yet there will be no necessity to have me put into the lunatics' tower*. I can say that I have already terribly suffered in Vienna on account of this affair, and therefore kept silent. Farewell, do not talk about anything, as it might be prejudicial to Carl, as I who understand all the ins and outs of things can bear witness for him, that he was most terribly led away. I beg you soon to write something consoling about the cooking, washing, sewing art. I am not at all well and I soon require something to restore digestion.

In haste, your friend,

BEETHOVEN.

Modling, 18th June, 1818.

[According to the Vienna *Deutsche Musikzeitung* of April 20, 1861. Nohl, who gives the letter in his "Neue Briefe," p. 169, remarks that this letter was in the possession of the pianist, E. Pauer, who received it from Streicher. The Fischhoff manuscript has the following characteristic words: "June 8, 1818, at Mödling the new housekeeper arrived"—"troglodyte, inhabitant of hell."]

DCCXLVIII To FRAU NANETTE STREICHER

[1818]

From enclosed you see the state of things. As your cousin from Cracow will be so kind, he ought to inquire of Hofrath Anders at the chief custom-house, who will give him information, and to whom I desire to be kindly remembered, as his pretty daughter likewise is musical. The principal thing is for *an order to be sent to the custom-house at Trieste from the one here, for the instrument to be sent on. As soon as I have the order from the office here, I will give it to Henikstein and Co., asking them to look after the instrument.*

In haste,

Your friend,

BEETHOVEN.

To Frau v. Streicher.

[According to Jahn's copy; first printed by Dr. Kalischer in "Neue Beethovenbriefe." This is evidently the letter mentioned by Nohl in the third volume of his Beethoven Biography: "An unpublished note to Frau Streicher, with whom a lively correspondence was carried on during this spring of 1818, refers to the looking after an instrument from the custom-house at Trieste." Nothing is known of Nanette's cousin beyond the name. The banker Henikstein (Joseph) was very musical, and frequently gave musical evenings.]

DCCXLIX

TO THE SAME

[1818 ?]

In haste, with haste, and through haste, I beg you to ask Streicher for us to be alone to-day about 12 o'clock.

In most hasty haste,

Your friend,

BEETHOVEN.

To Fr. v. Streicher.

[According to Jahn's copy; first printed by Dr. Kalischer in "N.B."\*]

DCCL

TO THE SAME

[1818 ?]

I will give you the answer this evening; if it can be arranged for Tuesday I should prefer it, when I shall rehearse a Quintet transcribed by me from a *Sonata*.

In haste,

Your friend,

BEETHOVEN.

[\* In future these letters stand for "Neue Beethovenbriefe."]

[According to Jahn's copy; first printed in "N.B." With regard to the Quintet (*see* Letter DCXLVI.). It is strange that Beethoven writes Sonata instead of Trio; probably the former word was used for sonata-form generally.]

DCCLI                      To DR. JOH. BAPTIST BACH

To ?

[1818 ?]

DEAR SIR,

In a few days you will receive a letter from me with details respecting Fr. v. B.—the conduct of the magistrate—the certificates—what I have done for my nephew—about his money. Please have it copied and handed over to Herr v. Schmerling and Herr v. Winter. It is extraordinary to find how one can treat a man whose only wish is to do good, also that no regard is paid to the welfare of an innocent creature! Has the magistrate's report been sent to the court of appeal?

Now to something else. I am told that up to the 16th there is time for notice about giving up my house in the suburb where I have been since the Purification of Mary or Candlemas. Please write a few lines and let me know about this. Besides, as I spend the whole of the summer in the country, and at most only need a room when I come to town, I am thinking anyhow of giving up this house next year. You know, indeed, how unwillingly I trouble you, so will you forgive me this question? I am frequently unwell, or would already have called on you.

M. v. Tuscher came to see me, for an old friendship cannot be suppressed. He has acted in a weak manner, but under such a magistrate it is only a guardian who, like myself, pays the money, that can have the final say in the matter. If you would like to speak with him he could give you information about many things! Now he is all right! You will find him of a morning in his *Bureau* or *Bourreau*.

In haste and with high esteem,

Yours truly,

BEETHOVEN.

[According to Jahn's copy; first printed by "N.B." On the copy is written "To ? Bach?" as no address is given. Anyhow, the letter was to Beethoven's advocate, Dr. J. B. Bach, and the time most probably 1818. The other persons mentioned were all connected with the law-suit—all officials of the magistracy. The most distinguished of the three was v. Tuscher to whom, by the

way, Beethoven dedicated his *Abschiedsgesang* to the words from The Magic Flute, *Die Stunde schlägt, wir müssen scheiden*. Friendly feeling between the two—as this letter shows—was disturbed, no doubt owing to the law-suit. We shall again meet with the names Tuscher and Winter in letters of 1819 and 1820.]

## DCCLII To COUNT MORITZ v. LICHNOWSKY

[1818 ?]

WORTHY, DEAR COUNT !

I have just received the letter here conveyed to you. I have, so far as is possible, ordered the writer to refer to me in most modest terms, and you also will be satisfied with them. One of these days I will come and see you. But rest assured that my friendly feelings towards, and esteem for you, can never be greater, and that they will always remain the same.  
Love

Your friend,  
BEETHOVEN.

In haste

In haste

*Prestissimo.*

To Count Moritz Lichnowsky.

[According to Jahn's notes on Professor Fischhoff's "Beethoveniana," there is a copy in it of the above letter; first printed in "N.B."]

## DCCLIII To FRAU JOHANNA VAN BEETHOVEN

Vienna, 1818.

So far as I am concerned, you have my full consent, in selling your house, to leave the 7000 fl. belonging to your son as a mortgage on it. But we must obtain the consent of the worshipful Law Court so that we may be able to give assurance to any purchaser that the capital of 7000 fl. cannot be called in for three or four years. In my opinion there is nothing in this either harmful or unjust to your son Carl, and I do not in the least doubt that the upper guardianship will grant your request.

As stated, I know nothing against it, and hope and wish that the upper guardianship will fully endorse my view of the matter.

[This letter, formerly in the possession of Capellmeister Rotter, of Vienna, was first published by Nohl in his *Mosaik*.]

DCCLIV TO THE FISCAL COUNCILLOR, VINCENZ  
HAUSCHKA

[1818 ?]

My dear H., I send you 8 basses, 4 violins, 6 second and 6 first, together with 2 *Harmoniums*. I cannot send a score, as I have only mine, the writing in which, for any one except myself, is too fine. It is, however, well to have a score, and you could get one at Steiner's, Vaterunsergässl.

I am again unwell, but will certainly come and have a talk with you very shortly.

Your friend,

BEETHOVEN, M.P.

N.B.—You can have still more copied parts from me.

[According to Frimmel's "Neue Beethoveniana," from a copy of the original in the possession of His Excellence Count Jar. Czernin von Chudnitz, the copy being made by Dr. Ed. Schbeck of Prague. Pohl in his *Die Gesellschaft der Musikfreunde des oestreichischen Kaiserstaats und ihr Conservatorium*, Vienna, 1871, states that Beethoven's *Mount of Olives* was performed at the Society's concert of February 23, 1823, for the first time there; so in spite, therefore, of the date "1818" on the copy, the letter may really refer to this performance.]

DCCLV TO VINCENZ HAUSCHKA

[1818 ?]

*Dear little Hauschka !*

Send me the score and parts of the Symphony in *E flat*, and if possible to-day, as I go into the country to-morrow. If I can't be found to-morrow, the postman has only to deliver it to the porter. About our other projects I will speak to you soon. I am ready to do all within my power to serve the *Gesellschaft des Musikvereins* by means of my small ta'ent, and I am glad that at least a beginning has been made towards the founding of a new Conservatorium.

Your true friend,

BEETHOVEN.

[Address :]

Herr B. Hausska

at the Red Apple, 3rd floor at the Music Chancery in the Singerstrasse.



[According to Frimmel's "Neue Beethoveniana." The autograph was formerly in the possession of Carl Blaha, "master-cook to His Eminence, the Prince Primate of Hungary." In 1818 Hauschka was director of the concerts of the *Gesellschaft der Musikfreunde*. The "Singschule," the "cradle" of the *Gesellschaft der Musikfreunde*, was opened on August 1, 1817.]

DCCLVI

To CARL CZERNY

[1818?]

Here are all the parts and the score. The parts not yet corrected have to be looked through; as they were quickly copied, there are sure to be a lot of faults in them.

In haste,

Your friend,

BEETHOVEN.

[According to the original manuscript in the *Gesellschaft der Musikfreunde*; unprinted.]

DCCLVII

To THE SAME

[1818?]

HERR VON CZERNI!

Be kind enough to give me back the score of the Pastoral Symphony to-day or to-morrow at latest, as I want it.

LUDWIG VAN BEETHOVEN.

[Original manuscript in the *Gesellschaft der Musikfreunde*; unprinted.]

DCCLVIII

To THE SAME

[1818?]

Dear Czerny, do not go to-day to Carl, as something has happened to us; to-morrow, however, he hopes most certainly to see you, and so do I. I shall pay you a visit shortly.

Meanwhile your

grateful friend,

BEETHOVEN.

[Original manuscript in the *Gesellschaft der Musikfreunde*; unprinted.]

DCCLIX      TO THE ARCHDUKE RUDOLPH

[1818 ?]

YOUR IMPERIAL HIGHNESS !

A pleading in court concerning my nephew, the appointed hour for which I am unable to change, forces me unfortunately to give up the pleasure of waiting on Y.I.H. this evening ; to-morrow I shall hasten all the more to be with Y.I.H. about half-past 4. Concerning the matter itself, I know that you will show me indulgence. May Heaven finally put an end to it, for it affects me sensibly and painfully.

Your Imperial Highness's

Most faithful and obedient  
servant,

L. v. BEETHOVEN.

[According to the original manuscript in the *Gesellschaft der Musikfreunde* ; first printed by von Koechel.]

DCCLX      TO THE ARCHDUKE RUDOLPH

January 1, 1819.

YOUR IMPERIAL HIGHNESS !

All that can be encompassed in one wish, and whatever can be termed beneficial—prosperity, happiness and blessing, all this is offered to Y.I.H. to-day, I hope my wish for myself will be accepted most graciously by Y.I.H., viz., that I may still enjoy the favour of Y.I.H. A terrible event has recently taken place in my family affairs, so that for a time I lost all power of thinking, and this alone accounts for my not having come to Y.I.H., also for not having mentioned the masterly variations of my highly honoured, exalted pupil, and favourite of the Muses. For the surprise and favour with which I have been honoured, I cannot venture to express my thanks either in writing or by word of mouth, as I occupy too *humble* a position ; neither, even if I wanted, or desired ever so ardently, could I repay *like with like*. May Heaven hear and truly grant my wish for Y.I.H.'s health. In a few days I hope to hear Y.I.H. play the masterpiece sent to me, and nothing could rejoice me more than to assist in obtaining for Y.I.H. as speedily as possible, the place already prepared for you on the summit of Parnassus.

January 1, 1819.

To your Imperial Highness,

With love and deep respect,

From your most obedient servant,

LUDWIG VAN BEETHOVEN.

[According to v. Koechel and Nohl. The Variations of the Archduke were published by Steiner and Co. in 1819. The "terrible event" was the moment in the law-suit when it was sent down to the lower court, the sister-in-law having declared that Beethoven was not a *nobleman*. On the appointed day the composer appeared in court and declared, "pointing to his head and heart, that his *nobility was here and there*." But, as Schindler remarks, "for such nobility, neither in Austria, nor in other countries, is there even to the present day, any tribunal." When, however, Beethoven, who was deeply pained, put his case into the hands of the trusty advocate, Dr. Joh. Bach, matters improved. In the above letter, the composer, referring to the dedication to himself of the Variations, spoke of himself as being in too humble a position to repay *like with like*, he had only for the moment lost his proud, though justifiable self-consciousness.]

## DCCLXI      TO THE ARCHDUKE RUDOLPH

[January 1819 ?]

. . . . and though appearances may be against me, everything one day will be cleared up for me. The day in which a High Mass of mine will be performed at the ceremony for Y.I.H., will be for me one of the grandest days of my life, and God will enlighten me, so that my weak powers may contribute to the glorification of this festive day. With deepest thanks I send the *Sonatas*, only the 'cello part is wanting. I have, therefore, taken the liberty of adding a printed copy, together with a Violin Quintet. In addition to the two movements in my own handwriting composed for Y.I.H.'s name-day, there are two more, the latter of which is a great *Fugato*, so that they all form one grand Sonata which will soon be published, and which, in my heart, has long been intended for Y.I.H. ; *with this, the most recent appointment of Y.I.H. is not in any way concerned*. In asking for forgiveness for my letter, I pray that the Lord may send down His richest blessings on the head of Y.I.H. The new calling of Y.I.H. which fully encompasses the *love of mankind*, is probably one of the most noble, and through it Y.I.H., both in a *secular* and in a *sacred* capacity, will always offer one of the finest examples.

[According to the original manuscript in the *Gesellschaft der Musikfreunde* ; first printed by v. Koechel. The autograph is only a fragment, without beginning, signature, and possibly a postscript. The festive day referred to by Beethoven, was the installation of

the Archduke as Archbishop of Olmütz. The sonatas with 'cello are Op. 102 in C and D. The Sonata is Op. 106, published by Artaria in 1819, and dedicated to the Archduke.]

DCCLXII

To N. v. ZMESKALL

January 20, 1819.

Dear Zmeskall, I entreat you to lend me for to-day *copies* of the 2 'cello *Sonatas* published by Simrock, as I have not as yet caught a sight of them ; for some reason or other, I can't explain, Simrock has not sent me any.

I will soon come and see you.

In haste, your friend,

BEETHOVEN.

[According to the original manuscript in the Court Library, Vienna ; unprinted.]

DCCLXIII

TO THE VIENNA MAGISTRATE

Vienna, February 1, 1819 (!).

WORSHIPFUL MAGISTRATE !

As I have to speak of future education, it appears to me most fitting to commence with the actual state of things, whence it is evident that any change whatever can only be *prejudicial* to my nephew. It has already been mentioned that he has a private tutor who is still with him, but in order to stimulate still further his zeal, I let him, accompanied by his tutor, continue his studies at Herr v. Kudlich's, the principal of an Institute in the Landstrasse in my neighbourhood. He has as companion only one boy, the son of Baron Lang, and, whilst there, he is under constant supervision. Then, a specially good thing for him, Herr v. Kudlich teaches according to the thorough method used at the University, or carries it out practically ; and all who know about such matters, and also myself, consider it the best. Every tutor does not follow it, hence a candidate at examination is sometimes puzzled. Then, in addition, he receives special instruction in French, in drawing, and in music, so that he is usefully and pleasantly employed the whole day ; *but he is also under constant supervision which is so necessary*. In addition, I have found a reverend father who instructs him in his duties as a Christian, and especially as a man, for on





this basis only can *genuine men* be reared. Later on, towards summer he will also do a little Greek. It will be seen that I have spared no cost, having in view the excellent aim, viz., to give to the State a useful and well-mannered citizen; the *present arrangement* leaves nothing to be desired. *No change, therefore, is needed*, but if I were to perceive the necessity for such, I would improve on it, and *propose and carry it out most conscientiously*. Every man who does not become tradesman, let him be what he will, must have passed through at least 5 to 6 standards; during that time it will be seen what his inclination and capability are. Whether he become a state official or a learned man, the foundation *can only be laid in this way*. The exceptional capability of my nephew, and to a certain extent, his peculiarities, call for exceptional means, and I never acted in a more beneficial and more magnanimous way, than when I took my nephew to live with me, and myself looked after his education. A Philip did not esteem it below his dignity to direct the education of his son Alexander, and to give him as teacher the great Aristotle, because he did not consider the ordinary teachers sufficiently qualified for that purpose. Did not even Laudon himself direct the education of his son; and why should not such excellent, noble examples be followed by others. My nephew, even during his father's lifetime, was entrusted to me by him, and I confess, that I feel more than any one else called, by my own example, *to incite him to virtue and activity*. At *Convict-schools and Institutes* there would not be the necessary supervision, and all learned men, among whom I include Professor Stein and Simerdinger, Professor of pedagogy, agree with me that it would *not be at all suitable for him* there; they even assert, that most youths are ruined when they leave; yes, even many who go in *morally good*, come out *the reverse*; and *unfortunately* I agree with the *experiences and opinions* of these men, *also of many parents*. If the mother had been able to suppress her evil disposition, and permitted the quiet development of my plans, there would have been really a favourable result from my direction hitherto. But when a *mother of this kind* seeks to involve him in the secrecy of her vulgar and even bad surroundings, and leads him in his tender years (a pestilence for children!!!) to deceive, to bribe my servants, *to tell falsehoods, and laughs at him* when he speaks the truth, even gives him *money* to awaken carnal desires, which are harmful to him, and such things would be *accounted in me and others grave faults*, then this already difficult

matter becomes more difficult and more dangerous. But let it not be thought, that when my nephew was in the Institute, she behaved differently, but *against that*, a new *barrier* has been raised. In addition to the tutor, a lady of position will be at my house and look after the house-keeping, and will never allow herself to be bribed by her. Secret meetings of son and mother always have bad consequences, but that is *just what she wants*, because she appears to *find herself by no means at ease among well-mannered and well-meaning persons*. So many dishonourable accusations have been raised against me, and *by such persons* that I ought not to have *even* to mention; for not only is my moral character generally and publicly recognised, but even special writers such as Weissenbach, &c., thought it worth while to write about it, and only partiality can ascribe to me *anything low-minded*. Nevertheless, I hold it necessary to explain many things connected with this. As regards my nephew's fortune, he has 7000 fl., Vienna value, on his mother's house which has been sold, of which the mother has the usufruct; in addition he has 2200 fl., Vienna value, in mint bonds, and the half of the mother's pension. As regards the 2200 fl., they were only worth 2000, Vienna value, which, however, I (as shown to the Law-Court) changed into money, 2200 fl., including costs. Both the half of the pension and the 2000 fl. are only as compensation for the 4th part of the sold house, and for the 4th part of the house rent of which he never received anything. So long as the mother had the house, which she alone occupied from November 15 until 1818, and probably 7 to 8 months longer, she *kept all for herself*, notwithstanding that the 4th part of the house rent was due to the son. From this it may be seen that the arrangement was by no means the most advantageous for him, for if the mother were to die or get married, he would lose his whole share of the pension. There was, however, nothing to be done with men whose dishonesty was perceived by the Law Court in the matter of the inventory, and one had still to rejoice that *this* was saved for the child. Besides, I have always kept in mind the *salvation of his soul*, *i.e.*, to withdraw him from the influence of the mother. Gifts of fortune may be acquired: *morality*, however (especially when a child already has the misfortune to suck *in such mother's milk*, yes, and has under her very guidance for several years become *entirely corrupted*, even had to help *deceive* the father), must be *implanted* at an early age. Further, he will inherit; already now I should leave him sufficient,



so that *without being in want* he could continue his studies until he obtained a post. All we need is *rest, and no further interference* from the mother, and certainly *the fine aim which I set before me* would soon be attained. As one has spoken about what I received, it is easy to calculate. In May 1817, the arrangement was made; in the month of October 1817 the arrears of the pension were paid out to the mother, but she would not pay up, and I was forced to go to law to compel her. The accounts are likewise amongst the papers from the Law Court, and only an inconsiderable portion remained over. On the 19th of May, 1818, I drew the first instalment of the pension, and likewise in February 1818 the first of the interest of the mint bonds, and now for six whole months I have not received a farthing from the pension; for she herself did not apply for it as formerly, and I myself can only apply after her; one sees from this that my nephew, in my arrangements for his education, does not *in the least* suffer. It may also be seen that many a count or baron need not be ashamed of these institutes with regard to education, and there are noblemen who neither *spend* nor are able to *spend* as much. I did not count at all on this paltry contribution. My former proposition was to pay the whole amount of the pension money out of my own pocket, but her immorality, her bad behaviour towards *her own child* and myself, has taught me that this would only be the means of still further *deteriorating* her character. From the Will of my poor brother who became so unhappy (through her), it can be seen how fully therein are recognised the benevolent actions which I showed to him, and how thankful he was. Now I have transferred these to his son; for immediately after his father's death, which took place in 1815, on the 15th of November, I even looked after him, even when he was staying with his mother, and at considerable expense, when he left her and went into the Institute, and I *incurred the whole expense* of his education until almost 1818. What good would it be to me to have this miserable contribution which is here deposited. Of what selfishness can I be accused; certainly of no other than that which I showed to my brother, *to do good*, and the double consciousness of having *acted well*, and of having brought up for the state a worthy citizen! Even after the opposition to my *guardianship* it may be seen from the Will that my brother therein appointed me *sole* guardian. A codicil was extorted from him when in the death throes, and my *oath* and the *oath*

of a lady will confirm that he sent me *several times* to town to Dr. Schönauer to withdraw *it*. Dr. Adlersberg, whom the Law Court proposed as *co-curator*, because they had *no trust in the former*, did not hesitate to regard these circumstances, although there was not the requisite number of witnesses, as *entirely legal and valid*, and to quote them as *points* in his request *against the codicil*; although apart from that, the law excludes the mother from the guardianship, and in consequence, was excluded by the Law Court from exercising *any influence on the education and from all intercourse*. If any change were made, great danger would ensue for the boy, and—there is no hope of *any improvement in the mother, she is too corrupt*; but my nephew, that tender plant in its blossoming might be destroyed by a *poisonous breath*, and it would be a heavy responsibility to *place him in such a position*. I might become easy-going and finally weary of so many intrigues and slanders; but no, I will show that *he who acts well and nobly, can also endure maltreatment on that account, and must never lose sight of the noble aim he has in view*. I have sworn to do *my best for him to the end of my life*, and, anyhow, only that can be expected from my *character and feelings* which in every respect *is most advantageous for my nephew*. And now need I still refer to the intrigues of the court draughtsman Huschowa, or of the *Mödling priest* who, despised by his community, is in disrepute owing to *illicit intercourse*, who orders his pupils to be placed, in military fashion, on the form to be thrashed, and could not forgive me for having found him out, and refused to let my nephew be caned in a *brutal manner*. Must I tell of such things? No, already the connexion of these two men with Frau von Beethoven is *sufficient evidence* against them *both*, and *only such men would unite with her against me*. I here repeat that, *undaunted*, I will pursue the noble aim I have in view, *viz., the intellectual, moral, and physical welfare of my nephew*. Education, however, needs to go on *quietly*, and so Fr. v. Beethoven must, *once for all*, be sent about her business. This was the aim of the *last commission* of the Law Court, for which I made request, and which *I* helped to form, so as to do on my part what might ensure the desired quiet. And so *I* will propose a *co-guardian*, and would by this time have already named him, had I not been *uncertain concerning as to whom I should select*. As regards *an appeal* that naturally stands open to *all*. I certainly do not fear *it*, yet as soon as the welfare of

*my nephew* which is connected *with me* in the closest manner, is in danger, I shall likewise at once appeal. *Between a law and its consequences nowhere would a difference be established.* A total setting aside of Frau v. Beethoven would certainly bring about a *different and favourable result*; for if she could be made to see that her intrigues were *powerless to suppress the good*, she would no longer despise the magnanimity and mercy *so often tried on her by me*, and this unpleasant gloom, so far as circumstances permit, *could be turned into the brightness of day.* May the outcome of everything be that as I was formerly the benefactor to the father of my nephew, so may I deserve to be called a still *greater benefactor to his son*, yes, I might say *his father.* No secret, no public interest can be ascribed to me in this but *only the good*; the Law Court saw this, and thanked me for my fatherly care.

LUDWIG VAN BEETHOVEN,  
Guardian  
of my nephew,  
Carl v. Beethoven.

*Vienna, Febr. 1818.*

To the Worshipful Magistrate of the Imperial Royal City  
of Vienna.

Ludwig van Beethoven  
In the matter of the guardianship  
(with enclosure).

[According to Jahn's copy first printed by Dr. Kalischer in the second Beethovenheft in *Die Musik* (December 1902). On it v. Koechel has written "according to the original entirely in Beethoven's handwriting deposited at the Vienna Law Court." The letter is one of the few in which the composer expounds his theories on education. The date, 1818, as Thayer already pointed out, is an evident error; it should be 1819. With regard to Carl's training, we here read something which causes astonishment. Beethoven states that he let Carl continue his studies at the Institute of which Herr von Kudlich was principal, and in company with the son of a Baron Lang. The only biographer who has mentioned this Kudlich Institute is Nohl; the Conversation Books of 1820, however, contain much about Carl's training there. Schindler says that after 1818, when Carl left the Giannatasio Institute "*he received instruction for a long period in his uncle's house,*" until he went to the Blöchlinger Institute. Letters of Beethoven appear to confirm Schindler's statement, yet here we have the composer's express declaration that Carl went to Kudlich's.

Gideon Ernst Freiherr von Landon, was in every respect a great hero and personality; Haydn, by the way, dedicated to him one of

his symphonies. Beethoven, however, appears to have confused the Baron with his father, Gerhard Otto von Landon, who according to Janko was a "pious, honourable, Christian man, who in conformity with his principles, made it his chief duty to instil into his son Gideon the observance of religious duties." This son had several children, but they all died at a tender age. Beethoven quotes the Professors Stein and Simerdinger. Of the latter I am unable to say anything. The former was probably, Anton Joseph Stein (1752-1844), professor of classical languages at the Vienna University. He was a friend of Herr von Sonnenfels and Councillor Melchior von Birkenstock. Of Dr. Aloys von Weissenbach mention has already been made. (See Letter DCCXLVII.)]

### DCCLXIV TO FERDINAND RIES, IN LONDON

*Vienna, April 16, 1819.*

Here, dear Ries, the *tempi* of the Sonata.

1st Allegro, but Allegro, the *assai* must be taken away.

Maelzel's Metronome  $\rho = 138$

2nd movement, Scherzoso. M. Metronome  $\rho = 80$

3rd movement, M. Metronome  $\rho = 92$

Notice here that a bar is to be added at the beginning thus :

1st bar.

4th movement, Introduzione largo, Maelzel's Metronome  $\rho = 76$

5th movement,  $\frac{3}{4}$  time

and the last, Maelzel's Metronome  $\rho = 144$ .

Excuse the muddles ; if you knew what a state I am in, you would not be surprised at them ; rather at what I am able to do in spite of them. I cannot keep back the Quintet any longer, and it will shortly appear ; but not the Sonata, until I receive a final answer from you, and the honorarium for which I am longing. De Smit is the name of the courier from whom you have received the Quintet and Sonata—please send a speedy answer. More shortly. In haste.

YOUR BEETHOVEN.

[According to Wegeler and Ries' Biographical Notices. The Sonata in B flat (Op. 106) referred to in this and the following letter, was published in 1819.]

DCCLXV                      To FERDINAND RIES

*April 19, 1819.*

DEAR FRIEND !

Forgive all the trouble I am causing you. I cannot conceive how so many faults got into the copy of the Sonata ; they are probably owing to my no longer being able to keep a copyist of my own. Circumstances have brought all this about, and may the Lord send improvement until the — is in a better state ! But for that a full twelvemonth is needed. It is really terrible, how this affair has been going on, and what has become of my annuity, and no one can say what will be, until the said year is over. If the Sonata (Op. 106) should not be the right thing for London, I could send another, or you could also leave out the Largo, and begin at once with the Fugue in the last movement, or the first movement, Adagio, and for the third, the Scherzo and the Largo and All<sup>o</sup>. risoluto. I leave this to you to do as you think best. The Sonata was written under painful circumstances. For it is hard to write almost for the sake of bread ; and to that I have now come.

As to London, we will correspond further on the subject. It would certainly be the only salvation for me, so as to extricate myself from this wretched, oppressive plight. I am never well, and never able to accomplish what, under better conditions, would be possible.

[According to the Biographical Notices of Wegeler and Ries.]

TO THE SAME

DCCLXVI

*Vienna, April 30 [?], 1819.*

MY DEAR RIES !

NOW only am I able to answer your last of December 18. Your sympathy does me good. For the present it is impossible to come to London, hampered as I am in so many ways ; but God will help me to come for certain to London next winter, when I also bring with me the new symphonies. I expect very soon the text for a new oratorio which I am going to write for the Musical Society here, it will be useful to us in London. Do what you can for me ; for I need it. Commissions from the Philharmonic Society would be very welcome to me ; the notices which Neate, meanwhile, sent me about the almost failure of the three overtures vexed me. Here each one in its way not only pleased, but the two in E flat and C created a strong impression. The fate they met with at the Phil. Soc. is inconceivable to me. You will already have received the arranged Quintet and the Sonata. Do try and get both works, especially the Quintet, published at once. There is not such hurry about the Sonata, but I should like it to appear at latest within two or three months. The earlier letter you mention I did not receive ; so I did not hesitate to drive a bargain here for both works—but that is—only for Germany. Meanwhile, the Sonata will not appear here for three months ; only make haste with the Quintet. As soon as you send an order for the money, I will send a letter to the publisher, declaring him the owner of these works for England, Scotland, Ireland, France, &c.

The tempi for the Sonata according to Maelzel's Metronome you will receive by next post. De Smidt courier to Prince Esterhazy, has taken with him the Quintet and the Sonata. At the next opportunity you will also receive my portrait, as I hear that you really wish to have it. Farewell, keep me in kind remembrance, your friend,

BEETHOVEN.

All kind messages to your handsome wife.  
From me !!!

[According to the Biographical Notices of Wegeler and Ries. Beethoven, as the contents show, dated the letter April instead of March.]

DCCLXVI A

TO THE SAME

LIEBER RIES,

Ich erhole mich so eben von einem starken anfall, den ich hatte und gehe aufs Land—ich wünschte, dass sie sähen folgende 2 werke, eine grosse solo sonate für Clavier und eine von mir selbst umgeschaffenes Klavier Sonate in ein Quintett für 2 Violine 2 Bratzen 1 Violonschell an einem Verleger in London umzubringen. Es wird ihnen leicht sein, wohl 50 dukaten in Gold [dafür zu bekommen].

N.B. (können sie mehr haben, desto besser es sollte wohl sejn können!!!!)

Beyde Werke zu erhalten der Verleger brauchte nur anzuzeigen welche Zeit er beyde werke herausgeben wolte, so konnte ich selbe auch hier zugleich heraus geben wo wenigstens im̄er mehr herauskōmt als wenn ich sie hier bloss herausgebe. ich könnte auch ein neues Trio wieder herausgeben für Clavier Violine, Violonschell, wenn sie dazu einen Verleger fänden—übrigens wissen sie wohl habe ich nie rechtswidrig gehandelt, u. daher können sie unbeschadet ihrer u. meiner Ehre sich darauf in London einlassen, der Verleger zeigt mir sobald er die werke erhalten an wann er sie herausgeben will, wo selbe alsdann auch hier herauskōmen werden. Verzeihen sie mir wenn ich ihnen beschwerlich falle, meine frage ist von der Art, dass auf allen Ecken und Enden nur zu thun habe, für das traurige Leben zu sorgen. Porter [Potter] sagt dass Chappell in der Bond Street gasse einer der besten Verleger sey. ich überlasse ihnen alles, nur bitte ich sie mir so geschwind wie möglich eine Antwort zu geben, damit mir die werke nicht liegen bleiben.

Neate lasse ich bitten dass er von den vielen kleinen Werken welche er von nur mitgenōmen hat nichts bekannt mache, bis ich selbst nach London kōme. Das hoffe ich sicher künftigen Winter, ich *muss* wenn ich nicht ein Bettler hier werden will. Alles schön an die phil: gesellschaft

nächstsens schreibe ich ihnen  
mehreres, und bitte sie  
noch ein mal baldigst zu  
antworten

wie im̄er ihr wahrer  
Freund,

Viel schönes au ihre schöne  
Frau

BEETHOVEN.

DEAR RIES, ' TRANSLATION.

I have only just recovered from a severe attack, and am going into the country—I wish you could see your way to

induce a publisher in London to take the 2 following works, a grand solo pianoforte sonata, and a *pianoforte sonata transcribed by me as a Quintet for 2 violins, 2 violas, 1 'cello*. It will probably be easy for you to get 50 ducats in gold for them.

N.B. (if you can get more, all the better. Surely you can manage that!!!!)

In order to receive both works, the publisher need only say when he wishes to publish both works, then I could also publish them here at the same time, and I should at least get more than if I only published them here. I could also publish a new Trio for pianoforte, violin and 'cello, if you found a publisher for it—of course you know very well that I have never acted illegally, and therefore you can negotiate the matter without your or my honour suffering. The publisher will inform me as soon as he has received the works when he wants to publish them, and then they will also come out here.

Pardon my troubling you; my request is a special one, for I have to try in every direction to provide for my sad existence. Potter says that Chappell in Bond Street is one of the best publishers. I leave everything to you, only I beg you to give me an answer as quickly as possible, so that the works may not lie idle here.

Please ask Neate not in any way to make known the many small works which I gave him, until I myself come to London. I certainly hope to do so next winter, and this I *have to do* if I don't want to become a beggar here. Best regards to the Philharmonic Society.

Will shortly send more news,  
and beg you once again to send  
a speedy reply.

As ever your true  
friend,

King regards to your  
handsome wife.

BEETHOVEN.

[According to the original kindly lent to me by Mr. A. F. Hill. This letter, now printed for the first time, was evidently written before Letter DCCLXIV. in which B. states that the Quintet and Sonata had been sent by courier. See also Letter DCCLXVI. in which he writes to Ries, "You will have already received the arranged Quintet and the Sonata." Was the Quintet arranged from a *Sonata* a slip of Beethoven's pen? In the above letter the firm of Chappell and Co. is mentioned for the first and only time in Beethoven's letters.—Tr.]



DCCLXVII      To THE PHILHARMONIC SOCIETY  
IN LAIBACH

*Vienna, May 4, 1819.*

I know how to value the honourable token given to me by the worthy members of the Philharmonic Society in recognition of my slight services to art, by electing me as honorary member, and sending me, through Herr v. Tuscher, municipal councillor, the Society's diploma; and in due time I shall have the honour of sending to the Society, through Herr Tuscher, in proof of my appreciation a work still unpublished. For the rest, when the Society needs me, I shall at any moment be at their disposal.

The most devoted honorary member of the Philharmonic Society.

LUDWIG VAN BEETHOVEN.

*Vienna, May 4, 1819.*

[A facsimile was given of the autograph letter in Dr. F. Keesbacher's "Die philharmonische Gesellschaft zu Laibach seit 1702-1862, Laibach 1862." Already in 1808 the Society conceived the idea of offering honorary membership to Beethoven. Nothing, however, was then done, probably because the adviser of the Society, Dr. Anton Smith, had expressed the opinion that "*Beethoven was as capricious as he was disinclined to oblige.*" The Society received a score of the Pastoral Symphony, not autograph, though it contained some of his handwriting.]

DCCLXVIII      To FERDINAND RIES

*Vienna, May 25, 1819.*

— — — Meanwhile I have been worried with cares such as I never had before in my life; and indeed through excessive kindness to other men.

Continue to compose diligently! My dear little Archduke Rudolf and I also play your music, and he says that the former pupil does honour to the master. Now farewell. Your wife, as I hear she is handsome, I will kiss, only mentally; I hope, however, next winter to have the pleasure of doing so personally. Do not forget the Quintet and the Sonata and the money, I wanted to say: the honorarium, *avec ou sans honneur*. I hope to hear good news from you very soon, not allegro time, but Veloce Prestissimo.

The bearer of this letter is a most intelligent<sup>v</sup> Englishman, who for the most part are all smart fellows, with whom I should like to spend some time in their country.

*Prestissimo—Responsio, il suo amico e Maestro.*

BEETHOVEN.

[According to Wegeler and Ries' Biographical Notices.]

## DCCLXIX TO THE ARCHDUKE RUDOLPH

[*Spring 1819 ?*]

YOUR IMPERIAL HIGHNESS !

With great sorrow have I again heard of your indisposition. I hope that it will only be a passing one, the uncertain spring weather is no doubt the cause of it. Only yesterday I wished to bring the Variations ; they might boldly step forward into the light of day, and publishers will venture to ask you for them. I regret extremely that I can only offer *pia desideria* for the recovery of Y.I.H., but I hope the might of the Æsculapians will finally conquer, and procure for Y.I.H. lasting health.

Your Imperial Highness's  
most obedient,

L. v. BEETHOVEN.

[According to V. Koechel.]

## DCCLXX TO THE MAGISTRATE IN VIENNA

*Vienna, July 5, 1819.*

WORSHIPFUL MAGISTRATE !

The chief authorities in the matter of the guardianship of my nephew, Carl van Beethoven, will recall that I handed over to the municipal councillor Tuscher the exclusive guardianship recognised as mine by the last Will of my late brother, by the Law Court, and afterwards by the Magistrate himself ; and with the intention, by means of such a middleman, to put a stop, once for all, to any further disturbances on the part of the mother.

The result has, unfortunately, shown, and only too painfully, that my above noted intention, which I formerly subordinated to the wishes and intentions of the chief authorities, was not only not realised, but that just the very contrary had been brought about ; for the mother knew how to take advantage of this change to render her restless counter-actions all the more harmful.

This sad experience and depressing conviction therefore induced the municipal councillor Tuscher, who had been recognised both by me and by the chief authorities, *re* the guardianship, as the most fitting middleman in this matter, as important as it is difficult, to resign the guardianship, being fully aware that in this way the aim in view could not be reached.

In accordance with the last wish of my late brother, and the former order of the Law Court, likewise of the present high authorities, I at once resumed the guardianship handed over to Tuscher with the sole intention and presumption that by his mediation as guardian the expressed aim would be attained. Already in this capacity I have taken the necessary steps for the further, and most careful training of my ward and nephew, being firmly convinced that only in this way can his welfare be promoted. Consequently I have placed him meanwhile in the Training Institute of Herr Blöchlinger in Count Chotek's house in the Kaisergasse, Josephstadt, and this, under the present conditions, is in every respect the most suitable place.

In giving, as guardian, due notice of this to the chief authorities, I at the same time request that my ward and nephew may from now remain undisturbed in his present position, the only thing that requires to be seriously taken into consideration, so that he may be once more himself, and be able to comply with the necessary demands for his future calling.

I therefore beg that the necessary orders be given to Herr Blöchlinger, the proprietor of this Training Institute, so that he may be empowered to repulse with the necessary energy the untimely and disturbing interferences of the mother. Nothing more is needed. With regard to any necessary and important changes which may occur in the future education of my ward, I shall not delay giving due notice to the chief authorities, as was the case formerly with the Law Court, and as is everywhere the usual thing in such matters.

LUDWIG VAN BEETHOVEN.

*Vienna, July 5, 1819.*

[This letter, only signed by Beethoven, belongs to Herr Carl Meinert at Frankfort-on-Main; first printed by Kalischer in *Die Musik* (1906, 2nd June number). Under the guidance of the trusty friend, Dr. Bach, the terrible law-suit continued, ending finally in a victory for the composer.]

DCCLXXI

TO THE ARCHDUKE RUDOLPH

*Mödling, July 15, 1819.*

Since I was last in town to pay my addresses to Y.I.H., I have been very ill; I hope, however, that next week I shall be better, when I shall at once betake myself to Baden to Y.I.H.—meanwhile I have been several times into town to *consult* my doctor. The continual annoyances with regard to my nephew, who, morally speaking, is almost ruined, have been in great part the cause of my bad health. At the beginning of this week I was compelled to resume the guardianship, since the other guardian had resigned, and he had been guilty of many things which he begged me to forgive. Also the master in chancery has handed in the report, because, through being interested in the good cause, he was accused of partiality; and so this confusion goes on and on; there is no help, no consolation, everything on which I counted is blown away as if by the wind. Even the present proprietor of an Institute, a pupil of Pestalozzi's, where I placed my nephew, is of opinion that it will be difficult for him and for my poor nephew to achieve the desired aim; but he is likewise of opinion that nothing could be more beneficial, than to send my nephew abroad. I hope that the health of Y.I.H., the health of one whom I greatly honour, leaves nothing to be desired, and I rejoice in anticipation at the thought of soon being able to come to Y.I.H., and to be able to show my readiness to serve.

Of Your Imperial Highness  
 the most obedient,  
 most faithful,  
 servant,  
 BEETHOVEN.

[Autograph in the *Gesellschaft der Musikfreunde*, Vienna; first printed by Koechel.]

DCCLXXII

TO THE ARCHDUKE RUDOLPH

*Mödling, July 29, 1819.*

YOUR IMPERIAL HIGHNESS!

I receive with regret the news that Y.I.H. is again unwell, but not having received any further and more definite news, I am very anxious. I was in Vienna to look in the library of Y.I.H. for something, and *quick finding* is an essential (and with *better art-union* in which, however, *practical intentions*

may form exceptions), for which the ancients are of double service to us, since for the most part in them alone is real, valuable art (among them only the *German* Handel and Seb. Bach possessed genius). The aim in the art world, as indeed in the whole of creation, is freedom, *progress*; if we moderns have not the same *firmness* as our ancestors, yet the refinement of our manners has in many ways enlarged our sphere of action. My worthy pupil himself, now striving for the laurels of fame, cannot be accused of one-sidedness, *et iterum venturus judicare vivos—et mortuos*. Here are three poems, from which, perhaps, Y.I.H. might select one to set to music. The Austrians now know that the *spirit of Apollo* has revived in the Imperial family. From all quarters I receive requests to obtain something. The *proprietor of the Modezeitung* will *apply* to Y.I.H. *by writing*. I hope that I shall not in any way be accused of *bribery*—I am at the court, yet no courtier; *what is the good of all that ? ? ! ! !* In looking for the music in Vienna, I met with some opposition from *his excellency the chief steward*. It is not worth while to trouble Y.I.H. by writing details, but I only want to say this much, that through things of this kind, many a good and noble man, not being fortunate enough to have full knowledge of your excellent qualities of head and heart, might be frightened away. I hope Y.I.H. that you will very soon be restored to health, also that I shall receive news to *ease my mind*.

Mödling, July 29, 1819.

[Autograph in the *Gesellschaft der Musikfreunde*, Vienna; first printed by v. Koechel. The passages concerning the æsthetics of the art are, unfortunately, not clear. The sentence, within brackets, beginning "and with better" was declared by Koechel to be "incomprehensible." In translation, therefore, it is equally so.]

DCCLXXIII      TO THE ARCHDUKE RUDOLPH

Mödling,  
Aug. 31, 1819.

YOUR IMPERIAL HIGHNESS !

Only yesterday did I receive fresh news which increases the *value and splendour of your excellent qualities of head and heart*. Graciously receive my congratulations, and accept them; they come from my heart—and are thoroughly genuine. I hope that things will soon go better with me, so much misfortune has acted unfavourably on my health,

and I find myself far from well. Since some time I have had to take medicine, so that for only a few hours in the day can I give myself up to Heaven's noblest gift, my art, and to the muses. I hope, however, to complete the Mass, so that it can be performed on the 19th if that date still stands. I should at least fall into despair, if through circumstances connected with my bad health, it should fail to be ready by that time. I hope, however, that my inmost wish to accomplish this will be fulfilled. Concerning the masterly Variations of Y.I.H., I think they could be published under the following title, viz. :

Thema oder Aufgabe  
 gesetzt von L. v. Beeth.  
 vierzigmal verändert  
 u. seinem Lehrer gewidmet  
*von den durchlauchtigsten Verfasser*

There are so many inquiries for them, so that incorrect copies of this honourable work would be sent out into the world. Y.I.H. will be compelled to give copies away here and there, and thus, if God will, together with the numerous consecrations which your Y.I.H. is now receiving and becoming acquainted with, will also be counted the consecration of Apollo (or the Christian Cecilia). Y.I.H. might, perhaps, accuse me of *vanity*, but although this dedication is dear to my heart, and I am really proud of it, this alone was certainly not my object.

Three publishers have announced themselves : Artaria, Steiner, and a third whose name I cannot for the moment recall. So to which of the first two shall the Variations be given ? I await the orders of Y.I.H. Both of them have undertaken *to engrave at their own cost*. It is now a question whether Y.I.H. is *satisfied with the title* ? As to whether they should be published, I think Y.I.H. should not trouble. If they appear in print, Y.I.H. may consider it a misfortune ; *but the world will think the reverse*. God preserve Y.I.H. and scatter His horn of plenteous mercy on your sacred head, and may He ever preserve to me your gracious favour.

Your Imperial Highness's  
 most obedient,  
 most faithful,

L. v. BEETHOVEN.

[Outside :]

Y.I.H. will, I hope, owing to my illness, excuse this untidy letter.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna. The fresh news here referred to was the Grand Cross of the Order of St. Stephen bestowed by Kaiser Franz. In spite of holy vows and protestations, the Mass was far from ready for the enthronisation of the new archbishop (1820); it was only completed in 1823. But the delay did not cause Beethoven to despair; also the Archduke and Archbishop graciously accepted the dedication of the *Missa solennis*.]

## DCCLXXIV TO THE PRINCIPAL, HERR BLOCHLINGER

With 85 fl. w.w.

Mödling, September 14, 1819.

DEAR SIR!

I have the honour of sending you the amount for the coming month, which begins on September 22, and add an extra 10 fl. for unforeseen expenses, which kindly place to my credit on October 22. *Only the following persons have free access to my nephew*, H. v. Bernard, H. v. Oliva, Herr v. Piuss, reporter. In addition, I will each time send you a letter by the person who wishes to see my nephew, whereupon I will ask you kindly to let him have access to him. For it is a long way, and it is moreover a kindness shown to me when some one does this out of love, as for instance the truss-maker, &c.

My nephew must never *go out of the house except by my written order*—by this you will clearly understand how to deal with the mother. I insist on that being *strictly followed* which the magistrate and myself have ordered in this matter. You are, Sir, *too new to the situation*, however obvious to me your merits otherwise, to be able to *act in this matter on your own authority*, as has already happened. Here *credulity only* produces confusion, and—the result might, anyhow, testify *against* you rather than *in your favour*, and that for your *honour's sake*, I do not desire. I hear that my nephew needs or wishes several things from me, *for that he must apply to me*. You have only kindly to see that in any case his *letters are delivered* to Herr Steiner and Co., in the Steiner book-shop at the Graben in Pater-noster-Gässel.

Yours truly,

L. v. BEETHOVEN,

*Exclusive guardian**of my nephew, C. v. Beethoven.*

N.B.—Every outlay will be reimbursed each time.

[According to Nohl. The original was formerly (1865) in the possession of Herr Anton Grund in Prague. Beethoven already considered himself exclusive guardian, although the law-suit was not yet settled.]

## DCCLXXV CANON FOR HERR SCHLESINGER

*Vienna, September 21, 1819.*

Gla - be und hof - fe.

Gla - be und hof - fe und hof - fe.

Gla - be und hof - fe, Gla - be und hof - fe.

Gla - be und hof - fe,

[According to the facsimile in A. B. Marx's "Ludwig van Beethoven," Berlin, 1863. The Schlesinger firm about this time held lively intercourse with the composer; he was in correspondence both with the proprietor, Adolf Martin S. and also the son, Maurice.]

## DCCLXXVI TO CARL ZELTER, FROM BERLIN

*Vienna, September 18, 1819.*

HONOURED SIR!

It is not my fault that you, as we say here, were made a fool of; unforeseen circumstances prevented me having the pleasure of spending some highly enjoyable, and for art, profitable hours with you. I hear, unfortunately, that you are leaving Vienna the day after to-morrow. My country life on account of my weak health is not this year so beneficial as usual; hence I may return to town the day after to-morrow, and then in the afternoon, if you have not gone, I shall hope to tell you by word of mouth, and most cordially, in what high esteem I hold you, and how I wish to be near you.

In haste,

Your most devoted friend,

BEETHOVEN.



[First printed by Nohl in the *Neue Zeitschrift für Musik* (October 7, 1870). Carl Zelter, the intimate friend of Goethe, changed from a strange fault-finder to an enthusiastic admirer and worshipper of the master's. A few days before this letter, Zelter wrote to Goethe (September 14): "The day before yesterday I wished to pay a visit to Beethoven in Mödling. He was going to Vienna and so we met at the Landstrasse, stepped out of our carriages, and cordially embraced each other. He is unfortunate in being almost deaf, and I could scarcely refrain from tears. I drove on to Mödling and he to Vienna." To the left of the signature at the end of Beethoven's letter, Zelter wrote: "To see the countenance of this man once again, who procures joy and edification to so many good persons, among whom I most willingly class myself, that was the reason, my worthy friend, why I wished to pay you a visit in Mödling. You met me, and my intention was at any rate not quite frustrated, for I gazed on your countenance. Of the infirmity which oppresses you I have been informed, I sympathise with you, for I suffer in a similar way. The day after to-morrow I return to my calling, but I will never cease to hold you in high esteem and to love you. Vienna, October 7, 1819. Your Zelter." In 1870 the autograph of the Beethoven letter was in the possession of Fräulein Caroline Schulz in Potsdam.]

DCCLXXVII To HERREN ARTARIA & Co.,  
IN VIENNA

[October 1, 1819 ?]

VERY BEST *Virtuosi senza Cujoni!*

Whilst we inform you about this and that, and of other things, of which make the best you can, we beg you to send us six, say 6 copies of the Sonata in B flat, also 6 copies of the Variations on Scottish melodies, as due to the author. We beg you to send the same to Steiner in Paternostergässel, whither several other things will be sent to me.

In the hope that you are conducting yourselves in an orderly and lawful way, I am,

Yours truly,  
B.

[According to Nohl. "senza Cujoni." The word "Cujoni" seems to be derived from the Italian, and to mean a tormenting spirit\*.]

\* Dr. P. Tripodo wrote to Dr. Kalischen that no doubt by *Cujoni* Beethoven meant *Coglioni*.

DCCLXXVIII      To HERREN STEINER & Co.  
    Mödling,  
    Octob. 10,

1819.

DEAR STEINER,

I left a note for you the day before yesterday, in which I beg you to be sure and come here before the sale of the house ; by so doing you would really be showing me a great kindness. The sale is fixed already for Wednesday the 13th of this month. Without your advice I would not like to undertake anything. The capital ought in no way to be reduced, as, naturally, my nephew, who will devote himself to scientific pursuits, will need support after my death so that he may continue his studies. Have you had a copy of his certificate of baptism made by a notary. I will thankfully pay you the cost.

To the *honourable*  
*Little Tobias.*

[Both these letters are written in large size and with ornamented letters.]

Have I mentioned the Var. of the Archduke ? I have proposed you for that, as I do not think you will incur loss by it, and it is always an honour to print something for such a *principe Professore*. As concerns the non-commissioned officer, I beg you to tell him that he must not as yet sell anything of what I have notified to him, until I come into town. Also he must not forget to inform the people who are leaving, also the landlady at the Landstrasse, that bell and window-shutters are mine. Now I hope to see you to-morrow or next day ; before noon is the best, as we have to speak with H. v. Carton [? Carbon ?], and we can then inspect the house, and after looking at everything, if necessary, you could also inquire at the registry ; and you could play the *judex*, seeing that I shall be entirely guided by your judgment.

The enclosed letter is to Dr. Staudenheimer. I beg you to send it at once to-morrow, and in the afternoon at latest, about half-past three, to the residence of Count Harrasch at the *Freiung*. The non-commissioned officer must wait for an answer, which must be posted at once to-morrow, so that I may have it on Tuesday. I presume that you are

coming on that day, so would you kindly bring it with you. Please grant my request to-morrow or the day after.

In haste,

Your friend

and servant,

BEETHOVEN.

[Autograph in the Royal Library, Berlin;] first printed by La Mara.]

DCCLXXIX      TO DR. JOH. BAPTIST BACH

*Vienna, October 23, 1819.*

SIR,

You will have already received the letter of Fr. v. Beethoven, a person too lacking in moral dignity to necessitate my refuting the attacks brought against me. His Imperial Highness, Eminence and Cardinal, who treats me as a friend, and not as a servant, would without hesitation, give testimony as to my morality, as well as to the silly talk about Olmütz, in which there is not a word of truth. So far as one knows, His Highness himself, will at most spend six weeks every year there, yet it would be rendering too much honour to an almost lawless person, who according to paragraph 191, as she was in the criminal court, is quite incapable of being a guardian, and of offering proofs of the correctness of her slanders. The chief point is for me at once to be recognised as sole guardian. I will accept no co-guardian, and the mother must be likewise excluded from all intercourse with her son in the *Institute*, because there could not be enough guards against her *immorality*, and she confuses the principal by her false statements and lies with which she regales him. She also leads away her son to tell lies and make dreadful assertions *about me*, even she herself brings false accusations against me, saying that I give or have given now too much, now too little; all which assertions I can prove by witnesses. But not to set aside all human feeling, she can sometimes see her son at my house in presence of the tutor and other distinguished men. The Law Court wisely issued a general order regarding this matter to Herr Giannatasio in whose Institute he was at that time. Things meanwhile came to such a pass, that the same would not let her on any account into his house, but she, *in order to see her son*, was compelled to come to my house, when Herr G. brought him to me for that purpose. In his Institute she knew how to persuade her son that he must manage to come

out 2nd or 3rd class at the examination, so that it might be said I had looked badly after him, and *so he would be put back for a whole year in his studies*. Tuscher, the guardian, formerly appointed by me, issued a rescript to the *instituteur* where the son was, forbidding him to let her see her son alone; what happened in consequence, is terrible. I am of opinion that you ought firmly and inviolably to insist that I am *sole* guardian, that this unnatural mother is to see her son nowhere but at *my house*. My well-known humanity and education, likewise my usual nature, are guarantees, that my behaviour towards her would not be less noble than that towards her son. For the rest I believe that one should, with all brevity, seek to get the Court of Appeal to act as guardians; as I have placed my nephew under the notice of a higher court, so neither he nor I have anything to do with the Magistrate, for under such are only publicans, shoemakers and tailors.

As regards his present maintenance, so long as I live, he is and will be looked after. For the future he has 7000 fl., Vienna value, of which his mother, so long as she lives is usufructuary. Further, 2000 fl. (or somewhat over, as I exchanged them for him) of which the interest belongs to him, and 4000 fl. in silver *of mine*, both of which amounts are in the bank; as he will be sole heir, they belong to his capital. You will perceive that with his *great talent*, which by the worshipful magistrate is really not taken into consideration, as he cannot at once earn his living, *they are not for the present needed*; if I die before that time comes, he would be provided for. To get him these 12,000 fl. cost a lot of money, and the muddlings of this wretched magistrate caused the expenses to be still heavier. These men indeed are not able to grasp this important matter, still less to act in its favour so far as they understand it.

As the Will was not exactly advantageous for the son, and as the Court likewise settled that the son should *never* live with his mother, so I did everything as equitably as possible, although already when the *inventory* was taken she fell under suspicion at the Law Court of having embezzled moneys. *I was only concerned about his soul*, hence the whole inheritance was left to her, *jure crediti*, without investigating whether the alleged debts were genuine, whereby little was left for the son, viz., the above-mentioned 2000 fl., Vienna value, together with the usufruct, was all that was to be had for him. Now with this sum I purchased lottery bonds, which cost a lot of money, in order that he might have higher

interest. Then I helped to get her the pension, of which she gave up the half in exchange for the whole inheritance, *jure crediti*. Already before 1816, I looked after my nephew, and everything at my own cost (as her bad character left no other course possible than to compel her to everything by law, you can easily imagine the sums which the boy cost). As I have said, already before 1816, I had to pay for everything, and when everything was dear, his schooling at the Institute cost great sums. This lasted until 1818, when Frau v. Beethoven received her pension for the first time, but would not hand over anything. She had, therefore, to be compelled by law, and this pretty piece of business cost over 180 fl., Vienna value. What, therefore, I received for educational purposes is soon reckoned up, beginning from May 1818. Now for the last 9 months I have not received a farthing as she intentionally does not draw hers, under the illusion that she can thereby embarrass me, seeing that I cannot receive the money until she *herself* has first drawn her share, and so, I am still always half a year behind. He has never been in want of anything, and more would have been done for him, had this guardianship worry come to an end. Nothing has stopped me, no tricks, no obstacle, from always taking care of him. Even under another guardianship, when anxiety was still greater—yes, even when the mother incited the boy to rebellion *against me*, I always remained the same. Only yesterday, the humiliation notwithstanding, I wrote to the principal, under whom *I myself* placed him, that I would continue to look after my nephew, and that he must not deliver him into the hands of this wretched magistrate. Now judge, whether I ought not only to be sole guardian, but to be called father in the true sense of the term, all the more seeing that by my abundant support I saved and prolonged the life of his father who through his abominable wife was so unfortunate. I have thought that in this matter it might be useful to supply you with some dates. Forgive my digressiveness; ascribe it to the shortness of time, for already Cicero made excuse that *he had not time enough to be brief*. At the same time, the thing in itself is extremely unpleasant. I hope in this matter that you will do your best for me and for my dear nephew.

I am,

With highest esteem,

Yours very truly,

BEETHOVEN.

## POSTSCRIPT

The mother's aim is to have *her son* to live with her, so as to have the benefit of the whole *pension*, and for this she has carried on intrigues wherever the son was, whether at my house, or in the Institute. You will understand that I have sought advice of intelligent men, as to whether I should let her have entirely for herself the half of her son's pension, and make it up, as duty demands, to the son out of my own pocket. The answer was *no*, as she would only make bad use of the money. I have therefore resolved to gradually put by this sum for my nephew. For the rest, you see here how unintelligently the magistrate acts by wishing to separate me entirely from my nephew; for when she dies, the boy will lose this part of the pension, and *without my aid* could get along very poorly.

[According to the original manuscript in the possession of Herr Carl Meinert in Frankfort-on-Main; first published by Nohl in his *Mosaik*. It is probably the longest letter written by the composer. It is, however, doubtful whether the letter, which bears no address, was ever sent, or whether it is only a rough draft which Beethoven had copied and forwarded. The document thoroughly shows the genuinely ethical nature of Beethoven. The "silly talk" refers to the report spread everywhere about by Johanna that "her brother-in-law could all the less attend to the education of her son seeing that he had always to be in Olmütz with his pupil and patron, the Archduke and Archbishop."]

DCCLXXX

TO DR. JOH. BAPT. BACH

*Vienna, October 27, 1819.*

DEAR SIR,

Anyhow I owe you still supplementary information. The half of the mother's pension per annum amounts to 166.40, convention coin, while the half-year interest *coupons* of the 2000 fl. come to 27 fl., convention coin. Formerly, from 1816 to 1818, I received no share whatever; for the rest you see from the enclosures, that in the matter of the whole inheritance, the mother had certain duties, *jure crediti*, and was not conferring a favour on her son, or on me. My nephew, who is now in the Institute (formerly it was much dearer), costs me for what is absolutely necessary, or, as it is called, keep, 900 fl., with clothes and special masters, which up to now with the tailoring guardianship was not possible, and this came to at least 1300 fl., Vienna value.

You will find some bills which will make this clearer. As it is strange that for nearly nine months Frau B. has not drawn her pension, I thought this must in some way be connected with this intriguing, insidious guardianship, so yesterday I sent the last half-year's paper to the treasury which indeed was willing to pay it, but remarked "that the mother had not yet drawn her pension, hence the guardian could not be paid," and wrote on the pension paper "that the order was not valid." I therefore think that we must take precautions, and that you will have at once to adopt all legal means which will assure to me the half of the pension legally due to me. I think the surest plan would be at once to attach the pension which she has to receive now and in future, but quickly, with the utmost despatch, for we have, as you see, to deal with a bad lot.

[According to the original manuscript in the possession of Herr Carl Meinert of Frankfort-on-Main. It seems to me as if it were only a rough draft of the letter sent to Dr. Bach; though in Beethoven's handwriting, it has no signature.]

## DCCLXXXI      TO THE VIENNA MAGISTRATE

[30th October, 1819]

WORTHY MAGISTRATE.

In November 1815 my brother Carl van Beethoven died and left behind him his twelve-year-old son Carl.

In his will, A., par. 5, he handed over to me the guardianship of this boy, and in codicil B. he expressed the wish that his wife Johanna should also take part in it, adding his recommendation that the boy, for his own good, should, like his father, be of an indulgent disposition. This express will of the father confers upon me as nearest related, according to law, par. 198, undisputed guardianship over my nephew Carl van Beethoven, and the High Court, by its decree E., *re* the recorded circumstances, conferred the guardianship on me, and, indeed, to the exclusion of the widow, Johanna van Beethoven.

As I was absent for a time on a matter of business, I had no objection to a legally appointed guardian acting as deputy, and this took place, Herr Nussböck, Municipal Sequestrator, being appointed.

But when I returned, intending to remain here constantly, and having the good of the boy uppermost in my thoughts,

it was my duty and my love towards him which caused me to undertake once again the guardianship; and indeed all the more so as this talented youth was entering on a period in which greater care and likewise greater sums for his education will have to be expended. On this training all his future life depends, and therefore all the less can it be left to a woman, to his mother, as she has neither the will nor the strength to take proper measures such as are necessary and fitting for a man's education.

I must all the more claim again this guardianship, since I perceive that the boy, owing to want of money to defray expenses, is to be removed from the Training Institute which formerly I had fixed upon; also that the mother wishes to take him to her home so as to spend on herself the small interest money due to him, and to keep back for herself the half of her pension which, according to settlement D., she is bound to spend on him.

As I have hitherto shown the care of a father for my nephew, so will I also in future take upon myself the expenses; but the hopes of his late father and my expectations with regard to this talented boy shall be fulfilled, and he shall become a worthy man and citizen. Anticipating this, I therefore beg the worshipful magistrate to grant that the intermediate guardianship be taken away from the Municipal Sequestrator Nussböck, and that it be handed over to me without delay.

LUDWIG VAN BEETHOVEN.

[According to the original manuscript among Schindler's Beethoven Papers; first printed by Nohl. The document is only signed by Beethoven. An official note on the petition is as follows: "The petitioner is referred to the decision with regard to a similar petition, No. 32, 469, presented September 17 of the present year." To the right is written: "Ludwig van Beethoven, capellmeister and *composer* living in the Blumenstöckel near the Vienna Zeitungs Comtoir."]

DCCLXXXII COUNTER-DEED TO S. A. STEINER

30th October, 1819.

COUNTER-DEED.

As Herr S. A. Steiner has this day lent to me 750 gulden, in cash, I undertake to pay back this sum on the 30th December, 1819, together with 6% interest to the order of the lender, and in return to receive back my present *counter-deed*.



In witness whereof I have written and signed this *counter-deed*—30th October, 1819.

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the Beethoven Haus at Bonn ; unprinted. I could only recognise the signature of the counter-deed as autograph.]

DCCLXXXIII To FERDINAND RIES IN LONDON

*Vienna, 10th November, 1819.*

DEAR RIES !

I write to you that the Sonata is already published, yet only about a fortnight ago ; for nearly six months ago, both were sent to you. The Quintet and the Sonata I send from here in a few days by courier, the Quintet and also the Sonata printed, from which you can then correct everything in both works.

As I received no letter from you acknowledging receipt of both works, I thought that nothing would be done with them. I have really already suffered shipwreck this year through Neate. I now wish that you would see about my getting the 50 ducats, for I have counted on them, and am really in want of money. For to-day I conclude, only saying to you that I have almost finished a new grand Mass. Write and tell me what you could do with it in London ; but soon, very soon, also soon the money for the two works. I will shortly write you a longer letter. In haste ! Your true good friend,

BEETHOVEN.

[According to the Biographical Notices of Wegeler and Ries.]

DCCLXXXIV To ARCHDUKE RUDOLPH

*19th December, 1819.*

YOUR IMPERIAL HIGHNESS !

Just after leaving Y.I.H. the last time, I felt unwell, and informed Y.I.H. of this, but as a change was taking place in my household, neither this nor another letter to Y.I.H. reached you, in which I begged for indulgence from Your Highness, in that I had quickly to attend to certain works, so that the Mass, unfortunately, had to be put off. Y.I.H. must ascribe all this to the pressure of circumstances. It is

not now the moment to give any particulars, but when I think the right time has come, I must do so in order that Y.I.H. may not pass any harsh and undeserved judgment on me. My heart is always with Y.I.H., and I certainly hope that finally circumstances will so change that I may be able, far more than has been possible hitherto, to bring to perfection your great talent. I believe that Y.I.H. will have perceived that at least I have the best will, and have been certainly convinced that only insuperable obstacles have been able to separate me from my most honoured, amiable Prince whom I dearly love. Only yesterday did I discover the mistake about the two letters; I bring this one myself, for I have no one in my service on whom I can rely. I shall present myself this afternoon about 4.30. My eternal thanks for the dear letter from Y.I.H.; if Y.I.H. can speak about esteem for me, that can only increase and strengthen in me the desire towards all that is good. I kiss the hands of Y.I.H. and am,

Your Imperial Highness's faithful and  
most obedient servant,

19th December, 1819.

L. v. BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel.]

## DCCLXXXV To COUNTESS VON ERDÖDY

19th December 1819.

All that is good and beautiful to my dear honoured friend,  
from your true friend who esteems you,

L. v. BEETHOVEN.

In haste the 19th December, 1819.

I shall soon come myself.

vi =



[According to Jahn's copy among his Beethoven Papers; first printed by Dr. Alfred Schoene.]

## DCCLXXXVI THREE-PART CANON FOR COUNTESS ERDÖDY

31st December, 1819

[This Canon (B. and H. Edition, Series 23) is the last sign of life of this once flourishing friendship. The Countess quite vanishes

from Beethoven's circle, and indeed, from Vienna. Mystery surrounds her fate and that of her household. There are enigmatical statements on the matter in a Conversation Book of 1820. So much is certain, viz., that the Countess was banished from Austria, that she lived first at Padua, then in Munich where she died, aged 57, in the year 1837.]

DCCLXXXVII SKETCH TO THE ARCHDUKE RUDOLPH

[Sketch in Beethoven's hand with corrections by Wuster,  
Artaria's Accountant]

[1819 ?]

Whereas we have heard from Herr B. that Y.I.H. has produced so masterly a work, we wish to be the first to have the great honour of bringing it to the light of day, so that the world may become acquainted with the excellent talents of so great a prince. May Y.I.H. grant our humble petition.

FALSTAFF,  
Chief scoundrel.

[According to Nohl. It concerns the printing of Archduke Rudolf's Variations on a Beethoven theme. Bolderini, surnamed Falstaff, was Artaria's companion.]

DCCLXXXVIII To ARCHDUKE RUDOLPH

[1819 ?]

YOUR IMPERIAL HIGHNESS !

I have the honour to send you through the copyist Schlemmer, Y.I.H.'s masterly Variations. I myself will wait upon Y.I.H. to-morrow, and heartily rejoice that I can guide my distinguished pupil along the path leading to high fame.

Your Imperial Highness's most  
devoted and faithful

L. V. BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Von Koechel. The Variations of the Archduke appeared this year at Steiner's.]

DCCLXXXIX To ARCHDUKE RUDOLPH

[1819 ?]

YOUR IMPERIAL HIGHNESS !

I unfortunately must accuse myself, I went out yesterday for the first time and felt pretty well—but as a recovering patient I forgot about, or paid no attention to returning

home early—and through that I have again suffered an attack. However, by staying at home to-day, it seems as if I shall be in the best order to-morrow, and I certainly hope to be able to wait on my most revered and distinguished pupil. I beg Y.I.H. not to forget Handel's works, as they always offer the best nourishment for your ripe musical mind, and will at the same time lead to admiration for this great man.

Your Imperial Highness's faithful and most  
obedient servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel. The composer was never tired of praising Handel.]

DCCXC                    TO THE PAINTER STIELER

[1819 ?]

MOST WORTHY FRIEND !

To-day it is impossible for me to come to you, but to-morrow I will be with you punctually at 11. Please forgive.

In haste,

With deepest respect,

Yours very truly,

BEETHOVEN.

[According to Nohl. This note to the portrait-painter, Carl Josef Stieler, may belong to the years 1820–1821. Further details with regard to this Stieler portrait will be found in the editor's article, "Schimons und Stielers Beethovenbildnisse," in the Sunday Supplements to the *Vossische Zeitung* of May 19 and 26, 1889.]

DCCXCI                    TO ARCHDUKE RUDOLPH

[1819 ?]

YOUR IMPERIAL HIGHNESS !

I beg Y.I.H. graciously to acquaint the Archduke Ludwig with the following circumstances. Y.I.H. will remember that I spoke about the necessity of getting my nephew Carl from here on account of his mother. I had intended in regard to this to present a petition to H.I.H., the Archduke Ludwig—but up to now there had been no obstacle raised to this plan, since all the chief authorities before whom this matter has been laid *are in favour of it*; among the chief authorities are the *Police Court*, the *Upper Guardianship*, also the *Guardian*, who all entirely agree with me, that for the moral welfare of my nephew nothing could be more



Das jüngste mir bekannte Bild  
Beethoven's  
Edward Hummel (Sohn J. Nep. Hummel)  
an dem großen Tonmeister komponirt  
von ihm. Wiesbaden. 1848.

From a portrait by J. Stuber 1819



important than to keep him away from his mother as much as possible. Besides, everything for the bringing up of my nephew in Landshut has been so wisely ordered, since the worthy, celebrated Professor Sailer has the chief supervision in regard to the training of my nephew. I also have some relations there, so that there is no doubt that the wished-for result for my nephew will be brought about. As already stated, I have found no objection to this, so I have not in the least troubled H.I.H., the Archduke Ludwig. But I hear that the mother of my nephew is seeking audience with H.I.H., the Archduke Ludwig, in order to oppose it. Her slanders of all kinds are not of importance as regards myself, but I hope that my publicly recognised moral character will be sufficient to refute them, and I venture to ask, and without any fear, for the testimony of Y.I.H. in my favour. What kind of business this has been with the mother of my nephew, may be seen from the fact that by the Law Court she has been declared quite unfit to be in any way a guardian of her son. *Everything she has done*, in order to get her poor child to herself, can only be ascribed to her depravity; hence the agreement on all sides as regards the keeping the child entirely away from her influence has been unanimous. This is the naturalness and the unnaturalness of this affair; I therefore beg Y.I.H. for his intercession with H.I.H. the Archduke Ludwig, that he will not listen to the slanders of this mother, who would cast her child into an abyss from which it would no longer be possible to save him. Justice, which in our just Austria is bestowed on every one, does not exclude her, but this very justice renders all her counter machinations useless. Attention, too, had to be paid to the religious opinion with regard to the 4th Commandment, one of the chief causes which decides the judges to keep the son away as far as possible. The difficult position of the trainer with regard to this Commandment, and the necessity of the son being never tempted either to disregard or break it, must be considered. Nothing has been omitted to try to improve this unnatural mother, but in vain. If it should be necessary, I shall draw up a report about it to the Archduke Ludwig, and venture to hope for justice through the intercession of my most gracious master the Archduke Rudolph.

Your Imperial Highness's most obedient  
servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel. This letter concerning the guardianship suits contains much that is new. Archduke Ludwig, born 1784, was the youngest brother of the Emperor Franz I. He was devoted to natural science and withdrew from public life after the events of 1848. The composer was now thinking of placing his nephew far away from Vienna in a training college at Landshut. Concerning the "celebrated" Professor Sailer, I have not been able to get any information. Landshut was formerly a Bavarian University, which in 1826 was removed to Munich. Even this zealously prepared plan did not come off.]

## DCCXCII To ARCHDUKE RUDOLPH

[1819 ?]

YOUR IMPERIAL HIGHNESS !

As an invalid all the time, I get along as best I can. The accident of Y.I.H. causes me great regret, all the more as I knew nothing at all about it, for then I would certainly have hastened to make inquiry as to whether I could not in some degree alleviate your pains. To-morrow, as Y.I.H. wishes it, I shall certainly appear before my beloved, unique, most gracious master!! . . . Y.I.H.'s

Faithful and most obedient,

L. VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel.]

## DCCXCIII To DR. J. BAPT. BACH (?)

[1819 ?]

I beg pardon, do strongly and quickly what is possible ; with such men an honourable man can only act by using force.

It will in any case perhaps be necessary to have orders, so far as they can be got, so that they do not take him away by force.

In haste,  
With esteem, your most  
devoted,  
BEETHOVEN.

N.B.—I will send you to-day the address of Fr. B., she has no longer a house, so we can only attach her pension.



[The unprinted original of this remarkable letter is in the Town Library at Vienna. On the last page Beethoven writes instead of an address: "We must call this *veni, vidi, vinci* [vici]." The letter is evidently intended for Dr. Bach.]

## DCCXCIV POUR MONSIEUR DE HASLINGER

[1819 ?]

Very best one, very—very—very—most excellent one! Chief relay! Be kind enough and send me the packet together with your packet. Very best edition, send likewise, and soon, the pianoforte score. With regard to the publication, remember that there was no necessity for any new copy, as you have already the printed copy and also my manuscript. Farewell, once my best *little warrior* and *war implement*; as soon as I get my new position you shall be well kept in remembrance.—Yours and  
The manuscript *collection*  
would probably be best disposed  
of in London.

Your friend,  
BEETHOVEN.

[Address:]

Pour Monsieur de Haslinger.

[According to the original manuscript in the Town Library at Vienna; unprinted. This humorous note to Haslinger may belong to the year 1819.]

## DCCXCV TO TOBIAS HASLINGER, VIENNA

[1819 ?]

VERY BEST ADJUTANT!

I have laid a bet of 10 fl., Vienna value, say T[en] F[lorins] Vienna value, that it is not true that you have had to pay Artaria for the publication of the Mozart works (which moreover have been everywhere reprinted and sold as reprints) 2000 fl. as compensation. I really want to know the truth, I can scarcely believe it; but if you have been thus unjustly treated, then must, *o dolce contento*, I pay the 10 fl.

Give me a true answer.

Farewell, be Christian-like,

Your,  
BEETHOVEN.

[Address:]

To Tobias Adjutant.

[According to the original manuscript in the Royal Library, Berlin ; first printed by J. von Seyfried.]

DCCXCVI

FOR HERREN ARTARIA

[1819 ?]

I beg you to send to Herren Artaria and Co. for 6 copies of the Sonata in B flat, and the Variations to the Scotch songs.

[According to the original manuscript in the Royal Library, Berlin ; first printed by La Mara. Reference is here made to the pianoforte Sonata (Op. 106), and to the Variations (Op. 105 and Op. 107). In 1819 Artaria published the former set of Variations, while the latter were published in 1820 by Simrock.]

DCCXCVII To ARCHDUKE RUDOLPH

[1819 ?]

YOUR IMPERIAL HIGHNESS !

I deeply regret being unable to wait upon you to-day, partly because I am suffering from a cold, and this weather is bad for it, and partly because I have to write something in a great hurry, as it must be sent off at the first opportunity. To-morrow I will again attend Y.I.H. without fail, but as I think Y.I.H. is always occupied, not until 5 o'clock in the afternoon, when I will with pleasure spend some hours with Y.I.H. If this suits Y.I.H., be kind enough to send a message at once by the bearer of this letter. I hope that the cloudy sky, also souls and bodies, will finally clear up.

Your Imperial Highness's

faithful and most obedient servant,

BEETHOVEN.

[Address :]

To his Imperial Highness  
the Archduke Rudolph Eminence and Cardinal, &c. &c.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by La Mara.]

DCCXCVIII To ARCHDUKE RUDOLPH

(?)

YOUR IMPERIAL HIGHNESS !

I beg to excuse myself for to-day, as I have to make arrangements which cannot be put off, about my opera. I

will therefore betake myself without fail to Y.I.H. to-morrow, and, in general, devote double time before my departure, so that my distinguished pupil may feel my absence so much the less.

Your Imperial Highness's faithful and most devoted  
servant,

LUDWIG VAN BEETHOVEN.

[According to Nohl's *Mosaik*.]

## DCCXCIX TO THE LOWER AUSTRIAN LAW COURT

When the summons of the L.A.L.C. was sent to me on the 22nd of this month to my present residence at Mödling, I was just at that moment in Vienna on business, and so could not appear at the appointed time to answer the summons. I therefore send a written explanation which I herewith place before the L.A.L.C.

The mother of my ward, who on account of her moral incapacity was properly and strictly excluded by the L.A.L.C. from taking any part in his education, has made several unsuccessful attempts to prevent me from carrying out the education plan which I had sketched out, but by interference she has again ventured on a step to which I, as exclusively appointed guardian of my nephew Carl van Beethoven, can in no wise agree.

In order to attain her aim, she has recourse to means which in themselves show her low-mindedness, for, as regards the education of my nephew, she casts a disadvantageous light on my deafness, as she calls it, and my alleged illness.

As to the first point, it is well known by all who are acquainted with me, that all communication by word of mouth between me and my nephew, likewise other people, is carried on with no difficulty, so that cannot be brought forward as an obstacle. Then again, my health was never better than it is at the present moment, so from that side there is no thought or fear of my nephew's education suffering.

After I had placed him in the Institute of Herr Giannatasio, where he remained for two years at my expense, he came home to me in order that I myself might perceive whether he showed more inclination to music or to science.

Here under my eyes he had every opportunity to display his talent for music, in which I myself instructed him daily for 2½ hours, also at the same time to continue his school studies.

I found that he showed inclination rather to scientific subjects. The certificates enclosed under Letter A offer abundant proof that during this summer when he was with me in the country, he devoted himself to his studies with the same zeal as in Vienna itself; I beg that those certificates be returned to me. As to the intention of the mother of my ward to get him into the Convict School, I must most clearly state my reasons for objecting to this proposal.

I. Those relationships settled by the Court, namely, that the mother was not only excluded from the guardianship, but also from *all* influence in the matter of education, and from all intercourse with the ward, are still in force.

II. Therefore, if the ward went to the Convict School, the object of the Court would be frustrated, in that the special restrictions with regard to *this* mother would not be known there, so that she might easily manage to ask for the boy and to take him away to her home.

Attempts of this kind she had already made at my house, by bribing the servants, and by leading the boy to tell untruths, also to carry on deception, although she has been allowed to see and to speak with her son in my presence, whenever she expressed a wish to do so, and whenever circumstances allowed of it.

III. The enclosures under B and C sufficiently show that the mother of my ward, already during his residence in the Institute, made secret attempts, and that her intercourse with the ward was recognised by the Principal of the Institute himself as highly injurious to the same.

IV. Since the time when the exclusive guardianship of my nephew was entrusted to me by the Law Court, I have not only paid all costs for education (for the small contribution from the mother which I have lately received as compensation, is too small to be taken into consideration), but I have also continually taken all care and trouble to do everything to turn him into a good and useful citizen of the state, and to have him educated as well as possible, so much so indeed, that the tenderest father could not do more for his own child. I do not for all this expect the thanks of the mother, but I hope that it will be recognised by the legal guardianship.

V. The scheme for the future, higher education of my nephew has long been planned and followed. A harmful disturbance in the course of education would therefore arise, if suddenly a totally new plan were followed.

For the rest, I intend to give the proper notice to the

Law Court at every proposed change with regard to my nephew, in order to do what is most fitting in unison with the same. For this it would be more and more necessary, so as to avoid all disturbance and hindrance on the part of the mother of the boy, and to remove her from all influences, as it has been decreed in the case in point by § 191 of the civil law code—certainly a very wise determination. Also because she, through her intellectual and moral character, appears to me least fit, owing to the advancing age of the boy, to have any influence on his education, and therefore on his future career as a man. But in such a manner, Frau Johanna van Beethoven, after the decision of the Court by which she was excluded from taking part in the education of her child and of intercourse with him, likewise after the decision of the Law Court of the 19th January, 1816, whereby the sole and exclusive guardianship of my nephew was entrusted to me, how, I say, she can venture to come forward as the guardian of her son, who is a minor, is sufficiently understandable by me from her bold behaviour in all matters.  
*Vienna, 25th September, 1818.*

LUDWIG VAN BEETHOVEN,  
as guardian of my nephew, Carl van Beethoven.

[According to Nohl.]

DCCC TO THE LOWER AUSTRIAN LAW COURT

*15th December, 1818.*

It first appeared to me superfluous further to inform the L.A.L.C. But after recent circumstances, which, as I more and more am convinced, have been brought about by machinations in order to effect a separation between my ward and myself, I find it suitable and necessary to unfold in further detail the method I have hitherto followed. My intentions and my publicly recognised moral character are surety that I am speaking the strictest truth. The here-following enclosures will in this matter offer most weighty proof.

The enclosure A contains the desired school certificates with regard to my ward. They show his progress and moral conduct as satisfactory, and in a few branches of science results would have been still better, but for the continual disturbance on the part of the mother. The two letters of

the servants I cannot for the moment find among my papers. The contents were nothing but wretched stuff, and for the most part exaggerated common gossip, as for instance that my ward had almost pulled down the house-keeper's bell, that he had placed a capon between the wood where it was choked, that he kept back 30 kr. for a purchase, and that he had bought sweets, abused the servants, &c.

As these letters came to me, so that I might reproach my ward for his behaviour, exactly on the day when he was going to leave my house in the evening, it is evident what the intention in writing or dictating them was, namely, to furnish a pretext for removing him. How could servants presume to correspond with a third person of higher standing concerning the behaviour of my ward ?

The enclosures B give the small contributions from the mother's pension towards the education of my ward, also expenses which I myself incurred for the same purpose. From that it is clearly seen that it would have been impossible to give him a proper position and suitable education, if I had not willingly made such sacrifice.

Enclosure C contains two letters from the Principal of the Institute, Herr von Giannatasio del Rio, where my ward was formerly. They sufficiently show how harmful he considered the mixing of the mother in the matter of education of my ward, and the circumstances already made known need no further explanation.

In addition to the very considerable expenses for the Institute, I have, as enclosures show, also paid the barrister and solicitor in the matter concerning my nephew, out of my own pocket. I undertook a journey to Retz on his behalf at my own expense, I paid masters for instruction in science and in music, and, in addition, other unforeseen expenses which it would be too tedious to mention here. I also bore the considerable expense of an operation for rupture successfully performed on my nephew.

On the other hand, the contribution from the half-pension of the mother was inconsiderable, and in addition, I received it at first very late, and actually received nothing at all during the last half-year.

So much for the expenses of my guardianship. So far as the scientific and moral education of my ward is concerned, I have before all things, by word and example, endeavoured to train him to become a good man and an able citizen, and to enable him to acquire the necessary knowledge.

I first put him into the Institute of Herr von Giannatasio del Rio, which, in course of time, I found was not sufficient to carry out my scheme. Last summer I therefore placed my ward under the superintendence of an excellent teacher, at my cost and in my house, and as the time approached in which a decision would have to be made as to his future calling, I took him into the country so as to find out how far his inclination for music could be developed under my own direction, without his school studies being set aside, as the documents show, for even here I engaged a teacher. Although he showed considerable taste for music, yet finally his inclination was more to science, and my intention from that moment was to let him enjoy the benefit of public school instruction.

On returning to town I at once sent him to a public school, and at home he had the benefit of private instruction and preparation for school, also music, French and drawing. After the last sad interruption through the mother, I sent him immediately into the Giannatasio Institute.

For the present, as he sees and repents his faults, and begs to be allowed to remain with me, he is again once more in my house under the direction of an experienced tutor and myself. The former accompanies him to and from school, and when at home sees to his instruction, and looks after him jointly with myself, and for this I do not grudge the considerable expense of 600 fl. per annum without reckoning other emoluments for this tutor.

The Professors and Prefects are earnestly requested to look after him during school hours. The most careful father could not do more for his child.

And so I shall continue to overcome all obstacles which may be placed in my way, having ever in view the best for my ward; and in remembrance of the request of my deceased brother, also of the difficult duty which my legal guardianship, relationship and humanity impose on me in this matter, I, considering my honest efforts, the purity of my intentions and my good-will, am ready at any moment to give a satisfactory account to the worshipful Law Court which is the chief legal guardianship.

*Vienna, 15 December, 1818.*

LUDWIG VAN BEETHOVEN,  
Guardian of my nephew, Carl van Beethoven.

[According to Nohl's *Mosaik*.]

DCCCI      TO THE IMPERIAL NORTH AUSTRIAN  
COURT OF APPEAL

7th January, 1820.

WORSHIPFUL IMPERIAL NORTH AUSTRIAN COURT OF APPEAL !

I attempted in A to get the transfer of the guardianship over my nephew Carl van Beethoven, but was referred back by the worshipful magistrate to a former decision. The enclosure B which I had to send in met with the same result.

I find myself through this so much the more hurt, as not only my rights have been set aside, but even no attention has been paid to the welfare of my nephew. I therefore see myself compelled to place my well-grounded petition before this High Court of Appeal, and to request that I may resume the guardianship over my nephew.

My reasons are simply these :

(1) I have been appointed guardian both by the will of the father of my nephew and by law, also the High Law Court conferred the right on me to the exclusion of the mother. When, later on, circumstances necessitated my absence, I arranged that in the meantime the Municipal Sequestrator, Nussböck should be appointed *ad interim*. But now that I am staying here constantly, the welfare of my nephew demands that I should resume the guardianship.

(2) My nephew is of an age in which he must enter upon higher education. Neither the mother nor the former guardian is fitted to lead the boy along this scientific path. Not the former one, because she is a woman, and as regards her conduct, not to say more, cannot produce any satisfactory proofs. Hence she was also totally excluded from the guardianship by the Law Court. How the worshipful magistrate in spite of that could appoint her again is not easy to understand. The latter, not, because on the one hand, as Municipal Sequestrator, he was too much occupied with the administration of houses and lands to be able properly to attend to his duty as the guardian of a boy; on the other hand, because, as a former paper-merchant, I do not consider that he has the necessary insight and necessary judgment to decide what is best for a scientific education.

(3) The welfare alone of this my nephew is a matter of deep concern to me. I myself have no children, no near relations, only this boy, who is full of talent, and gives the



best hopes, if he is properly directed. Now I am told that he has already lost a whole year, and has to stop in the same class ; that for want of costs he is to be taken from the present Institute where he is being trained, and to go and live with his mother. What a misfortune for this boy who is bound to become a sacrifice to the mismanagement of his mother, and whose portion of her pension which she ought to devote to the education of the boy, she will spend on herself.

I have therefore declared to the worshipful magistrate, *commissionaliter*, that I will bear the expense of the costs for his former education at the Institute out of my own pocket and that I will engage several masters. I have, as I am somewhat hard of hearing, which hinders communication, asked for a co-guardian in the person of Herr Peters, Councillor to Prince Lobkowitz, so that a man should at once be placed at the head to train and direct my nephew, a man who, by his knowledge and morality, enjoys general respect, and whose stepping in, to me and to every one who has at heart the welfare of this boy, gives assurance that he can and will receive a training and education answering to his capabilities.

My wish and my endeavour are simply that the boy may receive the best possible education, as his mental gifts give great promise, and that the expectation which his father built on my brotherly love may be fulfilled ; the stem is still pliable, but, if time is lost, it will grow crooked in spite of the guiding hand of the gardener, and straightforward conduct and knowledge and character are for ever lost. I know no more sacred duty than the care of training and educating a child. The only duty of the Upper Guardians is to value the good, and to adopt what is most to the purpose ; only then have they devoted their attention to the welfare of the wards entrusted to their zealous care, but to hinder the good, is to overlook their duty.

Yes, only wishing the best for the boy, I am not averse to the mother in future having a kind of co-guardianship which will consist in this, that she may visit the boy, and that she may seek information respecting all education arrangements ; but to leave to her in the future the sole guardianship without a capable guardian being placed at her side, that would mean inevitably to bring about the ruin of the child.

With these forcible reasons I repeat my well-founded

request, and look forward to it being granted, all the more, as my sole aim is the welfare of my nephew.

LUDWIG VAN BEETHOVEN.

[According to the original among Schindler's Beethoven Papers. This petition to the Court of Appeal which was drawn up by Dr. Bach, and which changed the whole course of the law-suit, was only signed by Beethoven. On the eighth empty page of this petition is the official decision in Beethoven's favour.]

DCCCII TO HIS IMPERIAL HIGHNESS ARCHDUKE

RUDOLPH

Four-part Canon "Alles Gute alles Schöne"  
dedicated

*January 1(!), 1820.*

[This Canon is in the B. and H. edition (Series 23, No. 7). The original is in the *Gesellschaft der Musikfreunde*, Vienna. Thayer gives the date October 12, but Professor Mandyzewski confirms the one given above; a flourish at the end of 1<sup>ten</sup> (*i.e.*, 1<sup>st</sup>) was evidently mistaken for a 2.]

DCCCIII TO CARL WINTER, THE JUDGE OF THE  
COURT OF APPEAL

*Vienna, March 6, 1820.*

SIR,

I have the honour to announce to you that I have drawn up memoranda concerning Frau v. Beethoven, concerning the magistrate, concerning my nephew, myself, &c., which I will forward to you within a few days. I thought it a duty to myself to expose the falsity of so many slanders against myself; likewise the intrigues of Fr. v. B. against me, to the injury of her own child; also to place the behaviour of the magistrate in the proper light. Your honour will perceive from these communications respecting the magistrate, that he never set to work properly; how, without my knowledge, he sent for my nephew together with his mother, and my nephew states that, misled and set on by his mother, he was forced to tell untruths concerning me. Among the communications is a document which shows up the hesitating and prejudiced behaviour of the magistrate, and how he contradicted himself. When he appointed Fr. v. B. guardian, it will be shown that he again recognised me as guardian after the resignation of V. Tuscher whom I myself had

chosen, since among other things I was requested to select another guardian. I, however, did not consider that in any way beneficial, as my nephew, during the time that I had resigned the guardianship, only suffered by it. Among other disadvantages, he was induced to pass, and intentionally, such a bad examination, that for a whole year he had to remain in the same class, which to him was an irreparable loss. Again, during this period he was seized with hæmorrhage which, but for my intervention, might almost have proved fatal. These things must not be directly ascribed to v. Tuscher, for he was not properly supported by the chief guardians, and therefore could never act with the requisite energy, which I, as uncle, guardian, and bearer of the expenses, could display. From these few statements your Honour will conclude that not much faith is to be placed in the magistrate's report. One can indeed imagine what a powerful ally Frau v. Beethoven had found, since altogether contrary to the orders of the Court, which excluded her from the guardianship, she was actually appointed guardian by the magistrate. From this it follows that I must request you to hear me, and, in case of necessity, my nephew himself, concerning accusations which may be brought against me. It seems to me scarcely possible that so unnatural an occurrence should deprive me of the guardianship over my nephew; for in every respect it would only be prejudicial to him, to say nothing of the fact that such an event would call forth the disapproval of all properly minded persons. Only think that for over 5 years I have looked after my nephew, for the most part, with great magnanimity; for 2 years he was at the Institute at my expense, and only then came some contribution which did not amount per annum to more than 450 florins, Vienna value, when the exchange stood at 250. Now, for the last fourteen months I have received nothing, but the enclosed accounts will show how thoroughly, in spite of that, I have looked after my nephew. If I should not be allowed a co-guardian, I should, however regretfully, be compelled to abandon my nephew to his fate, for I should then really consider myself prevented from taking any interest in him. But as soon as I am accepted as guardian, together with a co-guardian who will be a help to me, I will act in the most unselfish manner, and, as hitherto, likewise in future, bear all expenses. In the event of my death, I have already provided for him. For that purpose, 4000 florins, convention coin, belonging to me, are in the Austrian

National Bank, as his inheritance. Also through my connections I can everywhere be of service to him, and my relation to His Imperial Highness, Archbishop of Olmütz, leads me to hope much that is gratifying, also many other things of advantage to my nephew. Finally, I commend to your Honour the weal and the woe of my nephew, placing my trust in so intelligent and sympathetic a man, and hoping for the best result; for I cannot imagine such treatment as I, the benefactor of my late brother, the supporter of my nephew for over 5 years, have received at the hands of the magistrate, could be justified or approved of by any high authority.

With utmost respect,

• Yours very truly,

LUDWIG VAN BEETHOVEN.

Owing to my many occupations I claim your Honour's indulgence for my somewhat negligent writing.

[According to Dr. Gerhard v. Breuning's publication in the *Vienna Neue Freie Presse* (1888). In that year Herr Emmerich Winter, son of the judge, was the owner of the autograph.]

DCCCIV To HERR SIMROCK, MUSIC PUBLISHER  
IN BONN

*Vienna, 18th March, 1820.*

DEAR HERR SIMROCK!

I do not know whether I clearly explained myself about everything in my former letter—I therefore write to you briefly that I will also, if you think it necessary, prolong the term for the publication of the Variations. As to the Mass, I have carefully thought over the matter, and could give it to you probably for the honorarium of 100 louis d'or, offered to me by you, if, perchance, you agree to some conditions which I will propose to you, and which, so it seems to me, you will not find troublesome? We have already, when you were here, gone through the plan for the publication, and thought that the matter, with *certain modifications*, could soon be set going, which is very necessary; so I will hasten and propose as soon as possible the necessary changes—As I know that merchants like to save post money, I add here two Austrian folk-songs in exchange; you can do whatever you like with them, the accompaniment is my own. I think a hunt after folk-songs is better than a hunt after men of the so praised heroes.

Munter

I. DAS LIEBE KAZCHEN

Un - sa Káz had Ka - z'ln g'habt drai und sex si nai - ni

van's häd a Aeu-gerl af däs is schön das mai - ni.

II. DER KNABE AUF DEM BERGE

'Sist just so a

Bia - berl wiä du! Komm ä - ba main Bia - berl zu miar i

zähl drae'n Biar i zähl dr' a Nüss mid an'm kna'n, könnst

glai wölst main Bia - berl no wea'n.

*D. C.*

My copyist does not happen to be here, but I hope you will be able to read it. You could have many things of the kind from me, in return for which you could show me kindness in a different way.

In haste,

Yours,

BEETHOVEN.

[According to the *Niederrheinische Musikzeitung* of 1865, from the original sent by W. Speyer who received it in May 1825 from N. Simrock of Bonn. On the reverse side of the cover is written "ouvrés la lettre avec bien de ménagement." In spite of this warning, a piece was torn off a sheet of music paper with the superscription, "Der Knabe auf dem Berge," so that the first four bars can no longer be clearly made out.]

DCCCV To THEODOR AMADEUS HOFFMANN

*Vienna, 23rd March, 1820.*

I seize the opportunity through Herr N. to approach so intellectual a man as yourself. Besides, you have written about my humble self, also our Herr N. showed me in his album a few lines from you about me. You therefore, take, as I am bound to believe, some interest in me. Allow me to say that this from a man gifted with such remarkable powers, is highly pleasing to me. I wish you all that is beautiful and good, and remain

With high esteem, your most devoted,

BEETHOVEN.

[According to E. T. A. Hoffmann's book "Aus Hoffmanns Leben und Nachlass," by Hitzig, Berlin, 1823. The poet and musician, Hoffmann, was, together with Bettina von Arnim, the first to recognise Beethoven's creative power, and to bear testimony to it in his writings, and first, in the long articles in the Leipzig *Allgemeine Musikalische Zeitung*. In Hoffmann's "Kreisleriana" there is the first Phantasiestück concerning Beethoven's instrumental music, especially the C minor Symphony; and more in Hoffmann's "Kater Murr." The Conversation Books of the years 1819 and 1820 contain much praise of Hoffmann and his poems. Hitzig, in his Hoffmann Biography, states that this letter of Beethoven caused great joy to the poet; it was brought to him by a traveller. In the Conversation Book of 1820 we read: "In the Phantasiestücke of Hoffmann there is much about you. Hoffmann was musical director at Bamberg, now he is Government Councillor. His operas are given in Berlin." Beethoven's humour showed

itself with regard to the name of Hofmann in the Books of this year and in various cases. It runs thus: "Höfmann—du bist kein Höfmann." In another book the joke is repeated and musically illustrated by a Canon.]

DCCCVI

Canon "Höfmann und kein Höfmann"

1820.

[Published in the edition of B. and H. (Series 23). To which Hofmann does this Canon refer? When the Schott firm in 1824 founded *Caecilia*, Beethoven was asked for contributions to the paper, concerning which more later on. Among other humorous things, there is also this Canon: "Auf einen, welcher Hofmann geheissen." As for the name Hofmann, it has not been clearly established whether Beethoven had in his mind the poet E. T. A. Hofmann. In Vienna there flourished about this time a composer, Joachim Hoffmann, born 1788, well known to the master. For which of the two was the Canon written? Thayer, in his Chronological Catalogue, connects it with the poet; on the other hand, Nohl, in his Thematic Catalogue, quite decisively attributes it to the Vienna composer.]

DCCCVII      To MORITZ SCHLESINGER, MUSIC  
PUBLISHER IN BERLIN

[Address:]

To Herr Moritz Schlesinger,  
*to be delivered at the Book and Music Publishing House,*  
Berlin.

[In Beethoven's handwriting, in the usual place; by the firm: Vienna, March 25, 1820: answered April 11, 1820.]

*Vienna, 5th March, 1820.*

DEAR SIR,

I remember that you came to see me in Mödling, and wished to have some of my works, and if I remember rightly, you wanted small rather than big ones. I am now on the point of publishing several works, among which I offer you the two following, which I think most suitable to you—25 Scotch Songs with pianoforte accompaniment (violin or flute and 'cello) (violin or flute and 'cello are *ad libitum*). Each song is provided with *ritornelli*, several of them are for two, three voices, and with chorus. The text is by the best English poets, and they could with advantage be translated into German, and published with the English as well as the

German text. Eight themes, among which Scottish and Russian songs, with variations for pianoforte, each of which forms a small work with flute *ad libitum*. I ask you as honorarium for the 25 Scotch Songs, 60 ducats in gold, for the 8 themes with easy variations for pianoforte, and flute *ad libitum*, an honorarium of 70 ducats in gold. I cannot agree to any lowering of the terms. You will have these works as your property for the whole Continent, Scotland and England being excluded; yet on the understanding, that I refrain from publishing these works in both countries until I know when you will publish them on the Continent. For this time I want the publishing of the said work to be hurried on, and I therefore beg you to let me know as quickly as possible your intentions in the matter, otherwise I should lose time! In expectation of an answer very soon.

Yours very truly,

BEETHOVEN.

N.B.—You need only put this address, “To Ludwig van Beethoven, Vienna.”

[According to the original manuscript in the possession of C. Meinert of Frankfort-on-Main; first printed by the present editor. Original letters of Beethoven to the Schlesinger firm at Berlin are extremely rare. See Letter DCCLXXV, the Schlesinger Canon, together with the enplanations. The above letter is to Moritz Schlesinger, son of the founder of the firm; he became acquainted with Beethoven in 1819, and this is evidently the first letter of the composer to the firm. The twenty-five Scottish Songs were accepted and published as Op. 108 towards the end of 1821. The work was dedicated by the publisher to Beethoven's friend, Prince Anton Heinrich Radziwill.]

## DCCCVIII To ARCHDUKE RUDOLPH

*Vienna, 3rd April, 1820.*

YOUR IMPERIAL HIGHNESS!

So far as I can remember, I was told when I wished to appear before you, that Your Highness was unwell. I came however on Sunday evening to inquire, for I had been assured that Y.I.H. would not go off until Monday. According to my custom, I did not wait long in the ante-chamber; when I had received the information, I hurried away, although I noticed that Mr. Doorkeeper still wanted to say something to me; unfortunately I learned on Monday afternoon that Y.I.H. had actually started off to O. I confess that this



sorely grieved me ; yet, knowing I had done nothing wrong, my conscience soon told me that, as it happens in similar moments in life, also here this might have been the case. I could well think that Y.I.H., overloaded with numerous ceremonies and new impressions, had not much time in O. for anything else—otherwise I would certainly have anticipated the letter of Y.I.H. Now, however, I wish Y.I.H. would graciously inform me how long your stay in O. will last. Here it was said that Y.I.H. would return here by the end of May ; a few days ago I however heard that Y.H. will remain in O. for *a year and a half*. I have therefore perhaps already taken wrong measures, however not as regards Y.I.H. but as regards myself. As soon as I get any news I will explain further ; for the rest I beg Y.I.H. not to lend an ear to much that is said about me. I have noticed much here which may be called gossip, and with which people think that they can please Y.I.H. If Y.I.H. thinks me an object worthy of your notice, I can assuredly say that Y.I.H. is the most valuable object to me in the universe. Though I am no courtier, yet I think that Y.I.H. knows well that it is not mere cold interest on my part, but true inward affection which has at all times drawn me to yourself and inspired me ; and I might well say Blondel has long been found ; and if in the world there is no Richard for me, God will be my Richard. It appears that my idea of having a *quartet of players* is certainly the best ; if one on a grand scale gives such performances at O., with a Quartet something still more wonderful for art might be brought about in Moravia. If, according to above reports, Y.I.H. should come back here in May, I would suggest to keep back until then the *children of your brain*, because it is better that I first hear them performed by yourself. If, however, you are really going to make a long stay in O., I will receive them with the greatest pleasure, and endeavour to guide Y.I.H. to the highest peak of Parnassus. God grant Y.I.H. perfect health for the benefit of mankind, and especially of your admirers, and I beg you soon again to make me happy by sending a letter. Of my readiness to fulfil your wishes you are otherwise convinced.

*Vienna, 3rd April, 1820.*

Your Imperial Highness's faithful and  
most obedient servant,

BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Nohl. Beethoven was now in such a good frame of mind that he had got the idea of having a Quartet, from which he expected much.]

DCCCIX FOR HERR JOHANN SPEER IN MÖDLING

*Vienna, 26th April, 1820.*

DEAR SIR!

I announce to you that at the end of this month or at latest on the 1st of May I shall be in Mödling, and I beg you kindly to have the rooms swept and scrubbed, so that all may be clean and also dry. I beg you not to forget to put the balcony into good order, for which I will give you, as soon as I arrive, the extra promised 12 fl. Vienna value, together with the house rent agreed upon.

I wish you all that is good and profitable and am,

Yours truly,

*Vienna, 26th April, 1820.*

BEETHOVEN.

[According to Nohl. The autograph formerly (1867) belonged to Herr Ries in Vienna. The diary preserved for this year mentions many sad days of this summer. On April 19 there was an especially "bad day." We read: "Rooms—to leave this week." More about the departure is communicated in the next letter.]

DCCCX TO ARCHDUKE RUDOLPH

*Mödling, 3rd August, 1820.*

YOUR IMPERIAL HIGHNESS!

I have just received the letter you wrote me in which Y.I.H. announces to me his arrival here; I thank you heartily for this attention. I wished already this morning to hasten into town to wait on Y.I.H., but I could not get a carriage. I hope however by next Saturday to have one, and will without delay wait on you early in the morning. With regard to the offerings which Y.I.H. will make to the Muses under my auspices, I will by word of mouth make the proposals to Y.I.H. I am heartily glad to know that Y.I.H. is once again in my neighbourhood, and I must do my very best to fulfil all that Y.I.H. wishes of me. Heaven bless Y.I.H. and cause all your plantings to prosper exceedingly.

Your Imperial Highness's  
most faithful and obedient servant,

L. V. BEETHOVEN.

*Mödling, 3rd August, 1820.*

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*; first printed by von Koechel.]

DCCCXI            To THE ARCHDUKE RUDOLPH

*Mödling, 2nd September, 1820.*

YOUR IMPERIAL HIGHNESS !

Since Tuesday evening I have been unwell, but certainly thought that I should be fortunate enough to appear before Y.I.H. on Friday. That however was a mistake, and only to-day am I in a position to inform Y.I.H. that I safely hope to be able again to wait upon Y.I.H. very early on Monday or Tuesday. My indisposition is owing to my having taken an open postchaise in order not to miss Y.I.H. It was a rainy day, and, as I came hither in the evening, almost *cold*. Nature seems almost to have been badly disposed towards me owing to my frankness or boldness, and resolved to punish me for it. Heaven send down all that is good, beautiful, holy, full of blessing on Y.I.H., and on me your favour ! *But only if Justice approves.*

As always, Your Imperial Highness's  
most obedient and faithful servant,

BEETHOVEN.

*Mödling, 2nd September, 1820.*

[According to von Koechel.]

DCCCXII            To STEINER (?)

*Mödling, 12th October, 1820 (??).*

Forgive dear St. (?) troubling you with the following. We are coming to town the day after to-morrow, and shall be there early, already about 4 o'clock; the two *fête* days force us to leave the same day, since Carl, still here with the tutor, has to prepare for the second examination (for just on account of these *fête* days the teacher can devote to him most time). Now on account of *Carl's certificate of birth* I have to go again to town, and that costs too much time as well as money, in that I do not like to travel by mail-coach, the peculiarity of which is that, on whatever day one may travel with the mail, it is always Friday, and however much of a Christian I may be, I am satisfied with one Friday in the week. I beg you, if possible to send to the

*chorus-leader* or to the *bride's man* (the devil knows what the priest's name is) and ask him to be kind enough to give us the same day, any time in the afternoon, the certificate of birth for Carl. It might be even in the morning at 7 o'clock when we arrive; but it must be *puncto*, for about 7.30 Carl must already be at his first examination, so *either in the morning about 7 o'clock*, or any time in the afternoon. We will at once inquire for you at your shop to-morrow morning before 7 o'clock, with intimation of later visits.

In haste and with apologies,

Your sincere servant,

Mödling, 12th October.

BEETHOVEN.

[According to the original manuscript in the Royal Library, Berlin; first printed by Nohl. The certificate of birth had to be given by the priest of the parish in question. Even Beethoven had to produce such a certificate when drawing his annuity. Schindler often had to see to this. Knowing that he would be understood Beethoven once sent on a bit of paper, neatly written, the following:]

"Certificate of Birth

*The fish is alive*

Vidi

Priest

Romaldus." (Schindler ii. 190.)]

DCCCXIII

To ARTARIA & CO.

*Vienna, 26th October, 1820.*

HERR ARTARIA FALSTAFF AND CO.

I most politely beg Herr von Oliva to hand over the amount of 300 fl. if the whole is already here; as I am just moving in, I shall not have the honour of thanking you and Sir John Falstaff.

Your most devoted servant,

*Vienna, 26th October, 1820.*

BEETHOVEN.

[According to Nohl. Falstaff was Artaria's partner, Bolderini; Friend Oliva, formerly the favourite friend of Beethoven, appears again in this year, also in the Conversation Books. After that no more is heard of him in connection with the composer.]

DCCCXIV

To BOLDERINI

*October (?) 1820.*

VERY BEST FALSTAFF!

I beg you most politely to send me a copy of each of the two works for pianoforte and flute with variations. With

regard to the receipt, you will receive it to-morrow, and I beg you to see to its being duly delivered. My respects to Herr Artaria, and thanks for his kind offer to advance money. but as I already have received mine from abroad, I am not in need of it. Farewell, Knight Falstaff, do not be too much of a rake, read the Gospel and be converted. We are for the rest well disposed towards you.

BEETHOVEN.

To Knight John Falstaff to be delivered to Herr Artaria & Co.

[According to Nohl. The here-mentioned works for pianoforte and flute were Op. 105 and Op. 107.]

DCCCXV To SENATOR FRANZ BRENTANO IN  
FRANKFORT-ON-MAIN

*Vienna, November 28, 1820.*

DEAR SIR,

Your kind nature lets me hope that you will not refuse to see that this enclosure is sent to Simrock, as in it my views concerning the whole matter are given. There is now nothing to do but to take what he offers, namely the 100 pistoles and what extra, as an expert, you can gain for me through the state of the money market, so I am in anticipation convinced of your honest opinion. I am in such a hard and harassed position just now, but that one can *least of all write to a publisher*. It is not my fault, thank God, it is my great devotion to others, especially to the weak Cardinal who has brought me into this slough, and knows not how to help himself. As soon as the transcription is ready, I will trouble you again about the sending of the Mass, and I then beg you, if possible, to devote a little attention to my advantage against this Jewish publisher. I hope that I may in some way be of service to you or to yours.

With high esteem, your grateful friend and servant,

BEETHOVEN.

Please excuse my apparently careless scrawl, it is owing to hurry—best regards to all of you.

[The contents of this letter concern the great Mass in D which many publishers wanted, and among them Schlesinger of Berlin. The "weak" Cardinal who brought Beethoven into this "slough" was the formerly high esteemed, highly honoured Cardinal, Archduke Rudolph, for whom the Mass was intended; the Jewish publisher

was Schlesinger of Berlin. There were disagreements with the Steiner firm, which, thanks to the private correspondence between Councillor Brentano and Simrock, to which I had access, I am enabled to a certain degree to explain. (*See Letter DCCCXXII.*) The original manuscript is in the Beethovenhaus, Bonn,]

DCCCXVI To ARTARIA & CO.

*Vienna, December 17, 1820.*

Best thanks to you for the advanced 150 fl., convention coin, payable to his Imperial Highness the Cardinal, the receipt of which I have handed you. I also again beg you, as I am in danger of losing one of my bank shares, to advance me still 150 fl. convention coin, which I undertake to return to you at latest in three months from the present date. But in order to show you my gratitude, I promise you, through this present letter, to give you as your own a composition in one or several movements, without making any demand for an honorarium.

Always your willing,  
BEETHOVEN.

[This letter, if compared with the previously communicated letters to Artaria and Bolderini, becomes clear.]

DCCCXVII To PROF. DR. W. E. MÜLLER IN BREMEN

[1820 ?]

You must forgive me for not being able to expect you to-day. A chance circumstance, highly unpleasant to me, robs me of the pleasure of seeing you. Perhaps you will still stop here a few days, which I shall learn from B. [?] Streicher, and then I will still beg the pleasure of seeing you at my house—my moving in is the cause that I am busy for several days trying to get things straight.

Yours very truly,  
BEETHOVEN.

[Among Jahn's papers ; first printed by Kalischer. Dr. Mueller was a writer and a great musical enthusiast ; in the *Gesellschaft* concerts which he founded, Beethoven's works formed prominent features.]

## DCCCXVIII TO BROTHER JOHANN VAN BEETHOVEN

[1820 or 1819 ?]

Dear brother, I beg you to come to me this afternoon as I must speak to you. Why this behaviour? What will it lead to? I have *nothing against you*, I do not blame you about the rooms. Your intention was good, and it was indeed *even* my wish that we should be nearer together. The evil, in every respect, is in this house, but you will not hear about anything, what can I say to that? What unamiable behaviour when I was so perplexed. I beg you once again to come to me this morning so that we may talk over all that is necessary. Do not let a tie be broken which cannot be otherwise than profitable for us both—and for what reason? for the sake of men who are not worth a thought!

I heartily embrace you, and am, as always,

Your faithful,

Brother LUDWIG.

[According to the original manuscript belonging to Carl Meinert of Frankfort-on-Main; first printed by Kalischer in *Die Musik* (2nd June number, 1906). The last page has short sentences after the style of the Conversation Books, also figures, all in an unknown hand.]

## DCCCXIX TO PRIVY COUNCILLOR PETERS

[1820 ?]

HONOURED FRIEND!

I am convinced that Carl has only taken this step from *false shame*. Sound him thoroughly, I am ready if he will continue his studies, to do everything in my power so that he may feel less his past. He could be placed here in the Gymnasium, or go from here to some distant place, for example Graz; anyhow he should still study philosophy for two years, and then embrace whatever profession he likes—that is my decision. But if he really will *not* study any more, or rather if he thinks that he cannot overcome the difficulties connected with it (although, as I have said, false shame and *fear* of the examinations appear to me to be the chief causes for his behaviour), I am still ready, even if he adopts a *mercantile profession*, to give way; although, to speak truth, I have always been

disinclined to such a thing. He could then enter the Polytechnic Institution. I will agree to everything that you think best.

With highest esteem,  
Your friend,  
BEETHOVEN.

[According to autograph in the possession of Carl Meinert in Frankfort-on-Main. v. Peters, Councillor to Prince Lobkowitz and his wife Johanna, were amongst Beethoven's best friends. The name of the former often occurs in the Conversation Books. This letter most probably belonged to the year 1820, when the question of the nephew entering into business is frequently mentioned; the firms of Henikstein and Schlesinger were thought of in connection with this. The nephew, however, was further trained for the University.]

DCCCXX      To THE ARCHDUKE RUDOLPH

[1820 ?]

YOUR IMPERIAL HIGHNESS !

Just as I came home yesterday, I heard that I should not have the favour of coming to Y.I.H. Already yesterday the weather had a bad effect on me, I am therefore unfortunately compelled to stop at home still to-day. Next week I will try to make up for it, I am very sorry to find myself, perforce, excluded from the favour of being with Y.I.H.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*; first printed by v. Koechel.]

DCCCXXI      To SCHLESINGER, DEALER IN WORKS OF  
ART, BERLIN

*Vienna, March (?) 7, 1821.*

DEAR SIR,

You will probably think badly of me, but you ought soon to change your opinion, when I say to you that I have been laid low for the past six weeks with a severe attack of rheumatism, but I am now better. You can imagine that a stop was put to many things, but I shall soon make up for lost time. Now let me briefly tell you what is most important. On the songs is marked Op. 107, and, if I mistake not, the names of the English authors, amongst whom are Moore, Byron, Scott, &c., are not added; they shall be sent to you very shortly. It is open to you to dedicate to the Crown Prince of Prussia, although I had intended it for some one



else. So I give way—but as regards the Sonata which you must now have had for some time, I beg you to add the following title together with the dedication, namely,

Sonate für das Hammerklavier  
Verfasst u. dem Fräulein Maximiliana Brentano  
gewidmet von Ludwig van Beethoven  
109 tes Werk.

Will you also add the year, as I have so often desired, but which no publisher has ever been willing to do?

The other two Sonatas will soon follow—and I will let you know in good time about the honorarium. I have not your letters to hand; if I am right, you wished some other works. If you will soon let me know about this, I can arrange, and so as to produce, and at leisure, works worthy of myself, the public, and my art. I wish you all that is profitable. Probably my manuscript will be legible. If you find corrections necessary, I beg you to send both the songs and the Sonatas, only you must send with them the manuscript of the songs, which indeed is only a hurriedly made copy of my manuscript, the latter however I do not possess.

Farewell, my honoured friend,

Yours very truly,

BEETHOVEN.

[This letter to the Schlesinger firm offers many points of interest as regards chronology of works and dedications. Beethoven here speaks expressly of the Opus No. 107, which was to be put on a vocal work given to the firm. As contents of the work Beethoven mentions songs, from which it appears doubtful whether the Scotch Songs published by Steiner as Op. 108 are meant. But the Opus No. 107! The present Op. 107 consists of ten themes with variations for piano alone or with flute or violin. In a former letter to Schlesinger (March 20) was question of such a work. According to Thayer and Nohl, these themes with Variations were composed 1818 to 1820 for G. Thomson of Edinburgh. The autograph of above letter belongs to Carl Meinert.]

DCCCXXII    To SCHLESINGER, MUSIC PUBLISHER  
IN BERLIN

*Döbling, 6th July, 1821.*

DEAR SIR!

You receive the corrected proof, a more difficult and tedious task I have never had—the principal mistake is that the first correction was not made in Berlin, so that the crowd of faults, here and there, could scarcely be entered into the

printed copy; for the present we must see that *the copy* (as my manuscript does not appear to be legible enough) be *quite correct*, and above all to *take it as model*. In the printed copy the faults are partly indicated in red ink, the bars however with green pencil; the list of faults likewise in red ink. It is quite possible that several faults, indicated in the printed copy, are not in the list of faults; then help must be sought solely in the *now best corrected copy* which renders my manuscript unnecessary; anyhow, an expert must co-operate in this, as probably two or three corrections will be still necessary before the printed copy can be exactly similar to the *copied one*. I think, after endless trouble, to have exhausted these corrections, and I beg Herr Lauska, to whom I send kind regards, to look carefully after the matter.

In haste, yours very truly,

BEETHOVEN.

Döbling, 6th July, 1821.

[According to Nohl. This letter concerning the correction of the faults refers to the Sonata (Op. 109), dedicated to Fraülein Maximiliana Brentano, published by Schlesinger in Berlin, and also by Joseph Czerny in Vienna. According to Thayer's catalogue it was announced as new in the *Wiener Zeitung* of December 11, 1821. Nottebohm, in his Thematic Catalogue, states that the oldest edition of this Sonata appeared in November 1821. The expression "Hammerklavier" is only on the autograph. The here-named Lauska is the famous pianist and composer, Franz Lauska, born at Brünn in 1764. In 1798 he settled in Berlin where among his pupils was Meyerbeer. Karl Maria von Weber dedicated to him his great Sonata in A flat (Op. 39).]

DCCCXXIII

To ARCHDUKE RUDOLPH

Unterdöbling, 18th July, 1821.

YOUR IMPERIAL HIGHNESS!

I heard yesterday of your arrival here, which, however pleasing to me, became a sad event, for it will be a fairly long time before I am fortunate enough to be able to wait on Y.I.H. Already ill since a long time, at last I was attacked by *yellow jaundice*, to me a most loathsome malady. I hope, however, that I shall be sufficiently recovered to see Y.I.H. here before you go away. Also last winter I had very bad rheumatism. Much is owing to my sad position so far as domestic affairs are concerned. Up to now I always hoped by every possible effort finally to conquer. God,

who knows my inmost heart, and how as a man I always sacredly fulfilled the duties which mankind, God and nature enjoin upon me, will surely finally deliver me from all these afflictions. The Mass will be handed to Y.I.H. while here; the causes of the delay I ask Y.I.H. graciously to spare me at least the details which cannot but be, to say the least, unpleasant to Y.I.H. I should have liked very much to have written from here to Y.I.H., but Y.I.H. told me that I should wait until you had written to me. What now could I do; perhaps it would have been displeasing to Y.I.H. if I had not obeyed your words; and I know there are men fond of slandering me to Y.I.H., and this is very painful to me. I think, therefore, that there is often nothing else to do but to keep silent until Y.I.H. wishes either to see me or to hear from me. I heard of Y.I.H.'s indisposition, I hope that it is not serious. Heaven scatter its horn full of richest blessing on Y.I.H.; I hope that it will not be long before I am able to say to Y.I.H. that I am Y.I.H.'s most faithful obedient servant,

BEETHOVEN.

*Unterdöbling, No. 11.*

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel. From this letter we learn that the composer in the middle of the summer of 1821 was attacked by a very unpleasant complaint; all the more refreshing is it to notice his heavenly resignation.]

DCCCXXIV To ARCHDUKE RUDOLPH

*Unterdöbling, 18th [28th] July [1821].*

YOUR IMPERIAL HIGHNESS!

I had already written a long letter to your Highness which my copyist Schlemmer will deliver. I heard the day before yesterday of the arrival of Y.I.H. and therefore at once wrote yesterday the above-mentioned letter. How sad I am that the *yellow jaundice* and — prevent me hastening at once to Y.I.H. to testify by word of mouth my pleasure at your arrival.

May the Lord of all, for the good of so many men, take Y.I.H. under His care.

As always, Your Imperial Highness's faithful  
and most obedient servant,

BEETHOVEN.

*Unterdöbling, 28th (?) July.*

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel. I make out the date to be July 28.]

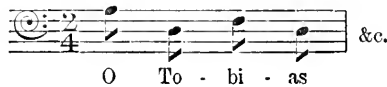
DCCCXXV

To TOBIAS HASLINGER

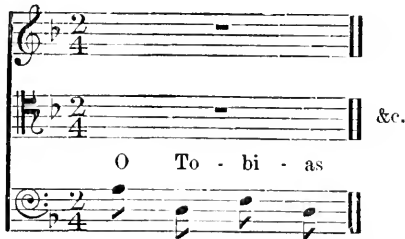
*Baden, 10th September, 1821.*

VERY BEST ONE!

Yesterday as I was on the way to Vienna in my carriage, I fell asleep, all the more so, seeing that scarcely ever (on account of the early rising here) have I had a proper sleep. Now while slumbering I dreamed that I was taking a far journey, as far as Syria, as far as India, back again as far as Arabia; finally I came, indeed, to Jerusalem. The Holy City prompted thoughts about Holy Writ, when, and no wonder, I thought of the man Tobias, and naturally that led to my thinking of our little Tobias and our *per Tobias*; now in my dream journey the following Canon occurred to me:



But I had scarcely woke up, when the Canon was gone, and I could not recall any of it. However, as I (a poor Austrian musician) was returning next day here in the same carriage, while awake, the dream journey went on, only think, according to the law of association of ideas, the same Canon came back to me. Now being awake, I held it fast as once Menelaus Proteus, only allowing it just to change itself into a three-part one:



Farewell! Soon I will send something on Steiner in order to show that he has not a stony heart. Farewell,

my best one, we always hope that you will never answer to the name of publisher, and that you will never be in perplexity, but as publishers who are never embarrassed either in taking in or giving out. Sing every day the Epistles of St. Paul, go every Sunday to Pater Werner, who will point you to the little book by which you may at once get to heaven. You see my anxiety for the salvation of your soul, and with greatest pleasure I remain for ever and ever

Your most faithful debtor,

BEETHOVEN.

[According to the original manuscript in the possession of C. Meinert, of Frankfort; first printed by Nottebohm. The year must be 1826, instead of 1821, as written by Nottebohm and Nohl. The Canon is printed in the B. and H. edition (Series 23, No. 9). The musical jokes against Tobias Haslinger continued in the following years, and led finally to controversy with the publishers of *Cäcilia*, of which we shall hear more in the years 1825 and 1826. The command in the letter to go every day to Pater Werner refers to the preaching of the poet, F. L. Zacharias Werner. The dramatic poet since the time of the Congress lived in Vienna, where—having gone over to Roman Catholicism since 1811—he preached to great crowds. In the summer of 1814 he was ordained priest, hence the expression “Pater Werner.” He died at Vienna in 1823.]

DCCCXXVI

To ?

*Baden, 27th September, 1821.*

DEAR SIR !

Forgive the liberty I take in troubling you. I have commissioned the bearer of this, H. v. — to change or to sell a bank-share; unacquainted with everything in matters of this kind, I beg you to be kind enough to give him your advice. Several illnesses during last winter and summer have thrown me somewhat back in money matters; since the 7th September I am here, and must remain until the end of October. Everything costs a lot of money, and I am prevented from earning it as in former times. I certainly expect money from abroad, but as shares are now so high, I thought this the easiest means to help myself for the moment, later on I can buy a new bank-share in its place.

Your friend,

BEETHOVEN.

(With the greatest haste  
and rapidity.)

[According to Wegeler, who remarks : " that Beethoven, even in 1821, had little knowledge of money matters, is seen from one of his letters, which I owe to the kindness of Herr Polizeirath Guisez in Aix-la-Chapelle. This unsealed letter lay in a cover in which Beethoven had also written the following as postscript : " ]

You will easily see what a genius of a business man I am ; when this enclosed letter was written I first spoke with my friend about the share. It then appeared, that one has only to cut off a coupon and the whole thing is done. I am glad that I need not trouble you about it. . . .

Yours,  
BEETHOVEN.

DCCCXXVII To FRANZ BRENTANO IN FRANKFORT-  
ON-MAIN

Vienna, 12th November, 1821.

Do not take me for a scamp, or a light-headed genius—already since last year and up to the present I have been always ill, during the summer I was likewise attacked by yellow jaundice and that lasted to the end of August. By order of Staudenheimer I was compelled, even in September, to go to Baden ; as in that part of the country it soon became cold, I had such a severe attack of diarrhœa, that I could not continue the cure and had again to fly here ; now, thank God, I am better, and at last it appears as if I should again enjoy health, and live again for my art, which really for the last two years has not been the case, owing to want of health as also to many other human sorrows. The Mass might well have been sent off sooner, but it has to be most *carefully looked over*; for abroad, publishers will really never get done with my manuscript—as I know by experience. In order to print from such a copy, every note has to be looked at, and that I could not do on account of being poorly, all the more as I was obliged, for the sake of living, to finish several bread-works (unfortunately that is the name I must give to them). I really think that I shall once again make an attempt to see whether Simrock will not accept the *louis d'ors* of the higher value, for from another quarter there are several inquiries after the Mass, about which I will soon write to you. For the rest, do not doubt my uprightness. I often think of nothing else but how to repay the advance

you kindly made. With true thankfulness and high esteem,  
your friend and servant,

BEETHOVEN.

To Herr Senator Franz Brentano  
in Frankfort-on-Main.

[According to the original manuscript in the Beethovenhaus at Bonn, first printed by Kalischer. Few compositions were written during the years 1820 and 1821 so that the rumour spread that "Beethoven had written himself out" (Schindler).]

DCCCXXVIII To MAXIMILIANE BRENTANO

*Vienna, 6th December, 1821.*

To MAXIMILIANE VON BRENTANO—

A dedication!!!—it is not one like many which are generally misused. It is the spirit which unites noble and better men on this globe, and which *time* cannot destroy; this is it which now speaks to you, and which shows you to me as you were as a child, also your beloved parents, your excellent clever mother, and your father so truly good and noble in character, always mindful of the welfare of his children. And so I am for the moment in the Landstrasse—and see you before me, and while I think of the excellent characteristics of your parents, it does not leave me in doubt for a moment that you have been, and will daily be inspired to imitate such noble persons. Never will the memory of a noble family die in my memory, kindly bear me sometimes in remembrance.

And now a hearty farewell, Heaven bless you and yours for ever.

Heartily and always your friend,

BEETHOVEN.

*Vienna, 6th December, 1821.*

[According to the original manuscript in the possession of C. Meinert in Frankfort; first printed in the catalogue of the Beethovenhaus, Bonn for 1890.]

DCCCXXIX To THE SENATOR FRANZ BRENTANO IN  
FRANKFORT-ON-MAIN

*Vienna, 20th December, 1821.*

Noble man! I am still waiting for a letter; as regards the Mass, which I will send to you to get an insight into this

great matter, the honorarium in any case will be assigned to you, and then you can yourself at once kindly rid me of my debt to you; I shall always feel eternally grateful. I was rather bold in not asking, as I have dedicated a work of mine to your niece Maxe; please accept this as a sign of my continued devotion to you and your whole family. But do not put a bad interpretation on this dedication, and think that it is done from some interested motive, or even for the sake of reward—that would pain me very much; there are nobler reasons which one can ascribe to things of this sort, if one only chooses to find them. The New Year is about to commence; may it fulfil all your wishes and, as a paterfamilias, increase all your joys in your children. I heartily embrace you, and send my best regards to your excellent, unique, noble Toni.

Yours with highest esteem,

BEETHOVEN.

I have already been offered here and from abroad 200 ducats in gold for the Mass. I however believe that I may get 100 fl. more; in this matter I am still expecting a letter from abroad which I will at once communicate to you; one could then put the matter before Simrock who would surely not wish me to lose much. Up to then be patient, and do not believe that you have shown yourself magnanimous towards an unworthy person.

To Herr Franz Brentano, Senator of Frankfort (on Main).

[According to the original manuscript in the Beethovenhaus, Bonn; first printed by Kalischer. The word "niece" was a *lapsus calami*; Maximiliane was the daughter of Franz and Antonia Brentano.]

DCCCXXX

To STEINER & CO.

[1821]

To the most famous music firm in Europe, Steiner & Co. (*Paternoster (miserere)*-Gassel).

I am asking Gebauer for a few tickets, as some of my friends wish to go to this little *musical corner*—you *yourselves* perhaps have entrance cards, so send me one or two.

Your f. amicus,

BEETHOVEN.

The State belongs to  
the chorus, for which Bauer  
has the parts.



[According to the original manuscript in the Beethovenhaus, Bonn; first printed by Seyfried. "Geh Bauer." (Away, peasant, a joke of Beethoven's on the name "Gebauer."—TR.) Which particular Gebauer is referred to—for there were several of that name in Vienna—is not certain. It was probably Franz Xaver Gebauer, who conducted the first performance in Vienna of Beethoven's Mass in C. He founded the famous *Concerts spirituels*, and it seems as if it was to one of these that Beethoven is referring.]

DCCCXXXI FOR HERR VON PETERS

[1821?]

What are you doing? Are you well or unwell? What is your wife doing? Will you allow me to sing to you:

CANON. (*Lively.*)



Sankt Petrus war ein Fels! Sankt

CANON. *f* *f*



Ber - nar - dus war ein Sankt?..... Ber -

[On the second page:]

What are your young princes doing?

Shall you be at home this afternoon about 5 o'clock, perhaps I will come to see you with my *state*-brother.

In haste,

Yours,

BEETHOVEN.

[According to Thayer in his *Chronologisches Verzeichniss der Werke Beethovens*. The original of this canon-letter was formerly in the possession of John Ella. Peters as well as Carl Bernard are frequent dialoguists in the Conversation Books.]

DCCCXXXII TO BERNHARD ROMBERG

12th February, 1822.

DEAR ROMBERG!

Last night I was again attacked by *ear-ache* from which I generally suffer at this season of the year. Your *tones* them-

selves would only be *painful* to me to-day, to this only ascribe it if you do not see me myself. Perhaps I may be better in a few days, when I will come to say good-bye—but if you have not seen me at your house, pity the distance of my house, my . . . . steady-going occupations, all the more as I have been ill for the last six months by which many of my works which were commenced have come to a stand-still—and after all, silly compliments are not needed between us. I hope that you will obtain the applause due to your high art, also *metallic* recognition which now is seldom the case. If I can only manage it, I will see you and your wife and children, to whom I send hearty greetings.

Farewell great artist,  
As always yours,  
BEETHOVEN.

12th February, 1822.

[According to a copy among Jahn's Beethoven Papers in the Royal Library at Berlin, though not actually written by Beethoven; first printed by the editor. The composer was already on friendly terms with the Romberg family when at Bonn. The present letter is addressed to the distinguished 'cellist, Bernhard Romberg (1767-1841).]

DCCCXXXIII      To ARCHDUKE RUDOLPH

27th February, 1822.

YOUR IMPERIAL HIGHNESS !

I was already early this morning in the Burg, not indeed (for I was not properly dressed), to pay a visit to Y.I.H., but only to announce through Zips that I had been, and that I was rejoiced at the arrival here. But I could not find Y.I.H.'s house any more, and when I knocked somewhere where I thought Y.I.H. would be, it appeared that my costume attracted such attention that I quickly decamped, and now only announce myself by writing to Y.I.H. Tomorrow I will make inquiry and present myself, and at the same time hear whether the customary *musical intellectual exercises* will again take place and when? It looks horrible that I have not written during the whole time to Y.I.H. only I always wished to wait until I had sent the Mass; but as there was a terrible number of faults in it so that every part had to be looked through, it got delayed, together with many other things which could not be put off, and other circumstances prevented me, as indeed so often happens

to a man when he least expects them. But as a proof that all the time I was thinking of Y.I.H. I bring the copies of some *novelties* which already during several months have been waiting for Y.I.H., but I did not wish to send them until I could also send the Mass. The latter is now being bound and will then be handed with the greatest respect on my part to Y.I.H.—for I heartily rejoice to be able again to approach Y.I.H. in person, full of reverence until death.

Your Imperial Highness's faithful  
and most obedient servant,  
BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel. There is a P.S., entitled note, which appears to belong to this period, and to refer to the delay in the Mass.]

The Mass will soon be in the hands of Y.I.H. ; it ought and would have been long ago, but—but—but—Y.I.H. on becoming nearer acquainted with my circumstances, will wonder how I managed to finish it.

DCCCXXXIV TO THE MUSIC SELLER M. SCHLESINGER

*Vienna, 1st March, 1822.*

DEAR SIR !

You will by now surely have received the Scottish songs which were here delivered at Diabelli's. Concerning the last movement of the 3rd Sonata, here is the receipt, I hope that you will now have the music, I beg you once again to sign it and to destroy the first copy received. Concerning the 2nd Sonata in A flat, I have decided to *dedicate it to some one* whose name I will send you by the next post—the 3rd can be dedicated to any one you please. Thank God I am better in health ; as for the Mass, I beg you now to bring everything into order, as other publishers have asked for it, especially from here many offers have been made to me, yet I have for a long time determined that it shall not be published *here* ; for this time it is a matter of great importance to me. For the moment I beg you to let me know whether you accept my last offer with respect to the Mass and the two added songs. So far as concerns the draft for the honorarium it must not be for longer than four weeks. I

must insist upon a definite answer as especially two other publishers wish the Mass to be in their catalogue, and already, for a long time, they have been begging me for a definite answer. Farewell, and write at once to me, I should be very sorry *if I had not to hand over to you just this work.*

With esteem, yours very truly,

BEETHOVEN.

To Herr Ad. M.

Schlesinger *celebrated*

*Art and Music Publisher*

in Berlin.

[According to the copy among Jahn's Beethoven Papers in the Royal Library at Berlin, though not in his own hand. In the history of the Mass, this letter is of importance. The here-mentioned Scotch Songs were published by Schlesinger (Op. 108) at the end of 1821. The Sonatas were Op. 109-111, in the last of which, the dedication to the Archduke Rudolph was added by the publisher. A note in the composer's handwriting shows that it was "for Frau Antonie Brentano." Why, therefore, the Sonata bore no dedication has yet to be explained. The Mass, after all, was not published by Schlesinger. Peace, however, was restored, for Schlesinger published the Quartets (Op. 132 and 135).]

DCCCXXXV TO SENATOR FRANZ BRENTANO in  
FRANKFORT-ON-MAIN

*Vienna, 19th May, 1822.*

DEAR SIR!

Heaven knows what you will think of my disorder, but for the last four months I have been troubled with gout on the chest, and only able to work a little. The Mass will at length, by the end of next month, certainly arrive in Frankfort. Cardinal Rudolph, who indeed is very much taken with my works, did not wish, although up to now I know nothing about his generosity, that the Mass should be published so soon, and only three days ago I received back the score and parts, so that, as he expressed it, I should not suffer any loss from the publisher. At the same time, as his Highness requested that it should be dedicated to him, I am now only having the score copied once again, and will look carefully over it. All this goes on *slowly* owing to my weak health—the earliest that the Mass can be in Frankfort will be the end of next month. By then Herr Simrock can therefore hand over to you the arranged honorarium; this is

the shortest way, all the more, as everything is now a trouble to me. I have received from here and elsewhere *better* offers, but I have refused all, as I have given my word to Simrock, although I lose by it, since, if my health permits, I shall propose to him several other works which will set me right again. I might even come to an arrangement with him for the publication of my whole works, as the winter here *almost murders me*. My health necessitates my leaving Vienna for a time; your kindness, so often shown to me, leads me to hope that you will do the best for me in all this matter.

With true respect your friend and servant,

BEETHOVEN.

[According to the original manuscript in the Beethoven Haus at Bonn; first printed by Dr. Kalischer in the *Vossische Zeitung* (August 2, 1903). We hear in this letter of a new complaint, "gout on the chest," known as *Arthritis pectoralis*. This seems connected with what the composer wrote, when about seventeen years old, to Herr v. Schaden about being troubled with asthma.]

DCCCXXXVI      To FERDINAND RIES IN LONDON

*Vienna, 6th April, 1822*

DEAR, BEST RIES!

A ready for the last six months being again poorly, I could never answer your letter. I received the £26 all right, and thank you heartily for it; of your Symphony which you have dedicated to me I have received nothing. My greatest work is a grand Mass which I have recently written, &c. &c.; time is too short to-day, so only what is most necessary. . . . What do you suppose the Philharmonic Society would offer me for a Symphony?

I still entertain the thought of coming to London, if only my health permits, perhaps next spring? You would find in me the true appreciation of my dear pupil, now a great master, and who knows what further good would arise for art in union with you. I am, as always, entirely devoted to my Muse, and only in it find the happiness of my life, also work and act also for others when I can. You have two children, I one (my brother's son), but you are married; and what I have to pay is more than enough for both of you.

[According to Wegeler and Ries' Biographical Notices. Beethoven never came to England, neither did he dedicate any work to Ries.]

DCCCXXXVII TO THE BROTHER JOHANN VAN  
BEETHOVEN*Summer (?) 1822.*

Yesterday a very interesting letter arrived, by which a good stroke of business could be arranged for you, and you would gain by it. You see that I am always the same, only I will not allow any one, like S. and Co. to treat me without respect.

I therefore beg you to come to me very soon, as I have to go out later, and I also must know to-day whether you will undertake this business; at least I wish it for your sake.

As always your true brother.

[Above in pencil.]

The housekeeper has just gone to see about rooms at Hetzendorf.

[According to Nohl. The original was formerly (1865) in the possession of the painter Amerling in Vienna. The interesting letter probably relates to a letter from Peters who in this year entered again into correspondence with Beethoven.]

DCCCXXXVIII TO C. F. PETERS, MUSIC AND ART  
DEALER IN LEIPZIG*Vienna, June 5, 1822.*

DEAR SIR,

Since I am honoured with a letter from you, and am for the moment very busy, moreover have been ill for the last 5 months, I only answer what is most essential. Although I met Steiner a few days ago, and asked him jokingly what he had brought me from L[eipzig], he did not utter a syllable about your commission, nor about *yourself*, but pressed me strongly to assure him that I ought to give to him alone, my present and also future works, and this, indeed, by *contract*. I declined. This trait sufficiently shows you why as a rule I give the preference more often to other foreign and even native publishers. I like straightforwardness and sincerity, and am of opinion that one should not run down an artist; for, unfortunately, alas, however brilliant outward fame, it is not granted to him every day to be the guest of Jupiter in Olympia; commonplace things all too often, and disagreeably, drag him down from these pure

ethereal heights. The greatest work which I have written up to now is a grand Mass with choruses, 4 obbligato solo voices and full orchestra. I have had several applications for it; I have indeed been offered a hundred *Louis d'ors* for it, but I want at least 1000 florins, convention coin—for which sum I would also myself arrange the pianoforte score. Variations (there are many of them) on a Waltz, for pianoforte alone, an honorarium of 30 *ducats* in gold. say 30 *ducats*. As regards songs I have composed some rather elaborate ones, for example, a comic Aria with orchestral accompaniment to Goethe's poem "Mit Mädeln sich vertragen," &c., also another Aria of similar kind, for each of which (also pianoforte accompaniment if required) I ask 16 *ducats*.

For each of several through-composed songs with pianoforte accompaniment, 12 *ducats*, among which there is also a small Italian *Cantata* with *recit.*—for a song with pianoforte 8 *ducats*. For an *Elegie* for 4 solo voices with accompaniment of 2 violins, viola, violoncello, 24 *ducats*. A Dervish chorus with full orchestra, of which, if desired, I will name the honorarium.

Of instrumental music I still have as follows:—A grand March for full orchestra, with pianoforte score, for 12 *ducats*, written for the tragedy *Tapeja*—a *Romance* for violin (*solo* with full orchestra) for 15 *ducats*.

A grand Terzet for 2 oboes and English horn (which could be transcribed for other instruments) for 30 *ducats*. Four Military Marches with Turkish music, for which, if desired, I will name the honorarium.

Bagatelles, or trifles for pianoforte solo—the honorarium if desired. For a *Solo Sonata* for pianoforte, 40 *ducats*, which you could have soon. A *quartet* for 2 violins, viola and 'cello, 50 *ducats*, which, likewise, you could have soon; all the other mentioned works you could have at once. Nearer to my heart than all these things is the *edition of my complete works*, which, while still alive, I should like to see to. I have really had many offers, but there were obstacles which I could scarcely overcome, and conditions which I neither would nor could fulfil. I would, possibly within 1 or 1½ years, with necessary assistance, see to and edit the complete edition, also write a new work for each class of composition, for example, to the *Variations*, a new set of *Variations*, to the Sonatas a new *Sonata*, and so on, a new work to each class to which I have contributed; and for

the whole I should want ten thousand gulden, convention coin.

I am no business man, and only wish it were different in this particular matter; however it is competition which guides and determines me, as it cannot be otherwise.

I beg you to keep *strictest* silence, as you can easily see from the acts of these gentlemen how I am exposed to many worries. If once something is published by you, then I shall no longer be plagued. I should be very pleased if we could form a connection together, as I have been told much good of you; you would then also find that I would rather have to do with some one of this kind than with many others of the ordinary kind. I beg for a *speedy answer* as I am just on the point of being compelled to decide about the publishing of many works. I am sorry Steiner, who has many praiseworthy qualities, has again shown himself a *mere merchant*. If you care to, please send me a copy of the catalogue which you gave to Herr Steiner. In expectation of a speedy answer.

With esteem,

Yours,

BEETHOVEN.

[According to the original manuscript in possession of Carl Meinert in Frankfort-on-Main. The letter was first published by Nottebohm in the *Allgemeine Musikalische Zeitung*, September 30, 1863. This paper stated "that the Nottebohm copy was taken from the autograph in Vienna, whereas the letter which was actually sent to Peters was only a copy in an unknown hand, but signed by Beethoven. We have considered the copy in Peter's possession as authoritative, and have corrected Nottebohm's copy from it." As many strong passages in the autograph, against Steiner, are not in the copy, I am inclined to think that Beethoven's autograph was not sent, but only the copy. Beethoven was well acquainted with Schiller's works. The passage referring to "being a guest of Jupiter in Olympia" shows that he had the poet's "Theilung der Erde" in his mind; the passage in which Jupiter consoles the poet. The comic Aria to Goethe words is published in B. and H.'s Supplement (Series 25); the two Arias for bass voice and orchestra were written at Bonn (1790?). The Elegy (Op. 118) was published, but only in 1826, by Haslinger. Beethoven offers a march written for the tragedy *Tarpeja*; the Triumphal March to that tragedy by Kuffner dates from the year 1813. It was published by Haslinger after Beethoven's death.]



DCCCXXXIX To BROTHER JOHANN VAN  
BEETHOVEN*3rd July, 1822.***BEST LITTLE BROTHER! A POWERFUL LAND PROPRIETOR!**

Yesterday I wrote to you, being tired, however, owing to much exertion and many occupations, and having moreover a bad pen, you may have found my letter difficult to read. Write to me first of all how quickly the post goes from you to me and from here to you. I wrote to you that the Leipzig publisher takes the Mass for 1000 fl., I only wish that I could send you all the letters, there is too much detail to write. It would be better if you were present at everything, for I think that I have given him many of the other small pieces too cheaply; he still receives 4 Marches for 20 ducats, 3 songs 8 ducats each, 4 Bagatelles, one at 8 ducats. In order to avoid all formalities, I wrote to him that he might pay the money in silver coin. As however he did not yet know how many Bagatelles he receives, he has, as you will see from the enclosed note, assigned to me at once 3000 fl. I cannot, however, send the Bagatelles off at once, as the copyist is busy with the Mass, which is the most important thing, and for which, as soon as I write some days before that the Mass will go off, I shall receive at once the 1000 fl., which, had I wished it, I might have already received. Everything shows the strong desire of the man for my works. I would not however willingly compromise myself, and I should be very glad if you would write to me whether you can spare me something, so that I may not be prevented going in good time to Baden, where I must remain at least a month. You see there can be no uncertainty in the matter, for you will receive back the 200 fl. in September and with thanks. I beg you will at once send me back the enclosed note. For the rest, as a merchant, you are always a good adviser. The Steiners are driving me into a corner. They really want to have in writing that I will give them all my works. They will pay per sheet, but now I have declared that I will not enter into any such undertaking until they cancel the debt. I have proposed two works to them which I wrote in Hungary, and which may be regarded as a pair of small operas, from which they have already taken four numbers. The debt amounts to about 3000 fl. but, horrible to say, they have added interest to which I do not consent. I have undertaken herewith to pay some of Carl's mother's debts, as I

willingly show to her all kindness so that no harm may come to Carl. If you were here, these things would soon be arranged; only necessity forces me to sell my soul in this way. If you come, and could only go with me for a week to Baden it would be delightful, only you must write at once what you think of doing. Meanwhile see that the kitchen and cellar are in the best order, for probably I and my little son will take up our quarters at your place, and we have the noble intention to eat you out of house and home. You understand that this is only from September.

Now farewell best brother! read the Gospel every day; take to heart the Epistles of Peter and Paul, travel to Rome and kiss the Pope's slipper. Hearty greetings to the family. Write soon. I heartily embrace you.

Your faithful brother,

LUDWIG.

I the secretary likewise heartily embrace you and hope to see you again soon.

CARL.

3rd July, 1822.

[In Beethoven's hand:]

I do not enclose the draft for 300 fl. convention coin, as I am afraid lest something might happen to it.

[According to Nohl. In 1867 the autograph was in the possession of the widow, Caroline van Beethoven; it was only signed by the composer, the rest is in the nephew's hand.]

DCCCXL To C. F. PETERS IN LEIPZIG

July 6, 1822.

DEAR SIR,

I have only just read your letter thoroughly, and I see that you wish for some of the *Bagatelles* for pianoforte alone, also a *Quartet* for 2 violins, &c. So far as the *Bagatelles* are concerned, I ask 8 ducats in gold for one; many of them are of *fair length*. You could also publish them separately, and under a German and more suitable title, viz.—Kleinigkeiten [Trifles or small pieces].

No. 1, No. 2, &c.

e.g., Kleinigkeiten, No. 1 separately

—Kleinigkeiten

No. 2, &c., as you think best.

As to the *Viol. quart.*, which is not quite finished, as something else came in between, I could scarcely accept a

smaller honorarium for it, as things of that kind are paid best for, I am almost inclined to say to the injury of the general public taste, which in the world of art often stands below individual taste. Later on, perhaps, another *quartet*, if possible. Concerning the ducats, you can reckon the same at 4 fl. 20 kr. at the 20-kreutzer rate, I do not mind. As you can have at once the songs as well as the Marches and also the *Bagatelles*, I beg you to write *soon* concerning them, so that I may not run short in the distribution of them, as I have been approached from several quarters for such trifles. Steiner's conduct *requiescat in pace*. He seems to be very anxious about it. I cannot *excuse* means of this kind, but—one has, willy-nilly, to take people as they are; if not, one finds oneself continuously in hot water. I have already written to you everything concerning the Mass, and we will leave it at that. Do not forget about the edition of the complete works, &c. &c. And now please answer soon all that still concerns me.

I wish you every good possible.

Respectfully,

Your

devoted,

BEETHOVEN.

[According to the original manuscript in the possession of the Peters firm; first printed by Nohl. It is interesting to learn that already in the year 1822 Beethoven was working at the first of the last five quartets, which was only completed after the Ninth Symphony, and which was published by Schott in 1826 as Op. 127.]

DCCCXLI

TO BROTHER JOHANN

DEAR BROTHER,

*Vienna, July 22, 1822.*

Extremely busy, and most comfortable as regards home and my servants, who are both as awkward as they can be, I could not manage to write to you. I am better in health. I have had to drink for the last few days Johannes-Brunnen-Wasser, take powders four times a day, and now I must go to Baden and take thirty baths; if it is possible to arrange, I shall betake myself there and remain up to the sixth or seventh of August. If you could only come and help me for a few days, but you would find the dust and the heat too strong; if it were not for that, you could come and spend a week with me in Baden *ad tuum libitum*. Here I have still to look after the corrections of the Mass; I receive for it 1000 florins, C. C. from Peters, and he has already ordered 300

fl. C. C. to be sent for some other small works. If you could only read the letter, but I have not yet received the money. Also Breitkopf and Härtel have sent their Saxon *Chargé-d'affaire* to me about works, also from Diabelli in Vienna; in short, they are scrambling for my works. What an *unfortunate fortunate* man I am!!! Even this Berliner has appeared. If only my health keeps good, I am on the road to good fortune.

The Archduke Cardinal is here; I go to him twice a week. There is nothing to expect from him in the way of magnanimity or money, but I am on such a good familiar footing with him, so that it would pain me not to be nice to him; besides, I don't think his apparent parsimony is his own fault. Before I go to Baden I want clothes, because I am very short of them, even of shirts, as you have already seen. Ask your wife what she thinks of this linen; it costs per ell 48 kreutzer. If you can come without harm to yourself, do so. In September I will come to you with Carl, if I do not go to Ollmütz to the Cardinal, which he much desires. Concerning the rooms which you have already taken, so let it be, but whether it will be equally good for me is a question. The rooms lead into the garden, but garden air is the worst possible for me, and then the entry is through the kitchen, which is very unpleasant and unhealthy. And now I have to pay a quarter for nothing; therefore Carl and I, if possible, will come to you at Krems, and have a jolly time of it till the money is made up, *i.e.*, if I do not go to Moravia. Do write as soon as you receive this. Greetings to your household. If I had not to go to Baden I should certainly have come to you next month. But now things can't be changed, so if you can come, do so; it would be a great relief to me. Write at once. Fare right well. I embrace you from my heart, and am, as always,

Your faithful brother,

Vienna, July 26, 1822.

LUDWIG.

[According to facsimile of original in the possession of Lückhoff.]

DCCCXLII To C. F. PETERS IN LEIPZIG

Vienna, July 26, 1822.

I write only that I *will let you have* the Mass together with the piano score for a sum of 1000 fl. convention coin, at the 20 gulden rate; you will receive the same in a well-copied score about the end of July perhaps a few days later, or later

still. As I am always busy, and have been ill for already 5 months, and as such works have to be looked carefully through, when sent abroad, I am a little slower about it. Schlesinger, at any rate, will not receive anything more from me, as he has played me a Jewish trick ; besides he does not belong to those who would have received the Mass. The competition for my works is at present very strong, for which I thank the Almighty, for I have already lost much, and, besides, am the adopted father of the son of my destitute late brother. As this boy of 15 shows so much aptitude for science, not only teachers for it, but also his keep cost much money. And then his future has also to be thought of, as we are neither Indians nor Iroquois who, as is well known, leave everything to the Lord, and as the lot of a *pauper* is a sad one, I keep silent about everything between us, which *I most prefer* and I request you to be silent about your connection with me. I will let you know when it's time to speak, which at present is not at all necessary. To prove to you, if only partly, my sincerity, I add this *schedule* of Steiner, whose handwriting you will recognise. It is somewhat difficult to make him out. I assure you *on my honour*, which next to God I esteem highest, that I have never asked anybody to accept orders for me. It has always been my principle not to offer my works to a publisher, not from pride, but because I have liked to see how far the fame of my small talent has spread. I suppose that Steiner *craftily* made you this *offer*, for I remember that you *kindly sent* me through Steiner *some music* from *England*. Who knows whether he, *through this*, got the idea of playing you this trick, supposing perhaps you would make me an offer. As to the songs, I have already given you my opinion about them ; you will not think the Honorarium of 40 ducats too high for the 3 songs with the 4 marches—you can write to me about it. As soon as the Mass is all right I will let you know, and ask you to assign the honorarium to a firm here. Immediately on receipt of it, I will hand over the work, but shall take care to be present when it is posted, also to see that the postage does not cost too much. I hope soon to know your plan about the complete edition of my works for this undertaking is very dear to me. For to-day I conclude, and wishing you all prosperity,

I am,

With high es eem,

Yours very truly,

BEETHOVEN.

[According to the autograph in the possession of the Peters firm ; first printed in the *Neue Zeitschrift für Musik*.]

DCCCXLIII To C. F. PETERS IN LEIPZIG

*Vienna, August 3, 1822.*

I have already written to you about my health which is not yet completely restored ; I take *baths*, mineral waters, and also medicine. Things are therefore in a somewhat disorderly state with me, and all the more so, seeing that I have to write, and proof correcting also takes time. I am still undecided with regard to selection of songs and remaining Marches and *small pieces* ; everything, however, can be handed over by the 15th of this month. I am awaiting your decision, and will make no use of your draft. Of the Bagatelles you receive 4, which according to the honorarium *agreed upon*, makes a sum of 360 florins ; check it carefully. I do not value them higher than others, on the contrary I have reckoned the songs too low, for my time is too short. As soon as I know that the honorarium for the Mass and for the other works is here, everything will be sent off by the 15th of this month. Forgive my entering into small details. You write that you have already been cheated, and no less have I. After the 15th I must, however, go to a watering-place in the neighbourhood ; and then it is essential that for a time I put aside all business matters. About all other things I will write one day when I am less busy. You can have several Bagatelles ; how many I have of them, it is impossible for me just at this moment to say.

In great haste,

With esteem,

Yours very truly,

BEETHOVEN.

P.S.

Do not take anything from me in a *mean way*—I *suffer*—if I am forced to act

(Vide) Do not interpret such words—time is too short—a—&c.

[According to the original manuscript in the possession of the Peters firm.]

DCCCXLIV For HR. ARTARIA

*August 22, 1822.*

As I am just very busy, I can only say briefly that all the kindnesses shown to me by you, I will repay so far as I

possibly can. As regards the *Mass*, 1000 fl., convention coin, has been offered me. My circumstances do not admit of my taking a smaller sum from you; all I can do is to *give you the preference*. Rest assured that I will not take a *farthing more from you than is offered to me by others*; I could show you this in writing. You can think over the matter, yet I must beg you to let me have an answer by *midday to-morrow*, as to-morrow is post-day and my decision is being waited for elsewhere. As regards the 150 fl. convention coin, which I owe you, I will likewise make you a proposal, as I am very much in want of the 1000 fl. I beg you, for the rest, to keep secret about the *Mass*.

As always your grateful friend,

BEETHOVEN.

[According to Nohl, who copied from the original in the possession of the Artaria firm. Simrock, Schlesinger, Probst, Peters, Artaria and Schott were all after the *Mass*; the last-named acquired it.]

DCCCXLV TO BROTHER JOHANN VAN BEETHOVEN

[*Vienna, August 1822*]

DEAR BROTHER!

I was in great perplexity about the delay in your answer. My state of hearing, which to a certain extent shuts me off from men, made me think that you had fallen out with Steiner. I also supposed that you would be annoyed if I did not speak of returning your loan. In this perplexity, as I was apprehensive about the *Mass*, I wrote to Simrock, (who had also written to me), that I would let him have it for 1000 fl. As you write that you wish for the *Mass*, I am quite willing to agree to this, only I did not wish you to suffer any loss on that account. Of the other matters you write about we will speak by word of mouth. You say that you will soon come to Vienna; if that is so, only come to Baden, for I am not going to Döbling any more. You will see by the enclosed from Steiner that the matter is not yet quite in order. Meanwhile the Josephstadt here has set me to work, which is really very inconvenient during my bath and water cure, all the more so as Staudenheim now advises me to take baths of 1½ hours duration. I have meantime already composed a new chorus with dances and solo songs. If my health allows of it, I shall also write a new Overture. I should be glad if you would write immediately

when you think of coming from Krems to Vienna, so that I may know exactly how I stand in the matter. I greet you and yours heartily, and again beg you to write soon.

Farewell.

Your faithful brother, LUDWIG.

I too, heartily wish that you may come to Baden, so long as I am there myself with my dear uncle, we should certainly have a pleasant time. I greet you warmly and am

Your CARL.

[According to Nohl. The letter is in the nephew's handwriting. Brother John who had advanced money to his brother who was in sore need of it, wanted the Mass for the purpose of selling it. Only the "faithful brother Ludwig" is in Beethoven's handwriting.]

DCCCXLVI            TO BROTHER JOHANN

*Vienna, 31st August, 1822.*

DEAR BROTHER !

You will have duly received my letter containing the papers, I left it at Steiner's. Staudenheim absolutely insists that I should go to Baden, so I am going to-morrow or the next day at latest. I should, however, be glad if you could come up, as there is so much to talk over with you, and also everything has to be finished with Steiner, for they must print "Die Ruinen von Athen" by the end of October, when the theatre opens, and as nothing is yet settled, they cannot well begin. Moreover you could quite well spend some time in Baden with me, which you would find beneficial. I am going straight to Baden, and spend one day at the inn, whilst I look for rooms. Farewell, I embrace you from my heart, and am truly sorry that I could not have gone to you instead. Farewell, I embrace you heartily.

Your faithful brother,  
LUDWIG.

God be with you.  
Greetings to all yours.

[According to Nohl. This friendly letter was written just before Beethoven's departure for Baden. It has the full address: "Au Seine Wohlgebohren Herrn Johann van Beethoven in Gneixendorf pr. Krems."]



## DCCCXLVII To BROTHER JOHANN

1822 [*July-August ?*]

[Written in the cover :]

All kind greetings to the rest.

Meisel Brothers here have notice of the 300 fl., convention coin. I should, however, prefer you to make me an advance, in case of need, as the Mass will be sent off at latest the 15th of next month.

nb. The housekeeper is an *old child*. Things are very difficult for me with this s(ow!). The cooking is very indifferent, indeed not at all suitable for me, and she can hardly write.

nb. As soon as I write to Peters to send the 1000 fl. for the Mass, I shall receive them at once.

nb. It would be better than to let Herr Peter at Leipzig notice *qu'on a besoin de l'argent*.

[According to Nohl. This and the following note in any case belong to the period of the correspondence with Peters in the summer of 1822. Both notes were at that time (1867) in the possession of Frau Carl van Beethoven.]

## DCCCXLVIII To BROTHER JOHANN

[*Summer 1822 ?*]

DEAR BROTHER !

Send everything, including the manuscript of the Bagatelles, which otherwise I cannot correct. As soon as I have all, you can decide when I shall present the bill. It will be delivered to the person whom you appoint for that purpose, and he can fetch the money and hand over the works at the same time.

Your faithful brother,  
BEETHOVEN.

Herr Carl van Beethoven is authorised to take the music with him.

[According to Nohl.]

## DCCCXLIX To IGNATZ VON SEYFRIED

[*Autumn ?*] 1822.

MY DEAR WORTHY BROTHER IN APOLLO !

Hearty thanks for the trouble which you have taken about my *human* work, and I rejoice that its success has

become generally acknowledged : I hope that you will never pass me over when I am in a position to serve you with my small powers. The worshipful Committee of Burgers is already sufficiently convinced of my good-will ; in order to confirm this to them, we will again have a friendly talk about the way in which they may best be served. If a master like yourself sympathises with us, things ought never to go badly.

With hearty esteem, your friend,

BEETHOVEN.

[It was in 1822 when Beethoven, at the end of September, produced his great fugued Overture in C at the inauguration of the Josephstadt theatre. At a concert for the hospital funds this work, under the direction of Seyfried, was performed to the great satisfaction of the composer.]

DCCCL

To TOBIAS HASLINGER

*Baden, 5th September [1822 ? !].*

MY DEAR HASLINGER !

Since I find myself here in the waters of the Styx, I need much from the upper world, so I beg you kindly to lend me for a few days the *four vocal parts of the March* in E flat from "Die Ruinen von Athen," as well as a *score of the Battle of Vittoria*, both of which I will send back in a few days. I request Steiner to go to-morrow afternoon to Bach, to draw the 600 fl., convention coin, the other 600 will likewise be delivered at Dr. Bach's as soon as possible.—You can entrust all to my dear Carl, if what the *Leipziger Zeitung* meant is understood, &c., &c., &c., &c., &c., &c., you will find as always, your friend,

and *amicus*,

BEETHOVEN.

[According to the *Neue Zeitschrift für Musik* of December 17, 1880, communicated by Dr. Th. Frimmel. The autograph formerly belonged to A. Hoffmann in Vienna.]

DCCCLI

To BROTHER JOHANN

*1822, Sunday, September 8.*

DEAR BROTHER !

We are partly distressed fearing you are not well, owing to your silence, partly because I am perplexed, not

knowing what has become of the commissions which you yourself kindly undertook. As for Simrock, he has again written about the Mass, and indeed with the old price; if, however, one were to write to him, I feel sure he would offer something higher. As regards my health, nothing can be definitely said about a real improvement. I, however, believe that through the baths the complaint, if not actually to be got rid of, may yet be alleviated. As we receive no letter, and indeed get no other news of you, we presume that you have already gone away. Anyhow, I beg you to let us have a few lines, wherever you may be. I enclose this letter to Herr Obermayer, so that in case you are not here, the letter may be at once forwarded to you. Here to-day an overture of mine will be given, and in appropriate connection with it, a grand historical tableau *Stephan I.* Hensler has sent us two complimentary tickets, and his behaviour towards us is most charming. Two very pretty lady singers paid us a visit to-day, and as they were bent on kissing my hands, I preferred to offer them my mouth to kiss. This, by the way, is the shortest we can say to you. I beg you, again, to write at once, whether and what you have arranged, so that I may know how I stand.

Farewell,

Your faithful brother LUDWIG.

as guardian of my dear little rascal of a ward.

Best wishes from me to your people.

I have had to stop in bed for two days owing to a slight cough, but I am already quite well, and so can again attend to my duties as secretary to my dear uncle. Be kind enough to write also about my overcoat. *2/27*

Your truly loving,

CARL.

N.B. My dear uncle asks you when answering, to keep in mind the tempo which is called *prestissimo*.

[This letter was dictated by Beethoven to his nephew. It comes from the *Beethoveniana* of Carl Holz. Nohl, in his book, "Beethoven, Liszt, Wagner" states that Frau Fanny Linzbauer, *née* v. Ponsing, at Buda, saved much from Holz's biographical notes, and among them the end of the present letter. Obermayer was a brother-in-law of Johann v. Beethoven, and the latter acquired from him the Wasserhof estate near Gneixendorf, not far from Krems. Carl Friedrich Hensler was for many years director of the theatres at Pressburg and Baden near Vienna. The two singers were no less personages than Caroline Unger and Henriette

Sontag who took part in the first performance of the 9th Symphony in 1824. Dr. Deiters, in vol. iv. of the Thayer-Deiters "Beethoven" states that we know from the Conversation Books of 1824 that Sontag first made the acquaintance of the composer in this year. But in one of those books of the previous year Schindler writes among the things about them, "Unger and Sontag will probably pay you a call about three o'clock. They said so yesterday at the theatre."]

DCCCLII

To C. F. PETERS

*Baden, September 13, 1882.*

DEAR SIR!

It almost seems as if you counted me among those by whom you have been deceived. It certainly would be very unpleasant and sad if this were the case. I write to you only to-day, that you will very shortly receive all the small pieces. In Leipzig it is difficult to imagine how in Vienna and the suburbs one is never left at peace. I wrote to you formerly, that I wished to come here on the 15th of August; but the Cardinal came, and I was obliged to stop in Vienna until the end of August. As I was living in the country, I thus lost a lot of time, for I had to go into town to him several times a week. Finally when he went away, I got here on the 1st of September. I had scarcely arrived, when I find a theatre director who is building a theatre in Vienna, and is going to inaugurate it with a work of mine, so, here, to please him, I must compose some new numbers. So you see that I was pressed on all sides, and no quiet to look after my health. I would already have sent you these small pieces, but among the Marches are some to which I intend to write new Trios. So is it also with the others in which here and there something has to be added. For want of time, also on account of my health, I could not get this done. You see, at any rate, that I am not an *author* whose mere aim is filthy lucre. I am very sorry that you sent the money so soon. I would not have taken it, had there not have been gossip about it, of which the enclosed offers you convincing proof. The writer goes every day to Steiner, so I presume that he has not been silent. You will remember that I begged you to keep everything secret from this man. Why? In due time I will tell you. I hope God will still protect me from further incessant plots of this bad Steiner. Take my frankness in the right spirit, and never expect anything on my part which could disgrace my character or be unjust

towards some one else. For the rest, I beseech you to pay no attention to the gossip which goes on here, for these Steiners try in every way to prevent all matters of interest to me with other men.

In greatest haste and with  
high esteem,

In a few days perhaps more.

Yours very truly,

Beware of *false* news about me.

BEETHOVEN.

[According to the original manuscript in the possession of the Peters firm ; first printed by Nohl. The letter was written by the nephew, only the signature and the few words at the end by Beethoven himself. The enclosed from Ferd. Piringer was as follows

Domine Generalissime !

*Victoria* in Döbling—fresh troops are advancing ! The big merchants Gebrüder Meisl in the Rauhensteingasse in their own house, 2nd floor, have received order from Herr Peters of Leipzig to pay to Herr Ludwig van Beethoven several hundred Gulden. I hasten with Degen wings to announce these glad tidings *Illustrissimo*.

To-day is the saddest in the Viennese calendar, for yesterday was the last of the Italian opera.

With highest esteem,

Illustrissimi Generalissimi,  
humillimus servus,

FERD. PIRINGER.

[Piringer, in conjunction with the already named Gebauer, conducted the Concerts spirituels at Vienna. The former held intercourse with Beethoven in a free and easy way without ever exciting the composer's anger. With regard to Degen, see Letter CLIX. The last sentence in Piringer's letter refers to the enthusiasm created by Rossini's operas. Schindler has much to say about it. In the year 1823, he remarks, "the little respect left for German vocal music had vanished." Piringer is often mentioned in the Conversation Books.]

DCCCLIII      To JOHANN V. BEETHOVEN

[October 6, 1822]

BEST LITTLE BROTHER !

OWNER OF ALL THE DANUBE ISLANDS AROUND KREMS !

DIRECTOR OF ALL AUSTRIAN PHARMACIES !

With regard to the work to be given at the Josephstadt, I make you the following proposition so far as Steiner is concerned. From yesterday's paper I see that they have lost no time in announcing the Choral March. According

to the list of prices for the works, we will at once make the first and last attempt. In addition to the two numbers which they already have, and one of which they have already announced, there are still 8 numbers which they have not got: the Overture and 7 other numbers. In their list, the Overture is marked 30 ducats, a song with instrumental accompaniment, 20 ducats. Let us stick to this.

Overture 30 ducats, also 40 ducats.

4 Songs with instrumental accompaniment, each from 20-40 ducats.

2 Numbers, only instrumental music, I reckon at 10 ducats each Number. Total, 140 ducats.

If they still wish to have "Ungarns erster Wohlthäter König Stephan," it contains 12 numbers, of which 4 will be reckoned at 20 ducats (each single one, of course, at 20 ducats), each of the other 7 at 10 ducats, one at 5 ducats, *summa summarum* 155 ducats.

Please take note that the *above* will be performed at the Josephstadt theatre; the other is only to be had in score. If they only take the first one, we shall sell the other one somewhere else, and give him little time to think the matter over.

The pianoforte score of the March, also all other pianoforte scores, I will at once touch up, and return to them without delay.

With regard to the new Overture, you can tell them that the *old* one could not be used, because it was given in Hungary only as a Postlude; but here at the theatre it would be for the opening; besides, it won't be lost to them, for they could use it, anyhow at other places.

The score and all the rest can be copied in three days, and will not be lost if they announce it as they did the March, only I must soon have a decided answer.

I send you the list so that you may see clearer into the matter, but I beg you to take great care of it, and, when you come to me with carriage and horse, bring it with you. Some of the prices fixed are most advantageous.

We send you at the same time a pair of snipe, and hope this snipe filth will be to your taste. What you don't want you can send to your pharmaceutical manufactory at Linz.

Farewell, dear little brother!

Read the epistle for to-day together with Peter and Paul! We hope to hear something from you, and we are very fond of you.

Your faithful brother,

Greetings at home.

LUDWIG.

Please think over the Mass business, because I must answer Simrock ; if you think you will lose by it I beg you not to undertake it. Come to us as soon as possible.

[Printed by Nohl. This letter, addressed to Johann van Beethoven in Vienna, Kothgasse, No. 61, at the house of Obermayr, was written by the nephew, and only signed by Beethoven. The original was formerly in the possession of W. Künzel in Leipzig. The date "October 6," cannot be correct, as the Overture (Op. 124) was performed for the first time on October 3.]

DCCCLIV

TO C. F. PETERS IN LEIPZIG

*Vienna, November 22, 1822.*

DEAR SIR !

I thought that in your letter of November 9 you would reproach me for my apparent negligence—but now comes, in addition, the honorarium, *and yet nothing received*. However offensive it appears, yet I am persuaded, if only we were together, you would in a few minutes be reconciled with me. Your music is all ready, except for the *selection* of songs ; as *indemnification* for waiting, you receive one over the number agreed upon. Of *Bagatelles* I could give you several more than the stipulated 4 ; I have in hand still 9 or 10 of them. If you write to me *at once about this*, I could send them to you, or with them as many more as you wish.

The baths have not fully restored my health, on the whole, however, I have gained. In addition, as some one chose rooms by no means suitable for me, I had here a misfortune which is difficult to overcome, and which, as it is not yet right, keeps me back not a little in my work. This is the state of things with the Mass. *One* is already quite finished, but another *not yet* ; and there is always bound to be gossiping about me, so by this you have been misled. Which of the two you will receive, I do not *as yet* know. Pressed on all sides I must bear testimony to the contrary of "the mind knows nothing." Hearty greetings, and I hope that the future may be profitable, and for me, that it will bring forth an honourable connection between us.

BEETHOVEN.

[According to the original manuscript in the possession of the Peters firm ; first printed in 1837 by Schumann in the *Neue Zeitschrift für Musik*. The reference to various Masses is mysterious. Beethoven, in addition to the Mass in D. was planning another one in C sharp minor !]

DCCCLV

TO THE SAME

*Vienna, December 20.*

I have just a moment to answer your letter still to-day. Of all that belongs to you *nothing is ready*, but time fails to explain in detail what hindered the copying, the sending off. The Songs and Marches—will be sent next week. As regards the Bagatelles, there are just 6, and you have to receive only 4, so I must hit upon another arrangement; you know, besides, that the honorarium for one of them is 8 ducats. You must assign the honorarium to me as soon as you have received them. I remember that in my former letter I offered you several more of them. I do not press them upon you. If you do not want more than these 4, that is all right, only I must arrange differently. Diabelli has received nothing from me as yet. Leidesdorf begged me to confirm to him a gift of the Songs for the *Modezeitung*, which I really wrote only for an honorarium; but it is impossible for me in every case to act with an eye to money, yet it is often much harder when I have to take account of such a thing. For the rest, my position is not so brilliant as you imagine, for, &c. &c. &c.

It is impossible at once to listen to all these proposals. They are too numerous, but much is not to be refused. Diabelli is a composer, and what he gets is to be regarded as support on my part, so also is it with Leidesdorf. What is asked for is not always what is agreeable to the *author*. If my income were not quite uncertain, I should write nothing but *Operas, Symphonies*, sacred music, and perhaps even *Quartets*. You just want an answer about this—and for the moment it is not yet settled—but I promise to do my best.

Of smaller works you could still have: *Variations* for 2 oboes and English Horn on the *theme* from *dongiovanni*, *Da ci la mano*, the same also transcribed for 2 violins and viola—a *gratulations Menuet* for full orchestra (both, at most, for 40 ducats). I should like your opinion about an edition of my complete works.

In fullest haste,

Yours very truly,

BEETHOVEN.

Answer soon. You are not bound to anything, so that you *receive the money*.



[M. J. Leidesdorf, to whom Beethoven, out of kindness, presented many small works, has already been mentioned (Letter XCIII). The Gratulations-Menuet was performed in honour of Hensler, the director of the Josefstadt theatre on November 3, 1822. It is in the B. and H. edition, Series 2, No. 4.]

## DCCCLVI To FERDINAND RIES

*Vienna, December 20, 1822.*

MY DEAR RIES !

Overloaded with work I have only just found time to answer your letter of November 15. I accept with pleasure the proposal to write a Symphony for the Philharmonic Society, although the honorarium from the Englishmen cannot be compared with that of other nations. If I were not always the poor Beethoven, I myself would willingly write free of charge for the first artists in Europe. If only I were in London, what would I not write for the Philharmonic Society! For Beethoven, thank God, can write; of all else, indeed, he is incapable. If only God will restore to me my health, which to say the least, has improved, I could do myself justice, in accepting offers from all cities in Europe, yes, even North America, and I might still prosper.

[According to the Biographical Notices of Wegeler and Ries. There was a request from Boston that Beethoven should write an oratorio for the Musical Society of that city. Letters passed, and the matter is mentioned in the Conversation Books, but nothing came of it.]

## DCCCLVII To JOHANN VAN BEETHOVEN

[1822]

MY DEAR BROTHER !

Do not grow impatient at my being the cause of so much worry to you. I really hope that I may find a way whereby at least I may show my gratitude to you in some measure. I beg you when driving to Döbling to let Carl have his boots and shoes. In my room in Carl's Institute there is a side door in the room in which there is a commode. As to the English pianoforte, in addition to the feet, the screws below the lyre must be drawn out by means of a screw-driver. It will need several men at the miserable Döbling house for the pianoforte: it will be best for it to be carried. Now

farewell; it would be nice if you could come here on Sunday! I think of writing from here Monday afternoon.

I heartily embrace you,  
Your faithful,

BROTHER.

[According to a facsimile in Dr. L. Hirschberg's "Collection" of famous autographs and facsimiles, published at Stuttgart in 1886.]

DCCCLVIII

TO BROTHER JOHANN

[1822]

DEAR BROTHER

I beg you to come to me this morning, as I really want to have a talk with you. Why this behaviour? What can it lead to? I have nothing *against you*, I do not blame you about the rooms. Your *intention* was good, and it was indeed also my wish that we should live closer together. These rooms in every way are the real cause of the *evil*, but you don't choose to know about anything, so what can I say? What unfriendly behaviour, seeing that I am in such a state of perplexity. I beg you once more to come to me this morning, so that we may discuss all that is of essential importance. Do not let a tie be broken which can only be profitable for us both. And for what? for totally unworthy causes!!

I heartily embrace you, and am as always,

Your faithful brother,

LUDWIG.

[According to Nohl ("Neue Briefe") The letter may have been written in November, for on the 22nd of that month the composer writes to Peters that some one else has found rooms not suitable. According to Schindler these rooms were in the Pfarrgasse, in the Leimgrube suburb.]

DCCCLIX

TO A. DIABELLI

[1822 ?]

DEAR DIABELLI!

I searched through my music yesterday, and you can send even to-day for the 5 Bagatelles which you saw, you can even have the 6th, for I have really a sufficient supply, so as to be able to let you have others in place of these—the

*fee* would be 50 ducats. It is the same sum which I received there for the 6—if all right, you can have the whole lot still to-day.

In haste,  
Yours,  
BEEETHOVEN.

[According to the original manuscript in the possession of Herr Landau of Oberkassel; unprinted. On the original is marked by the Spina firm: "To the great artist Frau Clara Schumann, with the sincerest respect. Vienna, 1822.

"C. Spina."

In the year 1852, the Diabelli publishing house passed into the hands of Spina. The date of this note is uncertain, likewise the opus number of the music. Probably reference is made here to the eleven Bagatelles (Op. 119), of which perhaps 1-5 were written in November 1822.]

DCCCLX

To A. DIABELLI

[1822 ?]

DEAR D——!

Patience! I am not *human yet*, still less accustomed to doing what is necessary and fitting for me—the *honorarium* for the Variations would be at most 40 ducats, if they are carried out on the same large scale as at present is planned; but should this not be so, then they would be less. Now about the Overture, in addition to this, I would have given 7 Nos. from the "Weihe des Hauses" for which I have been offered here an honorarium of 80 ducats. I would add a Gratulations Minuet for full orchestra, in short, the Overture and 7 Nos. from the "Weihe des Hauses" and the "Gratulations Menuet," and all for 90 ducats. My housekeeper is going to-day into town before 12 o'clock. Please give me an answer concerning my offer. I hope by the end of next week to set to work on your Variations. Farewell, my good friend,

Yours always,  
B——N.

As soon as the Sonata has been corrected, send me the same with the French copy. With regard to the metronome, next time—kindly look over it yourself, for my eyes can scarcely bear such work without doing them harm.

Your friend,

Please send the Variations  
to be corrected.

BEEETHOVEN.

[According to Nottebohm in the *Allgemeine Musikalische Zeitung* of February 22, 1870. According to his explanation, this letter belongs to the end of 1822 or 1823; later on Nottebohm decided for the better date, May 1823. The principal point in this letter is the set of Variations on a Diabelli waltz. This delightful episode in Beethoven's life deserves here to be given in fuller detail as noted by Schindler. According to him, the publishing firm, Diabelli and Co., in the winter of 1822, proposed to get various of composers to write Variations for pianoforte. The theme was by Diabelli. Each composer was to contribute one Variation. Beethoven himself was invited to take part. This suddenly awoke in him a remembrance of the collective vocal settings of the text: "In questa tomba obscura," of the year 1808. At the same time the master recalled all the bitterness which was caused thereby. He now declared that he had resolved never again to take part in a collective work, in the present case already the theme itself would have led to laughter; the theme with its rosalias did not please him. Hence he seemed to have declined the invitation. But not long after this decided declaration, Beethoven sent his amanuensis Schindler to ask Diabelli whether it would be agreeable to him if he worked out the theme by himself, and what fee D. would be willing to offer. The publisher, delighted, at once offered 80 ducats, and notified at once to the master in a few lines of writing this resolve, only asking for six or seven Variations. Beethoven, on his side, was not less agreeably surprised at the unusually high fee for a few Variations on a theme which was new to him, and he replied at once in writing agreeing, remarking to Schindler: "Well, he shall have some Variations on his cobbler's patch!"—In May of the year 1823, the master rented, as is well known, the magnificently situated villa at Hetzendorf belonging to Baron von Pronay. The next thing was setting to work at the Diabelli waltz, which amused him very much. Soon, 10, then 20 Variations, 25 Variations were completed, and still it was not the end. Diabelli became already very anxious about the extreme extent of the work, and wanted it to be ended, but the composer, who had on him a fit of composition, wanted to show all that he could make out of a fairly commonplace theme, especially one with rosalias, and he told Diabelli that he must still be patient for a while. And thus arose the "Thirty-three Variations on a Waltz" (Op. 120), in which, as Schindler remarks, "one can easily see in what a *couleur de rose* mood they were written." In the above letter we recognise the master in the middle of this work. With regard to the other compositions mentioned, reference has already been made. This and also other letters of Beethoven to Diabelli were formerly (1870) in the possession of C. A. Spina of Vienna.]

DCCCLXI To ARTARIA AND CO.

[1822 ?]

BEST OF FRIENDS !

I see that you wish to flatter me, that is an honour bestowed on me for the first time in my life, however, you have also conferred honour on yourself.

Dear Sir !

As to the affair with obstinate [a doubtful word] and my brother, I do not know anything about it, I presume it was something about works which I gave him, but as he is not very musical, I wished to be thoroughly informed about the matter, so that no mistake might arise. I therefore beg you to communicate everything to the bearer of this letter, my friend Herr A. Schindler. As ever,

Your friend and servant,  
BEETHOVEN.

[Address :]

" For Herren Artaria &amp; Co."

[Among Jahn's Beethoven Papers in the Royal Library at Berlin ; first printed by Dr. Kalischer. This letter, not copied by Jahn himself, probably belongs to the period 1821 to 1823. The illegible name for some one with whom Beethoven's brother had had a quarrel, was possibly an *employé* in the firm.]

DCCCLXII To TOBIAS HASLINGER

[1822?]

BEST OF FRIENDS !

Be kind enough to read this, and kindly send it *at once to the authorities*.

Your friend and *amicus*,  
BEETHOVEN.

From home without being  
at home.

[Address :]

For Herr von  
To-bi-as Hasslinger.

[According to the original manuscript in the Royal Library, Berlin ; unprinted. The note may possibly belong to this year.]

DCCCLXIII

TO ARCHDUKE RUDOLPH

[1822 ?]

YOUR IMPERIAL HIGHNESS !

I am very sorry to hear that Y.I.H. is unwell, I hope that you will soon be better. Why am I not a physician, I think I should find the best means by which Y.I.H. would be completely restored to health. I will make inquiry again, and hope each time to hear the best of news.

Your Imperial Highness's most obedient  
servant,

L. V. BEETHOVEN.

[According to the original manuscript in the *Gesellschaft der Musikfreunde*, Vienna ; first printed by v. Koechel.]

DCCCLXIV

TO BROTHER JOHANN

[Summer 1822 ?]

I certainly hoped to see you—but in vain. By order of Staudenheimer I must keep on taking physic, and must not move about too much. I beg you, instead of driving in the Prater to-day, to come to me with your wife and daughter. My only wish is, that the good, which is certain when we are together, may never meet with hindrances. I have inquired about rooms, there are plenty of suitable ones, and so no need for you to pay more than we have hitherto done. Only from an economical point of view, how much could be saved on both sides, without on that account renouncing some pleasures. I have nothing to say against your wife, I only wish that she would see how much could be won by your living with me, and not allow all wretched small things in life to cause disturbances.

Now farewell, I certainly hope to see you to-day, when we could drive to Nussdorf, which is also beneficial to me.

Your faithful brother,

LUDWIG.

Postscript. Peace, peace be between us, God grant that the natural bond between brothers be not unnaturally broken. Besides, my life may not be of long duration. I say once again that I have nothing against your wife, although several times I have noticed that her behaviour towards me has been strange ; and having been ill for

already three and a half months, I have become very sensitive, even extremely irritable. But let there be nothing which cannot *further* the aim, viz., that I and my good Carl may lead a regular life so necessary for me. Look at my rooms here, and you will see the result, as I, when very ill, have to entrust myself to *strangers*, to say nothing of what we have already discussed. In case you come to-day, you might call for Carl. I enclose, *for the purpose*, this open letter to Dr. Blöchlinger, which you can at once send to him.

[According to Nohl ("Neue Briefe"); the letter was formerly (1867) in the possession of Frau van Beethoven. With regard to Johann van Beethoven and his wife, opinions vary. Without pronouncing judgment I add a little known autograph document given by Schindler, which sets one thinking :

#### DCCCLXV NOTE TO POLICE COMMISSIONER UNGERMANN

Herr v. Schindler naturally ought not to be mentioned in the presence of both *persons*, but probably I ought !

[\* This note is amongst Schindler's papers in the Berlin Library. Appended to it is an explanatory note in Schindler's handwriting : "These lines of Beethoven were addressed to the police commissioner Ungermann as a postscript to a detailed report. This official was requested to assist our master either by official or some preliminary means to prevail upon his brother Johann to look after his wife's moral conduct, or to have her looked after by others, for the excesses of this woman had reached such a pass, that she and her husband were already exposed to public censure."]

#### DCCCLXVI TO GRIESINGER, COUNCILLOR TO THE EMBASSY

*Vienna, January 7, 1823.*

HONOURED SIR,

As I do not intend to publish my grand Mass already finished some time ago, but to make it known in a way more honourable for myself, and perhaps more profitable, I beg to ask your advice, and if possible to use your interest in the matter. My intention is to offer the same to all great courts, but as I am inexperienced in all things, my art excepted, I should be most grateful to you, if you would consult with my brother, the bearer of this letter. I would have come myself, but am again somewhat indisposed. I have always been accustomed to look upon you as one interested

in the progress of the art and of its disciples, and am convinced that you will not disdain to sympathise with my wishes.

I am, honoured Sir,

With highest esteem,

Yours very truly,

BEETHOVEN.

[According to the original manuscript in the possession of C. Meinert, Frankfort-on-Main; first printed by Dr. Kalischer according to Jahn's copy. Georg August v. Griesinger was secretary to the Royal Saxon Embassy at the Austrian Court; it was he who wrote the Biographical Notices on Haydn (1810).]

DCCCLXVII

To FR. V. WIMPFEN

January 20, 1823.

Der ed - - le

Mensch Sey Hülf - reich und Gut

Hülf reich und Gut.

*Ped.*

L. v. BEETHOVEN.



[According to the facsimile in the possession of Dr. Hans Volkmann in Dresden. The Album sheet was written in 1823 for Countess Wimpffen, and was published as Supplement in Schmidt's Vienna *Musikzeitung* of November 23, 1843. The words are from Goethe's *Das Göttliche*.]

DCCCLXVIII TO THE GRAND DUKE, LUDWIG I. VON  
HESSE

*Vienna, February 5, 1823.*

YOUR ROYAL HIGHNESS,

The undersigned has just finished his latest work, which he considers the best of his musical products.

It is a grand solemn Mass for 4 solo voices, with choruses and full orchestra. It can also be performed as a great oratorio.

He therefore desires most submissively to send a copy of this Mass in score to Your Royal Highness, and therefore dutifully begs Your Royal Highness to give your most gracious consent.

As, however, the copy of the score entails considerable expense, the undersigned ventures to inform Your Royal Highness, that he has fixed the moderate honorarium of 50 ducats for this great work, and flatters himself that he will have the distinguished honour of counting Your Highness among the number of his most noble subscribers.

[According to Adolf Schmidt, Darmstadt, in *Die Musik* (2nd March number, 1904). On the 26th of the same month, Schleiermacher, cabinet secretary, wrote at the head of the above letter, "Answered, with request to send the score."]

DCCCLXIX TO FERDINAND RIES, LONDON

*February 5, 1823.*

MY DEAR, GOOD RIES!

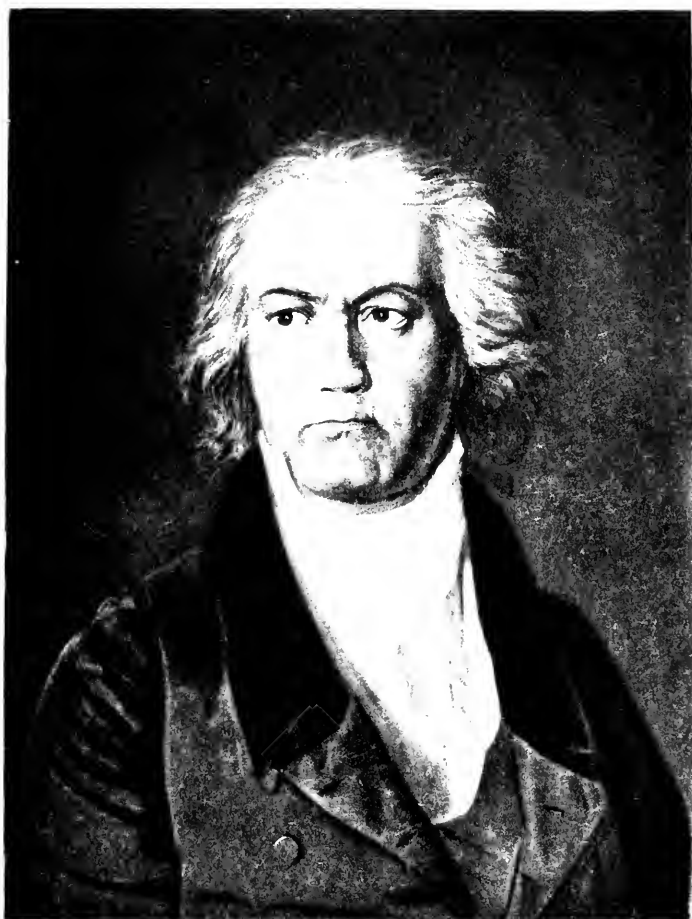
Up to now I have not received further news about the *Sinfonie*, meanwhile you can safely count on it, for I have made the acquaintance here of a very amiable, educated man who holds an appointment at our Imperial Embassy in London, so he will undertake later on to help to forward the *Sinfonie* from here to you in London; so it will soon be there. If I were not so poor as to be compelled to live by my pen, I would really accept nothing from the Phil.

Society; as matters stand I must actually wait here till the honorarium is sent; in order, however, to show my love for and trust in this society, I have already given the new *Overture* mentioned in my last letter to the above-mentioned gentleman of the Imperial Society. As the latter starts from here in a few days, so will he himself hand it over to you in London. They will know your address at Goldschmidt's, if not, give it to them so that this kind-hearted man may lose no time in looking for you. I leave it to the Society what they will arrange concerning the *Overture*; they may keep it, likewise the *Sinfonie* for 18 months—only after that period shall I publish it. Now another request. My brother here, who keeps his *carriage*, also wished to borrow from me, and so without asking me, he has offered this same *Overture* to a publisher named Boosey in London; keep him waiting, and tell him that for the present, one cannot definitely say whether he can have the *Overture*; that I would write about it myself—everything depends on the Philharmonic Society; only please say that as regards the *Overture* my brother has made a mistake. Other works for which he had written to him, he may possibly have. He bought them of me in order to make a profit by them, as I have found out, *o frater*. I ask you especially to write at once about the *Overture* as soon as you receive it, whether the Philharmonic Society will take it; as otherwise I should soon publish it.

Of your *Symphony* dedicated to me I have received *nothing*. If I did not look upon the *dedication* as a kind of *challenge* which I am bound to accept, I should already have dedicated to you some work; but up to now I have always thought I ought to see your *work* first, and would willingly show my gratitude in some way or other. I am greatly indebted to you for the great affection and kindness shown to me. If my health improves through a course of baths during next summer, then I shall embrace your wife in London in 1824.

Ever yours,  
BEETHOVEN.

[According to Dr. Deiter's revision of the Ries letters. The employé at the Austrian Embassy was Herr Bauer.]



*Johann Sebastian Bach*



DCCCLXX TO DIRECTOR ZELTER IN BERLIN

*Vienna, February 8, 1823.*

MY GALLANT BROTHER ARTIST!

A request which I wish to make to you induces me to write, as being so far apart, we cannot speak to each other; but, unfortunately, writing can also not be frequent. I have written a grand Mass, which could also be given as an oratorio (for the benefit of the poor, according to the good custom now in vogue). I do not wish to publish it in the ordinary way, but to get it accepted by the principal courts. The honorarium is 50 ducats, and with exception of those copies which have been subscribed for, no others will be given away, so that the Mass is practically manuscript. There must, however, be a fair number, if the author is to derive any benefit from it. I have addressed a petition to the Royal Prussian Embassy here, that his Majesty the King of Prussia, may condescend to take a copy; I have also written to Prince Radziwill asking for his interest. I beg you yourself to bring your influence to bear in the matter. A work of that kind would also be of service for the Singakademie, for with very little change the vocal parts could be performed alone; with those parts doubled and multiplied, in combination with the instruments, the effect would, however, be more imposing. Also as an oratorio, as benevolent societies require such things, it might be useful. Already for several years I have been always ailing, and therefore not in the most brilliant position, and so I had recourse to this means. I have indeed written much—but *gained*—almost 0. My thoughts are rather directed heavenwards, but, for his own sake and that of others, a man must look earthwards, yet even this pertains to the destiny of mankind.

With high and genuine esteem,

I embrace you

my dear art-brother,

Your friend,

BEETHOVEN.

[According to the original manuscript in the possession of Councillor Landau in Obercassel.]

DCCCLXXI To W. VON GOETHE IN WEIMAR

*Vienna, February 8, 1823.*

YOUR EXCELLENCE,

From the days even of my youth I was familiar with your immortal, ever new works, also I have never forgotten the happy hours spent in your company. And now an opportunity occurs in which I have to call myself to your remembrance. I hope you will have received the dedication to my setting of Y.E.'s "Von Meeresstille und Glückliche Fahrt." Both, on account of the contrast which they offer, seem to me most fitting to be expressed musically. And how thankful I should be to know whether my harmonies are in unison with yours. Advice, which I should value as truth itself, would also be most welcome; for the latter I prize above all things. Never shall it be said of me: *Veritas odium parit*. Soon may appear some of my settings of your poems which will always remain unique, and among them "Rastlose Liebe," and you cannot think how much I should value some general comment on composing, or setting your songs to music. Now for a request to Y.E. I have written a grand Mass, which as yet I do not intend to publish, but have merely decided to send it to the principal courts. The honorarium is only fifty ducats. And with this intention I have applied to the Grand Ducal Embassy at Weimar, where the petition to his Serene Highness, the Grand-Duke, has been accepted, and a promise given that it shall be put into his hands. The Mass can also be performed as an oratorio, and, as everybody knows, societies for the benefit of the poor are in need of such works raised by subscription! My request consists in this, that Y.E. would call the attention of his Serene Highness to this matter, so that the Grand Duke might become a subscriber. The Grand Ducal Embassy gave me to understand that it would be very advantageous if the Grand Duke could be induced to show favour to the undertaking already beforehand.—I have written much, but have scarcely won anything by it. Now, however, I am no longer alone; already for over six years I have been the father of a boy of my late brother's, a promising young fellow in his sixteenth year, and entirely devoted to art and science. With the rich literature of Greece he is already quite familiar.

But in this country such matters are expensive, and with

young students thought must be given not only to the present but to the future; and however much formerly I only thought of my art, I must now direct my looks earthwards,—my income is from no settled appointment. My illnesses for several years have prevented me from making concert tours, and generally from seizing hold of everything which tends to earn money. Could I fully recover my health, I might venture to expect a more prosperous state of things. Y.E. must not, however, think that just on account of the above request for myself, I had dedicated to you the *Meeresstille u. Gluckliche Fahrt*. That took place already in May 1822, and at that time there was no thought of making known the Mass in this manner; it is the outcome of only the last few weeks. The respect, love, and high esteem which I have entertained from my young days for the unique, immortal Goethe have not diminished. That, however, cannot be expressed in words, especially from a bungler like myself. My sole thought has been to devote myself to music, but a peculiar inward feeling strongly prompts me to say so much to you, seeing that in your writings the Good is at all times clear to us, so that I feel assured Y.E. will not refuse my request. I believe that you will not fail, for once, to use your influence for an artist who has only felt too much how *mere gain* has nothing to do with *art*. Necessity compels him *owing to others* to think and to work *for others*.

A few words from you would spread happiness around me.

To your Excellence, who inspirest,  
 With the utmost esteem,  
 Your worshipper,

BEETHOVEN.

[The above, *i.e.*, the original German, is a faithful reproduction of the original manuscript in the Goethe and Schiller Archives at Weimar. It fills six quarto pages. The letter bears no address. It is well known that no answer was vouchsafed to this very humble letter full of ardent hopes, a statement which Schindler was the first to make. Goethe and Beethoven remained great, but separate. The real cause of this will be discussed later on. Many passages in this letter remind one of the epistle of the master to Zetter written on the same day.

Concerning the poem and composition of "Meeresstille," Op. 112, the dates, which do not seem quite in agreement, demand a little explanation. In Nottebohm's Thematic Catalogue, under Op. 112 we read: "The work was produced on December 25, 1815, and was published on February 28, 1823, under the title 'Meeres

Stille und glückliche Fahrt. Poem by J. W. von Goethe. Set to music and most respectfully dedicated to the immortal Goethe, author of the poem. Score, &c., published by A. Steiner and Co.'” On the reverse side of the title-page is written :

“ Alle sterblichen Menschen der Erde nehmen die Sanger  
Billig mit Achtung auf und Ehrfurcht, selber die Muse  
Lehrt sie den hohen Gesang, und waltet uber die Sanger.”

*From Voss's version of Homer's "Odyssey."*

In Goethe's diary under May 21, 1822, we find, "Score received from Beethoven," which well agrees with the composer's remark that he had not dedicated the "Meeres stille und gluckliche Fahrt" in view of the request he was making for himself ; for, as he states, "this took place already in May 1822." Hence the score must have appeared in 1822, and not 1823.]

DCCCLXXII

TO PETERS, LEIPZIG

*Vienna—15th—18th February, 1823.*

MY DEAR GOOD FELLOW !

I mourn for your family loss, and sympathise with you in your grief, may time soften it. I announce to you what concerns me and you, that last Saturday, the 3 songs, 6 Bagatelles and a Tattoo (Turkish Music) instead of a March went off. I hope you forgive the delay ; I truly believe that, if you looked into my heart, you would not accuse me of an intentional guilty action.

To-day I posted the 2 still missing Tattoos and the 4th grand March. I thought it better to give you, in place of 4 Marches, 3 Tattoos and one March, although the former can also be used as Marches. Bandmasters are best judges how to make use of a thing of that kind ; however, they could also be arranged for pianoforte. How I act as an artist you will see from the songs, the one is with accompaniment of 2 clarinets, 1 horn, Violas and 'cellos—and can be sung either without pianoforte accompaniment, only with these instruments, or with pianoforte and without the said instruments. The 2nd song is with accompaniment of 2 clarinets, 2 horns, 2 bassoons, and will be with these instruments alone, or with pianoforte accompaniment alone. Both songs have choruses, and the 3rd song is a fairly developed Arietta with pianoforte accompaniment alone. I hope you are now reassured, I should be very sorry if these delays were ascribed to my negligence or considered as done deliberately.



Time is slipping away, and the letter must go to the post by next Wednesday at latest, also the quartet for pianoforte and for violin. I will also send you a letter about the Mass, as the time for the decision, which you will receive, is near at hand. With regard to the 2 other Bagatelles you have received, I beg you to send me a money order for 16 ducats as formerly. I need only then send it to Herr Meissel, as I am really extremely busy, and still not quite well. More on Wednesday. Heaven help you to bear your sorrow. Who has not already suffered loss, and who does not readily mourn such loss.

I heartily embrace you,  
Yours very truly,

BEETHOVEN.

[According to Nottebohm's publication in the *Allgemeine Musikalische Zeitung* (January 14, 1874). The three songs are the *Opferlied* (Op. 121), the *Bundeslied* (Op. 122), and *Der Kuss* (Op. 128). But not one of them was published by Peters. The Bagatelles mentioned were published by Schott in 1825, as Op. 126.]

DCCCLXXIII TO SCHLESINGER IN PARIS

*Vienna, February 18, 1823.*

MY DEAR SCHLESINGER.

I think what else you have looked for, what is missing or not, will be indicated—but please look.

Among the works which I recently offered you, is the Overture for orchestra, which was performed for the first time on October 3 at the inauguration of the Josefstadt theatre.

Please send me the Mehul's works which you have mentioned, also some of the Scotch Songs to master [name illegible] in Berlin, I want some copies . . . with gilt binding, but answer.

The *Dedication* Sonata in C minor is dedicated to Antonia von Brentano, *née* v. Birkenstock.

Answer quickly, quickly, quickly.

Your,

BEETHOVEN.

[According to Thayer-Deiters iv. where the letter is given from Moritz Schlesinger's copy. From it we learn that Beethoven intended the C minor Sonata (Op. 111) for his friend Antonia von Brentano; but the composer left the matter to the publisher who dedicated it to the Archduke Rudolph.]

## DCCCLXXIV CANON ON COUNT MORITZ LICHNOWSKY

February 20, 1823.

Be - ster Herr Graf Sie sind ein schaf! Be - ster Herr Graf

Sie sind ein schaf! Be - ster Herr Graf Sie sind ein schaf!

Be - ster Herr Graf Sie sind ein schaf!

[According to the autograph among the Schindler papers. The Canon was written in pencil. Schindler states that it was written in the "Kaffeehaus zur Birn auf der Landstrasse" on the above date. With regard to the words, *see* Letter XX.]

## DCCCLXXV TO FERDINAND RIES IN LONDON

Vienna, February 25, 1823.

MY DEAR WORTHY RIES,

I seize this opportunity through Herr v. Bauer, secretary of the Imperial Royal Embassy, to write to you. I do not know how to act with regard to the Symphony. As soon as I hear further from you, it would be at the same time necessary to receive notification about the money. This very same Herr v. Bauer, who is as intelligent as he is kind, has promised that it will be sent from here to London as quickly as possible, as I have only to leave it at Prince Esterhazy's house. You receive also with this the promised Overture. If the Philharmonic Society will also keep it for 18 months, it is at their service. Nobody as yet has it, nor will they get it until I receive an answer *from you* about it. If the Philharmonic Society is as poor as I am, it need not give me anything; but if it is richer, as I am inclined to believe, and heartily wish, I should gladly leave to it to settle with me about the Overture. At the same time you will receive 6 *Bagatelles* or *kleinigkeiten*, and *again* 5 in 2 parts

connected together. Drive as good a bargain as you can with them ; I hope you have *received* the 2 *Sonatas*, and beg you to drive as good a *bargain* with them ; for I am in need of it. The winter and several circumstances have pulled me back, and to have to live almost always by one's *pen*, is no small matter. Next spring, 1824, I shall be in London to embrace your wife. About that we have still time to write to each other. Had I only received your Dedication, I should at once dedicate to you this Overture, if it turns out a success in London. Now farewell, my dear friend. Hurry up with the Symphony, and whatever money you receive for the *Sonatas* and *Bagatelles*, send it soon ; it will be very welcome. Heaven bless you, and grant me an early opportunity to show you a kindness.

With kindest remembrances

Your,

BEETHOVEN.

[According to the *Niederrheinische Musikzeitung* (September 23, 1865) communicated by W. Speyer who received the letter from the widow of Ries.]

DCCCLXXVI      To CHARLES NEATE IN LONDON

*Vienna, February 25, 1823.*

MY DEAR FRIEND,

Ries tells me you wish to have three Quartetts of me, and I now write to beg you will let me know about what time they are to be ready, as I am fully satisfied with your offer of a hundred guineas for them ; only let me beg of you to send me a cheque for that sum upon one of our banking-houses, so soon as I shall let you know that the Quartetts are finished, and I will, in my turn, deliver them to the same banker upon the receipt of the hundred guineas. I trust you are enjoying to the full the blessings of a family life ; would I could have the pleasure of becoming an eye witness to your happiness ! I have sent Ries a new Overture for the Philharmonic Society, and am only waiting the arrival of a cheque for the new Symphony, to forward him that too, through our Austrian embassy. You will find in the bearer, Mr. A. Bauer, a man equally intelligent and amiable, who can give you a full account of my doings. Should my health improve, I mean to visit England in 1824 ; let me know what you think about it. I should be delighted

to write for the Philharmonic Society, to see the country and all its distinguished artists, and as to my pecuniary circumstances, they too might be materially benefited by this visit, as I feel that I shall never make anything in Germany. My name on the address of letters is sufficient security for their reaching me. With every kind wish for your welfare, believe me

Your sincere friend,  
BEETHOVEN.

[According to Moscheles' "Life of Beethoven," vol. ii. 161.]

DCCCLXXVII A L'ACADÉMIE ROYALE DE MUSIQUE  
À STOCKHOLM

*March 1, 1823.*

C'est avec bien du plaisir, mais pourtant pas sans embarras que je reçois l'hommage que l'Académie royale suédoise de Musique rend à mes médiocres mérites. Je serois au comble de mes vœux, s'il se presentoit une occasion pour moi de lui être utile par rapport de la musique; ce qui ne serviroit que pour déclarer, que la culture des arts et des sciences ont toujours été, et seront toujours le plus beau lien des peuples les plus éloignées. Je souhaite bien que l'Académie royale de musique prenne toujours plus succès dans cet art si illustre et si salutaire pour le bonheur des peuples. Plût à Dieu, que mes vœux fussent acceptés aussi sincèrement que je suis prêt à les réaliser. Finalement je profite de cette occasion honorable pour faire souvenir Sa Majesté le Roi de moi, et je supplie Monsieur le Secrétaire de l'Académie, auquel j'ai l'honneur de me recommander, de remettre cette lettre à Sa Majesté.

Je suis avec la plus grande estime de l'Académie royale  
très humble serviteur,  
LOUIS VAN BEETHOVEN.

à Vienne le 1er Mars, 1823.

[This and the following letter appeared in an article by Heinrich Marten "L. van Beethovens Beziehungen zu Schweden," in the *Neue Zeitschrift für Musik* (1886). The writer explained that the Librarian of the Royal Music Academy, Frithjof Cronhamm, has published the speeches delivered by Oscar II., and two letters of Beethoven, one to the Academy, the other to the King himself. Marten also published a eulogy of Beethoven by the King as President of

the Academy. Not having the book of Cronhamm containing the letters, I follow the *French* text in Dr. Frimmel's "Neue Beethoveniana" (1888).]

## DCCCLXXVIII TO THE KING OF SWEDEN

*Vienne, March 1, 1823.*

SIRE !

L'académie royale de musique m'ayant fait l'honneur de me présenter une place au nombre de ses membres extérieurs, je prends la liberté de me rapprocher de Votre Majesté. La présence de Votre Majesté à Vienne, et l'intérêt qu'elle prit avec quelques seigneurs de la suite à mes médiocres talents, s'est profondément gravé dans mon cœur. Les exploits qui avec tant de justesse élevèrent Votre Majesté au throne de Suède excitoient l'admiration générale, particulièrement de ceux qui avoient le bonheur de connoître personnellement Votre Majesté. Il en fut de même chez moi. Le temps ou Votre Majesté montoit sur le thrône sera toujours considéré comme Époque de grande importance ; et comme je suis pas moins homme qu'Artiste, et sachant, comme premier, de remplir, mes devoirs le plus exactement possible, j'ai souvent admiré avec le plus vif intérêt les actions et les soins que votre Majesté prend des arts, ce qui me détermina à ajouter à cette lettre une invitation particulière, afin que Votre Majesté daignât souscrire pour l'œuvre qui y est annoncé. Conduit par une cause particulière, je souhaite, que les chefs de l'Europe seulement aient part à cet œuvre.

Aussi ai je appris, que l'auguste fils de Votre Majesté, le prince héréditaire, a beaucoup de talent pour la musique. Peut être pourrai-je augmenter son gout, et principalement élever ses talents. Pour pouvoir réaliser ce souhait, quelques détails sur la culture musicale me feroient bien du plaisir, aussi voudrais-je avec le plus grand empressement composer un oeuvre, et le dédier au Prince héréditaire ; cependant il faudroit que je susse par avance, par quel genre de musique je serois en état de répondre aux souhaits de Votre Majesté et à ceux du Prince Royale.

Votre Majesté est un objet d'amour, d'admiration et d'intérêt à tous ceux que savent estimer les rois ; les sentiments de vénération, que j'ai pour Votre Majesté ne peuvent guere être augmentés.

Que Votre Majesté daigne accepter l'hommage sincère du plus respectueux de ses serviteurs.

LOUIS VAN BEETHOVEN.

[Marten remarks that the letter to the former French ambassador in Vienna, afterwards King of Sweden, was written when the composer was in sorrowful, anxious mood. He had not been in communication in any way with the King for a quarter of a century.]

DCCCLXXIX TO DR. JOH. BAPT. BACH

*Vienna, March 6, 1823.*

WORTHY, HONOURED FRIEND !

Death might come unexpectedly ; for the moment there is no time to draw up a Will in legal form, I therefore announce this to you in my own handwriting, that I declare my beloved nephew, Carl van Beethoven, my universal heir, also that without exception *anything which can be called mine shall belong to him after my death.* I appoint you his curator, and if there is no other Will than this, you are at the same time empowered and requested to select a guardian—with exception of my brother Johann van Beethoven—for my beloved nephew Carl van Beethoven, and to set the same over him according to the usual law. This letter I declare valid for all time, as if it were my last Will before my death.

I heartily embrace you.

Your true admirer and friend,

LUDWIG VAN BEETHOVEN.

[According to Nohl in his “Musikalisches Skizzenbuch” (Munich, 1866); at that time he found the original among the deeds and papers of Dr. von Härdtl. The contents are similar to those of a letter addressed in January 1827 to the same friend.]

DCCCLXXX TO SENATOR FRANZ BRENTANO

IN FRANKFORT-ON-MAIN

*Vienna, March 10, 1823.*

NOBLE FRIEND !

You have not heard from me for a long while, I hope in the meantime that through Geimüller you have already received some time ago the 300 florins, convention coin, which you so nobly lent me. It is easier to feel certain kindnesses and to appreciate benevolent deeds than to find at once the proper words with which to acknowledge them. Command, and whatever you may ask, I will do everything, so far as my powers permit, to show you my respect, love, and gratitude. I beg you to attend to this letter for Simrock ; you see from it the state of things concerning the Mass. My health, thank God, is improving, but it will not be quite right until I have the baths in summer. I am very hopeful, for my

nature is that of the polypus; for my activity, health is absolutely essential, and can only be promoted by means of it. Kindest regards, and my most ardent wish is to be able to show you how much I esteem and love you.

All that is kind and good

to your people  
from God  
and may He ever bless you  
Your friend  
and servant,

BEETHOVEN.

[According to the original manuscript in the possession of the family of the advocate, Brentano di Tremezzo in Offenbach-on-Main; *unprinted*.

Here follow two letters, copies of which have been preserved by the Brentano house :

“ Between Herr van Beethoven and myself there was a slight misunderstanding concerning the price of a new grand Mass, which he wished to sell to me for 100 *Louis d'ors*. I agreed to this, but understood these *Louis d'ors* in the sense in which they are understood here in Leipzig, and throughout Germany, as *Friedrichs d'ors* or *Pistoles*. In order, however, to have no unpleasantness after the receipt of the Mass, I explained myself clearly on the matter, and repeated in my letter of September 23, that I understood *Louis d'ors* to be the same as *Friedrichs d'ors*, but that in my position I could not give more; and that awaiting the receipt of the new grand Mass, in which Herr v. Beethoven promised to place the Latin text under the German text, I would hold this *sum* in readiness. I believe that I also remarked that I was waiting for his decision by return of post, because I could not let my money lie idle in Frankfurt. I must confess that after waiting four weeks without getting any answer, I reckoned no more on it, and disposed of my money. Now after your honoured letter of the 9th, from which it appears that Herr v. Beethoven lets me have the Mass, I am in perplexity lest I should not have again a sufficient supply of *Louis d'ors* in gold; as, however, you do not make any mention in your letter of having received the music, I will in the interim see that I collect these *Louis d'ors*, in case you could not accept the value at 360 fg. per piece. I beg you, however, to announce to me the receipt of the music, so that I may inform Herr Heinrich Verhuyen to receive it from you in exchange for the sum agreed upon.

With greetings,

Yours very truly,

N. SIMROCK.

The Brentano family also preserves the following which was placed at my disposal :

*Bonn, May 29, 1822.*

HERR FRANZ BRENTANO, IN FRANKFORT!

Best thanks for your kind communication of the Beethoven letter. I am very sorry that illness was the cause of the delay. More than a year ago I deposited the honorarium for the Mass with Herr Heinr. Verhuven, because I was expecting it daily, and did not wish to keep the good Beethoven waiting for the payment. On the arrival of the Mass, please inform Herr Verhuven, who will then without delay, on receipt of the same, pay to you the 100 *Friedrichs d'ors*, or value.

With high esteem,

Your,

N. SIMROCK.

It appears to me that the "perplexity" of Simrock consisted in not being able to procure the money in the species of coin agreed upon, so that Beethoven on his side could not be considered bound, and all the less as he could dispose of the Mass under more advantageous conditions. It remains to be seen whether the letters of Beethoven to the publishing house, which are still anxiously guarded, will present the matter in another light.]

DCCCLXXXI To LUIGI CHERUBINI

*Vienna, March 15, 1823.*

HIGHLY HONOURED SIR!

With great pleasure I seize the opportunity of approaching you by writing. In spirit I am often with you, in that I value, more than any other, your stage works. But artists regret that it is so long, at any rate here in Germany, since a new opera from your pen has appeared. However highly your other works may be prized by genuine connoisseurs, it is still a real loss for art, to possess no new product of your great mind for the stage. True art is imperishable, and the true artist feels inward pleasure in the production of great works. I, likewise, am also filled with delight whenever I hear that you have composed a new work, and take as great an interest in it as in one of my own; in short, I honour and love you. Were it not for my continued illness which prevents me from seeing you in Paris, it would afford me the utmost pleasure to talk over art matters with you. I am about to ask a favour of you, but do not think that I say all this merely by way of prologue. I hope, nay, I feel convinced, that you would not expect me to be so low-minded.

I have just completed a great solemn Mass, and I desire



to send the same to the European Courts, because for the present I do not wish to publish it. Through the French embassy here I have also sent an invitation to His Majesty, the King of France, to subscribe to this work, and I am convinced that the King, on your recommendation, will take a copy. *Ma situation critique demande, qui je ne fixe pas seulement comme ordinaire mes vœux au ciel, au contraire, il faut les fixer en bas pour les nécessités de la vie.* Whatever may be the outcome of my request to you, I shall still always love and honour you, *et vous resterez toujours celui de mes contemporains, que je l'estime le plus. Si vous mes voulez faire un extrême plaisir, c'était, si vous m'écrivez quelques lignes, ce que me soulagera bien. L'art unit tout le monde, how much more true artists, et peut-être Vous me dignez aussi, de me mettre also among such.*

*Avec le plus haut estime.*

*Votre ami et serviteur,*

BEETHOVEN.

[According to the original sketch of Beethoven's among Schindler's papers; first printed by Schindler himself (ii. 352). Luigi Cherubini (1760-1842) was in Vienna in 1805, writing a new opera (*Faniska*) for the Theater an der Wien. He then made the acquaintance of Beethoven. Schindler, who was in Paris in 1841, relates much of interest about his conversations with Cherubini and his wife about the old times in Vienna. The following letter from Cherubini to Schindler contains a reference to Beethoven:

*Paris, le juin 11, 1841.*

MONSIEUR

Je vous remercie infiniment de la complaisance que vous avez eue de m'envoyer le Programme du grand festival célèbre à Cologne le jour de la Pentecôte dernière, dans lequel on a exécuté ma 4<sup>ème</sup> Messe solennelle, avec des paroles latines je ne crois pas mériter, Monsieur, tous les compliments que vous voulez bien m'adresser au sujet de cet ouvrage et je vous réitère mes remerciements pour les choses bonnes et amiables que vous avez la bonté de me dire.

Mme. Cherubini a été fort sensible, Monsieur, à votre souvenir et à la promesse que vous voulez bien lui faire de disposer en sa faveur d'un autographe de Beethoven. Nous serons charmés, elle et moi, de vous revoir à Paris l'hiver prochain, ainsi que vous nous en donnez l'espoir.

Agréé, Monsieur, l'assurance de mes sentiments  
les plus distingués,

j'ai l'honneur d'être,

votre dévoué serviteur,

Beethoven.

L. CHERUBINI.]

DCCCLXXXII To C. F. PETERS, LEIPZIG

Vienna, 20th March, 1823.

SIR

Only to-day the other 3 Marches go off, they missed the post a week ago. However disorderly matters have been with me this time, it might not appear unnatural to you if you were here, and learned to know my position; the description would be too long both for you and for me. I find now still something to say about what has been sent off. With regard to the Grand March No. 4, it could be played by several *wind bands* united, but even if one military band was strong enough, this could easily be arranged by a band-master leaving out some of the parts; you would easily find some one in Leipzig who would show you how this could be done with fewer players; although I should be sorry if it did not appear exactly as it is in print. As regards this Turkish music, it will be thus *numbered*: Tattoo March in F



No. 1,

the March in C which you have already received—No. 2.

Of the other two, as also of No. 1 here noted, you will understand everything—[5 lines and musical example thoroughly scratched out]. To the “Bundeslied” of Goethe follow the other verses, which if possible are all to be placed under the vocal part. Do not forget this, so that everything may follow in order. The addition in the music to the last verse. “Auf ewig so gesellt”—×\* in the Opferlied of Matthison, in the pianoforte part, is to be attended to for this reason, that the melody is to be added above, and the various words *voce* and *ritornel* are all to be taken out, as the pianoforte part could not be written in the score; they were only there for clearness *in printing*.

× Of the two songs with instrumental accompaniment is to be mentioned, ∓ that the same are performed either with instrumental accompaniment alone, or with pianoforte accompaniment alone. In your place I should give both in full score with the pianoforte score, and write on the first sheet of music what is indicated by ∓ above.

There are so many songs with pianoforte accompaniment,

\* A sign of Beethoven's.

so I have for once made a change here. The tenor clef and alt clef, even the bass clef could be changed into a treble clef.

[Here follow the prints with *one* movement.]

You must excuse the many corrections in what you have received, my old copyist cannot see properly, and the younger one must first be trained, yet it is at any rate free from faults. Now about something else of yours, yet first I will remind you, soon to publish these works. Of these *bagatelles* you could still have many, if you care to continue with them—it is impossible for me at once to give you a violin and a pianoforte quartet, but if you write to me in good time, when you wish these works, I will do my very best. Only I must add, that for a violin quartet I cannot take less than 50 ducats, for a pianoforte quartet 70 ducats, because otherwise I should lose by it. For more than one violin quartet I have in fact been offered 50 ducats, I never, however, willingly exaggerate, and therefore would stick to the 50 ducats for you, which really is now only the ordinary price. The other offer, however, is really an exceptional one, and I naturally also accept it, only I must beg you to let me know when you want it, otherwise it would, however willingly I give you the preference, be almost impossible. You know that I have already written to you that *Quartets, Sonatas*, have actually reached the very highest price, so that one here stands abashed in presence of a *great work*. My position, meanwhile, demands that every advantage must determine me more or less. It is, however, quite a different thing with the work itself, as, thank God, I never think of advantage, but only *as to how I am writing*.

As regards the Mass, I will likewise send you a document, which I beg you to sign, for in any case the time is approaching when you will receive one or the other. Besides yourself, two other men have been found who likewise each of them want a Mass. I am therefore thinking of writing at least 3; the first is quite finished, the second *not yet*, the third not even commenced. But I must anyhow know for certain from you, so that in any case I may be assured. You can receive the Mass at any time if you let me have the 1000 ducats, convention coin, as already agreed. With regard to the publication of my complete works I will send you a document, for it is—that is, as soon as I announce to you that I can send it off from here—high time. Our Steiner is lurking in the background. Another time more,

do not send me the *fees* until you have received news from me that the work is ready to be sent off. I must conclude, I hope that your grief is somewhat assuaged.

Your friend,

BEETHOVEN.

[According to the original manuscript in the possession of the C. F. Peters music publishing firm in Leipzig; very incompletely printed in the *Neue Zeitschrift für Musik* for 1837. The *Bundeslied* of Goethe here mentioned may have been written in 1822; it was published by Schott and Sons in Mainz as Op. 122, likewise Matthisson's *Opferlied* as Op. 121a, in 1825. The old copyist was old Schlemmer, the new younger copyist, Rampel or Gläser. It appears that Beethoven was actually thinking of composing three Masses. One was the *Missa solennis*, the second the one in C sharp minor, of which at any rate, portions are at hand; of the third there are no traces.]

DCCCLXXXIII TO KARL ZELTER, BERLIN

*Vienna, 25th March, 1823*

SIR!

I seize this opportunity to send you all good messages from myself. The bearer has asked me to recommend her to you, her name is Cornega, she has a fine mezzo-soprano voice, and is also an able singer; she has already acted, and with success, in several operas.

I have carefully thought over your proposition for your "Singakademie." If the Mass should be printed, I will send you a copy without asking anything for it. It is certain that it can be almost performed only *à cappella*, the whole would have, however, to be somewhat modified, and perhaps you would be patient enough to do it. For the rest, there is one number in this work quite *à cappella*, and really this style might be especially named, the one true Church style. Thanks for your readiness. From such an honoured artist as yourself I would never accept anything. I honour you, and only wait for the occasion to give you practical proof of this.

With the highest respect,

Your friend and servant,

BEETHOVEN.

[Published by Nohl. The lady through whom Beethoven sent this letter to Zelter was Nina Cornega, an Italian alto singer; she was a pupil of Salieri, and had appeared with great success on Italian

stages. There are many interesting conversations in the books to the lady.]

DCCCLXXXIV To THE CABINET SECRETARY  
SCHLEIERMACHER (?)

*Vienna, 24th March, 1823.*

SIR

With the most sincere pleasure I have received from you the news that H.I.H. the Archduke has graciously accepted my Mass forwarded to him, but I am especially glad that His Highness has given me to understand, through you, his pleasure at it; for by that I am satisfied that this petition to H.I.H. the Archduke with regard to the Mass, has not been considered importunate on my part.

I beg you to render my most respectful thanks to H.I.H. for the gracious act of letting me number H.I.H. amongst my subscribers, which redounds to my high honour, seeing that H.I.H. is regarded as a *connoisseur*, and the patron of all that is beautiful and good. My best respects to your Honour, and I sign myself

With the highest respect,

BEETHOVEN.

*Vienna, 24th March, 1823.*

[According to the publication by A. Schmidt in *Die Musik*, Second March No., 1904. See Letter DCCCLXVIII.]

DCCCLXXXV To ANTON SCHINDLER

[1st Quarter] 1823.

Very best one! In pursuance of the following Hatis-Sherif you have to present yourself at 3.30 this afternoon in the Mariahilf coffee-house, in order to be cross-examined about your various punishable acts. Should this H.S. not find you to-day, you are commanded to appear before me to-morrow at 1.30, where, having partaken of water and bread, you will have to undergo confinement for 24 hours.

L. V. !! BTHVEN.

[Address:]

“a Monsieur de Schindler, premier membre engagé et attaché aux Faubourg de J—stadt.”

[According to the original manuscript in the possession of the Royal Library at Berlin; first printed by Dr. Kalischer. There are seventy-three original letters from Beethoven to Schindler, in the Royal Library, Berlin. They are in many cases interesting. Most of them belong to the years 1823 and 1824, when Beethoven was especially occupied with the subscriptions for his Mass in D. Beethoven always addressed Schindler in a tone of sovereign authority, which, however, the receiver of the letters did not take in bad part. Certain things which Beethoven only indicated by initial letters, Schindler in carefully copying wrote out in full. He was frequently addressed as "Samothracian L—k" (scamp), but in all letters of the kind Schindler filled up the gaps after the initials. The expression "Samothracian" had reference to the Samothracian mysteries in Greece, which in part were based on music. As silence was imposed upon the youths in the Greek mysteries, so Schindler had always to be silent. He was also called, after the musical hero in Mozart's "Zauberflöte," Papageno. Many ways in which the addresses on Schindler's letters were written show Beethoven's humour at its merriest. For instance: "Herr A. von Schindler, Moravian cranium," another is "Pour Monsieur Papageno de Schindler," or, as in the letter in question, &c. Great praise is due to Schindler for having copied out the various letters and notices which he received from Beethoven, and for the many valuable marginal notes which he provided. If Beethoven's writing in general is not remarkable for clearness, this may be said in the highest degree of these notices sent to Schindler; even one well acquainted with Beethoven's writing and mode of life would find it not seldom impossible to decipher the master's hieroglyphics. L.V. stands for *Lumpenkerl vule*, that is, "Farewell, scamp."]

DCCCLXXXVI

TO THE SAME

[1st Quarter, 1823]

I am just off to the coffee-house, where you could come—there are only two ways with the Mass, namely, that the publisher does not publish the same for a year and a day, or if not, then we cannot get any *subscriptions*.

I beg you to taste this beautiful soup, which the house-keeper has prepared.

[According to the original manuscript in the Royal Library, Berlin; first printed by Kalischer. In Beethoven's house-keeping, soups play a very important rôle; one can indeed say that the tone poet was a kind of oracle as regarded soup. If a soup had once been condemned by him, no appeal was possible, the soup simply remained bad. If Schindler had declared a bad soup good, after

some time he would get a note to this effect: "I do not value your judgment about the soup in the least, *it is bad.*" But Beethoven even judged the character of his cook or house-keeper according to the way it was prepared. One who could not cook pure soup could not have a pure heart; that was a fixed dogma in the life catechism of the unique Beethoven.]

DCCCLXXXVII

TO THE SAME

[1st Quarter, 1823]

Here follows the letter to Herr v. Obreskow. Just go with it, and say that as concerns the money, I only want a receipt to be sent to me, for which, as soon as I send it back, the money can be given to the bearer of the receipt. As soon as I receive this money, you will at once have for your trouble, 50 fl., Vienna value. Only say what is necessary, for people will find fault; likewise say nothing about the Mass not being ready, for it is not true: the new pieces are only additions—do not trouble me about anything else.

Master of the *papageno*,  
farewell.

[On the reverse side:]

I have given your address, only say, as if by chance, if obliged—only remember that such persons represent Majesty itself—to *what place*, also how France merely sent it to you.

[According to the original manuscript of the Royal Library, Berlin; first, but incompletely printed by Nohl. Herr von Obreskow was formerly at the head of the Russian Embassy; the ambassador himself was absent. Of the 50 fl. promised to Schindler by Beethoven we shall hear something further later on. The divided syllables of the word "Vide" (vi-de) always serve in Beethoven's letters and his other manuscripts to point to something that has been forgotten or that has to be inserted. (They occur in this letter, but in translation it seemed clearer to insert the "de" sentence in the proper place.)]

DCCCLXXXVIII

TO THE SAME

[1st Quarter, 1823]

Do not go any more to Schlemmer, Carl is going himself early to-morrow. The subscription sheets for Prince Esterhazi, although sealed up, please send back to me. I have

another, better idea about the matter, for I myself will write to him; but as I am not satisfied with the invitation, I will alter it myself.

When you write to me, write straight as I do to you, without title, without formal address, without signature. *Vita brevis, Ars longa*. There is no need for such things, only just what is necessary.

[According to the original manuscript of the Royal Library, Berlin; first printed in full by Kalischer. The here-named Schlemmer was for many years Beethoven's much afflicted copyist. No one better understood how to decipher Beethoven's difficult writing. The personal letter to Prince Esterhazy was not sent.]

DCCCLXXXIX

TO THE SAME

[1st Quarter, 1823; perhaps even the end of 1822]

I beg you to be kind enough to write out this invitation neatly on the paper sent herewith. Carl has too much to do, I will send for it early on Wednesday.

Please let me know Grillparzer's address, perhaps I shall visit him myself. A little more patience, please, about the 50, as it is not possible, and for this you yourself are partly in fault.

Also put a *cover* round the invitation, I will see here to the closing of it.

Your BN.

[According to the original manuscript of the Royal Library, Berlin; first printed in full by Kalischer. In November 1822, after the enthusiasm created by Wilhelmine Schröder in the *Fidelio* opera, the management of the Imperial Theatre gave our master the commission to compose a new opera for this theatre. Among the poets who offered opera texts to Beethoven was Franz Grillparzer, who sent him his libretto, "Die schöne Melusine." In this manner the important intercourse between these two disciples of Apollo commenced.]

DCCCXC

TO THE SAME

[1st Quarter, 1823]

I send to you K.'s book, which, apart from the first Act which is somewhat tame, is so excellent that it really does not need a first-rate composer—I will not say that it



would be just the most fitting *for me* ; however, if once I can disentangle myself from former engagements into which I have entered, who knows what might happen, or what can happen.

In great haste, your friend, BEETHOVEN.

Please acknowledge the receipt of this.

[According to the original manuscript of the Royal Library, Berlin ; first printed by Nohl. There is again a new project for a scheme for an opera. This time the librettist was Friedrich August Kanne, composer and poet, a very intimate friend of Beethoven's.]

DCCCXCI

TO THE SAME

[1st Quarter, 1823]

I beg you to order your shoemaker to go to-morrow morning about 12 o'clock to the Institute to measure Carl for a pair of goloshes.

I hope everything went off well.

[According to the original manuscript of the Royal Library, Berlin ; first printed by Dr. Kalischer in his "Neue Beethoven briefe."]

DCCCXCII

TO THE SAME

[1st Quarter, 1823]

EXTRAORDINARY BEST ONE

To-morrow morning first to G., I must first see what I wrote to him.

Farewell until 12 o'clock. Your B——n.

[According to the original manuscript of the Royal Library Berlin ; first printed by Kailscher. G., according to Schindler, was Count von Gallenberg, husband of Giuletta Guicciardi, who in 1823 was librarian at the Kärntnerthor Theatre. Beethoven, who had been corresponding with Carl Maria von Weber respecting a performance of *Fidelio*, wished to have the score of his opera to look over. On this occasion Beethoven communicated to his pupil his former connection with Countess Guicciardi, as recorded in a Conversation Book of the year 1823 (see Letter XLV.)]

DCCCXCIII

TO THE SAME

[1st Quarter, 1823]

SCAMP ! [L—K—L]

There will be nothing to change in the Diabelli document, except to leave indefinite the time when they receive the

Mass from me—for the rest, they must rely on my love for my fellow creatures. I only want the manuscript of the Variations for a few hours in the evening, or as it is most convenient to Diabelli; for even though D. is ready in three weeks, England will have time enough to print it, for certainly no copy can reach there so soon, and that is to my advantage; for indeed I still want much before I can live a fairly quiet life—do not be a *papageno*, do not forget the joiner—chief scamp.

[According to the original manuscript of the Royal Library, Berlin; first printed by Dr. Kalischer. By Diabelli “document” is meant the agreement between the master and Anton Diabelli, regarding the Variations (Op. 120). They were also sold to a London publisher.]

DCCCXCIV

TO THE SAME

[1st Quarter, 1823]

Very best one—the Court service is only at 4.30, so you could come after dinner to me; your opinion about the soup I do not value *in the least, it is bad*.

[According to the original manuscript of the Royal Library, Berlin; first printed by Kalischer. The “Court service” consisted, as Schindler explains, in a visit which he had to make to Prince Esterhazy. With regard to the soup theme, *see* Letter DCCCV.]

DCCCXCV

TO THE SAME

[1st Quarter, 1823]

EXTRAORDINARY BEST ONE!

Do not forget to bring the bank shares as security. I beg you to fetch Carl from Blöchlinger's about one o'clock, and to bring him to me; you can afterwards take a cab to fetch Bach, who will certainly come; or take at once a cab at the Josephstadt with Carl and come to me, and from me drive to Bach.

Farewell, best one,

Yours,

BEET—

[Address:]

For Herr v. Schindler.

[According to the original manuscript of the Royal Library, Berlin; first printed by Kalischer. Baptist Bach, Beethoven's

revered friend and most faithful adviser in all legal matters, has already been mentioned.]

DCCCXCVI

TO THE SAME

[1st Quarter, 1823]

VERY BEST *optimus optime!*

I herewith send you the calendar; where the leaf is turned down, are given all the Embassies here. If you would draw out for me a short *scheme* of the Courts, the matter might be hurried on. For the rest, I beg you, as soon as my brother interferes, that you will co-operate—otherwise there might be *sorrow* instead of joy.

Try to find out a kind-hearted man, who will lend on a *bank share*, so that, first of all, I may not try too much the magnanimity of my only friends, the v. B., and that I may not, through the delay of this money, run short, which I owe to the beautiful arrangements and precautions of my *dear* brother. It would be nice if you could come about half-past three this afternoon to the Maria Hilfe, or even before 12 o'clock.

It must not be in any way seen that I want the *money*.

[According to the original manuscript of the Royal Library Berlin; first printed in full by Kalischer. The "only friend v. B.," if rightly deciphered, can only refer to Beethoven's noble friend, Brentano. The third edition of Schindler's Biography (ii. 45) does not give the full name Brentano. Among other things, however, there is the following: "This Frankfort family was named by the master in a letter to me, his 'best friends in the world!'" ]

DCCCXCVII

TO THE SAME

[1st Quarter, 1823]

DEAR S.

Do not forget the bank share, it is highly necessary, for I would not like to be sued for a mere nothing. The behaviour of my brother in this matter is quite worthy of him. To-day the tailor is ordered, whom I hope, for to-day, by kind words to be able to send away satisfied.

Yours in great haste.

[At the side :]

I am not going out at all, as I am not well; if you care to come to dinner, come.

Your—

[On the other side he writes :]

“Vous êtes invité de dîner chez moi.” (For Herr von Schindler.)

[According to the original manuscript of the Royal Library, Berlin ; first published in full by Kalischer. With regard to the contents, Schindler gives the following explanation on the reverse side of this original letter, namely, that Steiner and Haslinger, the publishers in the Paternostergässchen, threatened Beethoven with a law-suit about the 800 gulden he owed them ; and this at a time when none of the fees for the subscribed copies of the Mass had come in. In order to satisfy these creditors, the composer was obliged to convert one of his shares into money.]

DCCCXCVIII

TO THE SAME

[1st Quarter, 1823]

There is nothing else to do, than to agree about the two bank shares, although I find it quite out of proportion. Kindly arrange the matter as you think fit ; if they have made up their minds, then, come to me.

Your friend, BEETHOVEN.

[According to the original manuscript of the Royal Library, Berlin ; first printed by Kalischer. The contents of this letter are connected with the two previous ones.]

DCCCXCIX

TO THE SAME

[1st Quarter, 1823]

Dear Schindler, I do not know whether the other copy has been corrected, and therefore send this one—on account of N. in S. [or P.?] I beg you to be quite silent ; Bl. is already anxious about it.

[Three lines struck out.]

In great haste,

Your friend,  
BEETHOVEN.

[According to the original manuscript of the Royal Library, Berlin ; first printed by Dr. Kalischer. N. may possibly be the official sequestrator, Nussböck, who for a time was the tutor of the nephew Carl ; Bl. stands for Blöchlinger, the Principal of the Institute into which the nephew entered in 1819.]

CM

## LOBKOWITZ CANTATA

On the evening of the 12th of April, 1823, before the birthday of His Serene Highness, Prince Ferdinand Lobkowitz.

[This Cantata which is in the Beethoven Supplement (Series 25, No. 274), was published by Nohl in his "Neue Briefe." He states that there is an old copy in the musical archives of Prince Ferdinand Lobkowitz at Castle Eisenberg in Bohemia, also that the autograph was (1867) in the possession of Ottokar Zietthamer in Prague. The words are by Beethoven.]

CMI

## To FERDINAND RIES

*Beginning of April, 1823.*

Ries in the Biog. Notices describes this as the "fragment of a letter of which the beginning is lost." It is given here in the fuller and more correct version of Dr. Deiters.

. . . in this difficult position I have still many debts to pay, so if you have decided about the Mass, I shall be glad if you will likewise send me the *honorarium*; by then the Mass will be copied for London. One need have no scruples about the few *Sovereigns* who receive a copy; for if a publisher here has nothing whatever to say against it, people in London will trouble still less about it. In addition I bind myself in writing, that not a note shall appear in print or in any other way; the counterdeed, moreover, vouches for everything. Attend to this soon for your poor friend. I am also expecting your travelling route. Things are very bad here. At the Cardinal's I have been fleeced worse than ever. If I do not go, it is a *crimen legis majestatis*, while my additional pay consists in having to provide a *stamp* when I draw my poor salary. As you seem to desire a dedication from me, I will give one, and far more willingly than to the *greatest grandees*; *entre nous*, only the devil knows what getting into their clutches means. On the new *Symphony* you will receive the *dedication* to you. I hope at last to receive yours to me.

Bauer received, together with this, a new letter to the King, in which, however, only the *Battle of Vittoria* is mentioned, a printed copy of which he has taken with him; the Mass is not mentioned at all. Please tell Herr Bauer to open the former, in order to see its contents.

The Mass has not been given to Bauer. Bauer is to open the letter to the King, which he has taken with him, from which he will see what has been written to the King about the *Battle of Vittoria*; the same receives the new letter sent to him, but of the Mass there is not a word. Our amiable friend Bauer ought to try now whether he cannot at least get a slaughtering-knife or a tortoise for it. It is understood that a printed *copy* of the score of the Battle has to be given to the King.

Bauer returns here at the end of May; inform him therefore at once of what concerns him. To-day's letter will cost you much money; just deduct it from what you are going to send me. I am sorry to have to trouble you so much.

God be with you. Best remembrances to your wife till I am there myself; take care, you think I am *old*, I am a young old one. Ever yours,

BEETHOVEN.

[We already know from former letters that Beethoven had not a good word to say for George IV. (See especially Letter to Salomon, CCCCXXXVI, No. CCCLXXXII to Zmeskall, and the one to Ries, May 8, 1816.) Whence it is easy to understand why no invitation to subscribe to the Mass was sent to the King in 1823. Concerning Bauer, see Letters DCCCLXIX and DCCCLXXV.]

CMII

TO FERDINAND RIES

*Vienna, April 25, 1823.*

DEAR RIES

The four weeks' stay here of the Cardinal (Archduke Rudolph) to whom I had to give lessons every day for 2½, even 3 hours, robbed me of much time—for after such lessons one is scarcely able the next day to think, much less to write. My constant sad position, however, forces me to write down immediately what brings me in so much money, that I may have it at once. What a sad revelation I am making to you!! Now, owing to all the worries I have undergone, I am not well, even my eyes are bad! Meanwhile do not trouble, you will get the Symphony shortly; this wretched situation is really the only cause. You will also receive in a few weeks 33 new Variations on a theme (Walzer Opus 120) dedicated to your wife. Bauer (Chief Secretary of the Imperial Royal Embassy) has the score of the Battle of Vittoria—dedicated to the former Prince Regent, for which

# CMIII THE CANON ON IGNAZ SCHUPPANZIGH

April 26, 1823.

(See page 249.)

*Presto.*


1st VOICE.   
Fal - staf - fe - rel, Fal - staf - fe - rel, Fal -

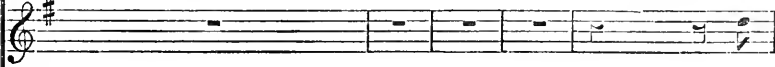
2nd VOICE. 

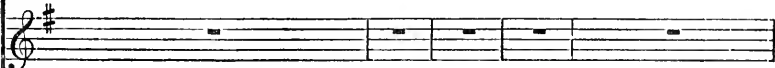
3rd VOICE. 

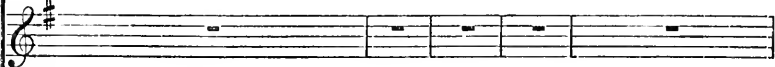
4th VOICE. 

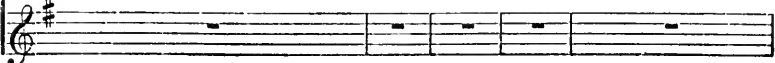
5th VOICE. 

  
- staf - fe - rel, Fal-staf - fe - rel, Fal - sta - - - l - staf - fe - rel, Fal -

  
Fal -







# BEETHOVEN'S LETTERS

- staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -  
 - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -

- lstaf, Fal - staf, Fal - staf lass dich se - hen S  
 - lsta - - - - - lsaf - fe - rel, Fal -  
Fal -

Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -  
 - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -  
 - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -



# BEETHOVEN'S LETTERS

lsta, Fal - staf, Fal - staf lass dich se - hen

lsta - - - - - lsta-fe-rel, Fal -

Fal -

Detailed description: This system contains five staves. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a bass line. The fourth and fifth staves are empty.

Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -

Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -

staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -

staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -

Detailed description: This system contains five staves. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are piano accompaniment with dense chordal textures. The fifth staff is empty.

lsta, Fal - staf, Fal - staf lass dich se - hen

lsta, Fal - staf, Fal - staf lass dich se - hen

lsta, Fal - staf, Fal - staf lass dich se - hen

lsta - - - - - lsta - fe - rel, Fal -

Fal -

§

Detailed description: This system contains five staves. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a bass line. The fourth and fifth staves are piano accompaniment. A section marker '§' is located at the end of the system.

The Mass has not been given to Bauer. Bauer is to open the letter to the King, which he has taken with him, from which he will see what has been written to the King about the *Battle of Vittoria*; the same receives the new letter sent to him, but of the Mass there is not a word. Our amiable friend Bauer ought to try now whether he cannot at least get a slaughtering-knife or a tortoise for it. It is understood that a printed *copy* of the score of the *Battle* has to be given to the King.

Bauer returns here at the end of *May*; inform him therefore at once of what concerns him. To-day's letter will cost you much money; just deduct it from what you are going to send me. I am sorry to have to trouble you so much.

God be with you. Best remembrances to your wife till I am there myself; take care, you think I am *old*, I am a young old one. Ever yours,

BEETHOVEN.

[We already know from former letters that Beethoven had not a good word to say for George IV. (See especially Letter to Salomon, CCCCXXXVI, No. CCCLXXXII to Zmeskall, and the one to Ries, May 8, 1816.) Whence it is easy to understand why no invitation to subscribe to the Mass was sent to the King in 1823. Concerning Bauer, see Letters DCCCLXIX and DCCCLXXV.]

CMII

To FERDINAND RIES

*Vienna, April 25, 1823.*

DEAR RIES


The four weeks' stay here of the Cardinal (Archduke Rudolph) to whom I had to give lessons every day for 2½, even 3 hours, robbed me of much time—for after such lessons one is scarcely able the next day to think, much less to write. My constant sad position, however, forces me to write down immediately what brings me in so much money, that I may have it at once. What a sad revelation I am making to you!! Now, owing to all the worries I have undergone, I am not well, even my eyes are bad! Meanwhile do not trouble, you will get the *Symphony* shortly; this wretched situation is really the only cause. You will also receive in a few weeks 33 new *Variations* on a theme (*Walzer* Opus 120) dedicated to your wife. Bauer (Chief Secretary of the Imperial Royal Embassy) has the score of the *Battle of Vittoria*—dedicated to the former Prince Regent, for which

# CMIII THE CANON ON IGNAZ SCHUPPANZIGH

April 26, 1823.

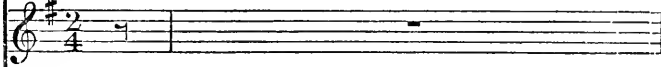
(See page 249.)

*Presto.*

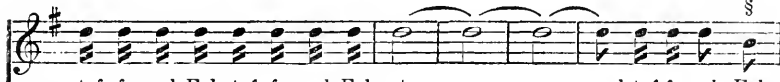
1st VOICE.   
Fal - staf - fe - rel, Fal - staf - fe - rel, Fal -

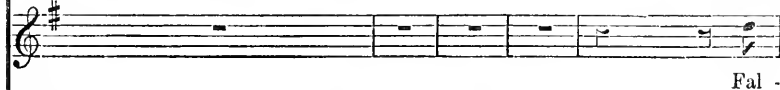
2nd VOICE. 

3rd VOICE. 

4th VOICE. 


5th VOICE. 

  
- staf - fe - rel, Fal-staf - fe - rel, Fal - sta . . . l - staf - fe - rel, Fal -

  
Fal -







# BEETHOVEN'S LETTERS

- staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -  
 - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -

- - lstaf, Fal - staf, Fal - staf lass dich se - hen  
 - lsta - - - - - lsa - fe - rel, Fal -  
 Fal -

Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -  
 - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -  
 - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -

# BEETHOVEN'S LETTERS

Istaf, Fal - staf, Fal - staf lass dich se - hen  
 Istaf, Fal - staf, Fal - staf lass dich se - hen  
 Ista - - - - - Ista-fe-rel, Fal -  
 Fal -

Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -  
 Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -  
 staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -  
 staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -

Istaf, Fal - staf, Fal - staf lass dich se - hen §  
 Istaf, Fal - staf, Fal - staf lass dich se - hen  
 Istaf, Fal - staf, Fal - staf lass dich se - hen  
 Ista - - - - - Ista-fe-rel, Fal -  
 Fal -

# BEETHOVEN'S LETTERS

Fal - staf - fe - rel, Fa -

Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -

Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -

- staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa

- staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fal - staf - fe - rel, Fa -

- lstaf, Fal-staf, Fal-staf lass dich se - hen. § &c.

- lstaf, Fal-staf, Fal-staf lass dich se - hen. &c.

- lstaf, Fal-staf, Fal-staf lass dich se - hen. &c.

- lstaf, Fal-staf, Fal-staf lass dich se - hen. &c.

- lsta - - - - - lsta-fe-rel. &c.

I have still to receive the copying costs. Only I beg to say, my dear friend, I shall be satisfied with what you can get for it. Only take care that the [Sonata] in C minor is printed at once. I will be answerable to the publisher for its not appearing anywhere before; if necessary, I will let him have the copyright for England, but then it must be printed at once. As to the other in A flat, even if it should already be in London, it has been printed incorrectly; he may therefore, if he prints this one, announce it as a correct edition. I should really think that a thing of this kind deserves the recognition of an English publisher (of course in ready cash)—however, we two know what publishers are, they are most deserving scamps. Now farewell, my dear R., Heaven bless you, and I embrace you heartily. Greet all who care about it from me—as to your tender-hearted helpmate, *you yourself* will always find me a kind of *opposition*, that is an opposition to *you* and a *proposition* to *your wife*.

As ever

Your friend,

BEETHOVEN.

[A portion of the original manuscript was kindly sent to me a few years ago by Herr Asen, amanuensis at the Bonn University. He had found the letter, but did not know to whom it was addressed. From certain characteristic expressions I recognised that it was written to Ries, and I am therefore able by its means to give the complete letter of which Ries in the "Biographical Notices" only published a fragment. Mrs. Ries received a dedication to her of the Diabelli Variations, not, however, actually, but only on this one copy.]

### CMIII FIVE-PART CANON ON IGNAZ SCHUPPANZIGH

[According to the original manuscript in the possession of Frau Marie Huch, *née* Gerstäcker; first published by Kalischer in *Die Musik* (1st April number, 1903) who obtained it from the son of the above lady. Up to then it was unknown in Beethoven literature. Schuppanzigh returned to Vienna from Russia in 1823. Beethoven sent him this Canon as a musical greeting and the request "Show yourself" (*Lass dich sehn*). He addressed the letter in the following humorous way;

To His Grace  
H. v. Schuppanzigh  
sprung from  
the old English  
noble race  
of Mylord Fallstaf

W. Shakespeare's life  
of Mylord Fallstaf.

The present possessor of this highly interesting autograph is Felix Huch, a great grandson of the stage singer Friedrich Gerstäcker, who probably made the acquaintance of Schuppanzigh in Vienna and received the Canon as a present. His son, also Friedrich, was the celebrated novelist and traveller who died at Hamburg in 1872. One of his daughters married the barrister Huch. The latter is dead, but his widow, now living in Vienna, is a great Beethoven enthusiast.] (The Canon faces page 248.)

CMIV

To LOUIS SCHLÖSSER

*Vienna, May 6th, 1823.*

You receive here, my dear Schlösser, a letter to Cherubini and one to Schlesinger. The house of the latter you must find out by inquiring here at Steiner's in *Paternostergässel*. Say only that I send you there together with a recommendation to Herr Haslinger. Say to Cherubini all the good things you can think of; tell him that I most ardently wish to receive soon a new *opera* from him; that, altogether, I have the greatest respect for him above all our contemporaries; and that I hope he has received my letter and ardently desire to receive a few lines from him. Inquire also of Schlesinger whether he has delivered the letter to Cherubini, and why I have not received for myself any copies of the Sonata in C minor. I beg you very much indeed to write to me at once from Paris about both items, regarding Cherubini and Schlesinger. At the *Paris* post office, where letters are simply put into a letter-box, one must above all not forget to add the *porto*, else the letters are kept there, and cannot be got except by writing to Paris for them. Heaven bestow upon you all that is good, I shall always with pleasure take interest in you.

Your devoted,  
BEETHOVEN.

[According to the original, of which a careful copy was kindly sent to me from Herr Ad. Schlösser, the son of the person addressed; first printed by Nohl. Louis Schlösser, court capellmeister at Darmstadt, was at Vienna in the spring of 1823, when he held frequent and pleasant intercourse with the composer (*see* the Thayer-Deiters, vol. iv.)

(Towards the end of May, he paid a farewell visit to Beethoven, but on the day before his departure for Paris, he was surprised by



a visit from the composer. Beethoven then gave him the letter to Cherubini and one to the Paris publisher, Schlesinger, also a special letter, *i.e.*, the above one, to Schlösser himself, which, uncertain as to whether he should find him at home, he had written for S.'s special instruction. *Cf.* Thayer-Deiters, vol. iv. p. 421.—TR.)

Nohl tells us that on the same date, Beethoven wrote in his Album the six-part Canon in E flat, *Edel sei der Mensch*, and on the reverse side "Pleasant journey, Herr Schlösser, may all your wishes be gratified." In June of the same year, the Canon was published in the *Wiener Modenzeitung*, but in E.]

CMV           SIX-PART CANON FOR THE ALBUM OF  
L. SCHLÖSSER

*Vienna, May 1823.*

Das Göttliche.  
Poem by Goethe.

[This Canon is published in B. and H. (Series 23, No. 256). L. Schlösser sent a letter to Beethoven about it. (*See* Thayer-Deiters, iv. 422.) The Canon was not actually written in S.'s Album, but on a separate sheet. It appeared as a Supplement in the *Wiener Zeitschrift für Kunst, Literatur, Theater, u. Mode* (June 21, 1822), and after that in B. and H. in the key of E. According to Nohl, it was originally written in E flat.]

CMVI           TO HERR LISSNER IN ST. PETERSBURG

*Vienna, May 7, 1823.*

Herr v. Schuppanzigh assured me here that you very much wished to *purchase* some of my productions; perhaps the following would be welcome to you, namely:

6 Bagatelles, or small pieces, for pianoforte alone at a fee of 20 ducats in gold.

33 Variations on a favourite theme for pianoforte alone, forming in itself a whole work, 30 ducats in gold.

2 great songs with choruses, poems by Goethe and Mathisson, to be sung either with suitable instrumental accompaniment, or even with pianoforte accompaniment alone. I request an answer as quickly as possible, as others are wanting to have some of my works.

Yours, very truly,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the Vienna Library; first printed by Nohl. This request was due to Schuppanzigh, who was for many years in St. Petersburg, but no business transaction seems to have taken place.]

## CMVII To ARCHDUKE RUDOLPH

[*Spring, 1823 ?*]

YOUR IMPERIAL HIGHNESS !

I felt very ill yesterday and the day before, unfortunately I had nobody through whom I could let Y.I.H. know about this. As I was better yesterday towards evening I went to town to have the Sonata *corrected* by Schlemmer. He was not at home, and I requested him to come to me to-day. I send the Sonata by him, and shall already wait on your I.H. before 4 o'clock to-day.

Your Imperial Highness's  
most obedient  
servant.

L. VAN BEETHOVEN.

[According to the original manuscript in the *Gesellschaft der Musikfreunde*, Vienna. The Sonata was Op. 111. Beethoven was living at the time in the Laimgrube suburb.]

## CMVIII To ANTON SCHINDLER

[*End or beginning of May 1823*]

Show the enclosed to Baron Müller—if need be, you may say that the scamp L. also would not have paid more than 400 fl.

Let me have a few lines if you found Baron M. yesterday evening. In any case give the enclosed as quickly as possible to Baron M.

[According to the original manuscript in the Berlin Library; first printed by Kalischer. Schindler for L., writes in full, "Lichnowsky," and he was very likely right. If so, it was Count Moritz. Beethoven was looking out for a summer residence, and Baron Müller had a charming villa at Hetzendorf. The negotiations about the price caused considerable display of feeling. The master at length came to an arrangement and went there in May, but as Schindler states, after a few months could not endure the Baron, who, whenever they met, overloaded him with compliments.]

CMIX

TO ANTON SCHINDLER

[*End of April or beginning of May 1823*]

Kindly say why this Hetzendorf affair could not be settled yesterday—why Herr Baron M. wants to come to me to-day at 8 or 12 o'clock? At the same time I request you to give me the address of Bar. Müller and of the Countess.

BEETHOVEN.

Favour is not needed, but laws and *justice* prevail here without regard to persons.

[According to the autograph in the Berlin Library; first printed by Kalischer. The Countess was v. Genney, often mentioned in the Conversation Books. Her name is mentioned, for the most part in connection with the Baron von Pronay, during the negotiations for this Hetzendorf villa. On one page she says that her "daughter is a great admirer of you (*i.e.*, Beethoven), and plays all your compositions with violin." With regard to the villa we also find "Genney is of opinion that there is some misunderstanding, so she has taken steps," ordered Pronay to write and say that he would bring the key next morning. Finally Beethoven obtained the villa at a reasonable price. The name of the Countess may be read as "Geminy." (*See Letter DCXXXII.*)]

CMX

TO ANTON SCHINDLER

*Hetzendorf, May or June 1823.*

From my note-book I see that you have your doubts about Diab[elli] in the matter concerning the Mass. I ask you, therefore, to come soon; the Variations will not be given to him even then, as my brother knows somebody who will take both, one can therefore speak with him about it.

*Amicus*

BEETHOVEN.

[According to the original manuscript in the Berlin Library; first printed by Kalischer. The Diabelli Variations were finished here at Hetzendorf, and much of the "Ninth" sketched. Beethoven at this time was staying at the villa of Baron Pronay, and could walk about in the splendid park to his heart's content. Diabelli did not acquire the Mass, but Schott and Sons at Mainz.]

## CMXI To ANTON SCHINDLER

*From Hetzendorf, May or June 1823.*

DEAR S. !

I hope that this vexatious matter for you will end in the best possible manner ; in fact, *I am sorry to say*, I was not altogether wrong in not trusting Diabelli.

For to-day I ask you only to get several samples of flannel at the *ready cash* stores. I should be very pleased, before you go to my brother ?! to have the same, *with the prices*, at my house, as I cannot wear the cursed, nowadays flannel any longer.

YOURS BEETHOVEN.

[According to the original manuscript in the Royal Library, Berlin ; first printed by Kalischer. The dispute between Schindler and Diabelli was about the Mass. The latter made proposals which Schindler was forced to decline, whereupon Diabelli became insolent, and sought to bring the matter into court, as the agreement concerning the Mass was as good as settled. In spite, however, of all threats, Diabelli had to give way ; he did not receive the Mass. The notes of interrogation and exclamation after the word "brother," show in marked manner, the state of the relationship at this time, between the two brothers.]

## CMXII To ANTON SCHINDLER

*[Very likely May 1823]*

The question is whether it is better for the postman who lives nearest to Hetzendorf, to receive the letters from here, or to let them remain at the post office ; but this must be made known to the Mail *Expedition*, also at the place where the letters are handed out in return for a receipt.

[According to the original manuscript in the Berlin Library ; first printed by Kalischer.]

## CMXIII To THE SAME

*[Hetzendorf, probably June 1823]*

There are very many mistakes in the Variations at Diabelli's. Please fetch them back again from Diabelli's, but the corrected *copy* must also be sent with them. The faults in the *Sonata*—after it has been printed, you must find

out the places where it will be sold here. I think it will not cost much, if they are printed or engraved, but everything must be done at once, and then inform the publishers how many copies they have, but all must be done quickly, very quickly. The matter in hand concerns the said mistakes which Schlemmer copied.

If Schlemmer is satisfied with 5 fl., he might as well earn it; however, as many leaves as copies; but here you have to be careful—everything quick, as quickly as possible.

[According to the original manuscript in the Berlin Library; first printed by Kalischer. The Sonata mentioned was most probably the one in C minor (Op. 111) published by Schlesinger in 1823. According to Schindler, it was reprinted, after being corrected by Beethoven, by Cappi and Diabelli.]

CMXIV                      To ANTON SCHINDLER

18th June [1823 ?].

Be so kind as to send the *invitation* for subscriptions to the Mass in German and in French. There seems to have been some mistake either in the copies, or in the way in which it has been drawn up.

In great haste, your *Ami*,  
LUDWIG VAN BEETHOVEN.

[According to the original manuscript of the Royal Library, Berlin; first printed by Kalischer. In the German invitation for subscriptions to the Solemn Mass in manuscript, Beethoven called it "the most successful work of my life," in the French invitations: "L'œuvre le plus accompli." As in the foregoing note there was a reference to an editing of the invitation letter, the sending away already took place at the beginning of the year 1823 (see Schindler ii. 19), so probably this letter belongs to the year 1822.

CMXV                      To A. SCHINDLER

18th June, 1823.

The Tokay is not for summer but for autumn, and indeed for a fiddler who is able to *return* its noble fire, and can walk straight.

[According to the original manuscript of the Royal Library; first printed by Kalischer. L. Nohl gives this fragment as postscript to a letter which began with the words, "Wegen Esterhazy" (BB. 263).

This connection is problematical. This letter is only a postscript to the letter of June 18, 1823. The dark sense of this letter is explained by Schindler in his "Biography of Beethoven" (ii. 298). A musical friend sent in the month of June to our master, six bottles of the best Tokay wine, so that it might serve him for the strengthening of his weak stomach. Schindler, who was just at that time in Beethoven's house, informed him of this costly present sent to Hetzendorf. Some days after, Schindler received from Beethoven a letter to which the above communicated postscript was added. The "fiddler" is Schindler, who was acting as an orchestral player in Vienna. The housekeeper had orders that Schindler was to deal with the wine according to his pleasure. Our amanuensis ordered a bottle of the costly juice of the grape to be sent to Hetzendorf, with regard to the other five bottles he disposed of them otherwise, but whether in favour of himself he does not say. A facsimile of this postscript was given by Schindler in the year 1842 in the Frankfort *Konversationsblatt*, as reply to the physician Dr. Wawruch, who had unjustly accused Beethoven of being strongly inclined to alcoholic drinks. One should compare this with Dr. Gerard von Breuning's thorough refutation of such a reproach, in his book "Aus dem Schwarzspanierhause."]

CMXVI

To A. SCHINDLER

[June 1823]

It must surely be clear to you that I will have nothing to do with this matter—as for being noble-minded, I think I have sufficiently shown you that I am so on principle; yes, I believe that you must have noticed that I have never swerved from my principles.

Sapienti sat.

Pour Monsieur  
PAPAGENO DE SCHINDLER.

[Address :]

To H. Schindler, S—S—l—r.

[According to the original manuscript of the Royal Library, Berlin; first printed by Nohl. Schindler explains that this firm note concerns the pianist, Franz Schoberlechner. He wished to get some letters of recommendation from Beethoven in view of a tour to Russia. The Schoberlechner letter has been preserved by Schindler. It runs thus :

“ Vienna, 25th June, 1823.

“ HONOURED SIR, GREAT MASTER !

“ Encouraged by Herr Schindler, and still more so through the conviction that it always gives pleasure to noble-minded men to

be of service to young people, who for the ennobling of their talent and awakening of true feeling for art, wish to improve themselves by going on tour. I take the liberty to beg of you letters of recommendation to Leipzig, Dresden, Berlin, and other towns of Northern Germany, and if possible also for Moscow, Warsaw, Petersburg. I am sure that your recommendations will be most useful to me, and sign myself in anticipation, with respect,

“Your grateful and obliged servant,

FRANZ SCHOBERLECHNER Hp.”

On the seal side of the letter, Beethoven has written these characteristic words: “An able fellow needs no other recommendation than from good houses to others.” In a note in the margin of this letter Schindler explains that he had given no encouragement to the pianist. To Schoberlechner's question he had only said that one might try with Beethoven. Hp. possibly means Court pianist.

This pianist, indeed, was not personally known to the master; he played in public for the most part only bravura pieces and paraded on his concert programmes various “titles of membership and orders,” things concerning which Beethoven had often made sarcastic remarks. Beethoven's reply was read to Schoberlechner by Schindler, to whom Beethoven had sent back the request letter.]

CMXVII

To A. SCHINDLER

[June 1823]

Please do not forget *about Smettana*. To-morrow we shall expect you to dinner *up to about one o'clock*—it is too bad of the rascally landlord. Everything is very difficult here.

Farewell till to-morrow, we shall be glad to see you.

I shall not stop here on account of the stupid landlord.

[According to the original manuscript of the Berlin Royal Library; first printed by Kalischer. This letter was not copied by Schindler. Dr. Smettana was now Beethoven's chief physician, especially as this year, when at Hetzendorf, a bad malady of the eyes declared itself. For the rest, Beethoven here—as so often—justly expresses in somewhat strong terms his dissatisfaction with the tyranny of the Vienna landlord.]

CMXVIII

To ANTON SCHINDLER

*From Hetzendorf, 1823 [June]*

SAMOTHACIAN L—]!

How is it with the trombone part, it is quite certain that the fellow still has *it*—for he did not give it up, when handing

over the Gloria; on looking hurriedly at the bad scribbling, one forgot all about taking back from him the trombone part. If it must be so, I will go to the Vienna police station to-morrow morning. Here follows for Rampel first, the *theme* of the Variations which is to be written for me on a separate sheet—then he has to write the others up to Variation 13, or to the end of Variation 12, and that is all. You must get from Schlemmer what is missing from the *Kyrie*; show him the postscript, and herewith *satis*—with such rascals there is nothing else to be done. Farewell, attend to everything—I must bandage my eyes of a night, I must use them sparingly, otherwise Smettana writes to me that I shall not be able to write much more music. Best remembrances to Woher whom I shall visit as soon as I come to town, and are the *Variations* now ready?

BT.  
farewell.

#### POSTSCRIPT.

Diabelli receives here the old and a portion of the new. My eyes, which are rather worse than better, compel me to do everything very slowly; as soon as Diabelli has done this, send it out, and he will at once receive all the rest. That one [*i.e.*, a publisher] must have the manuscript in order to show that it belongs to him, is to me something quite new; I never heard of such a thing. The manuscripts which I have are proof to the contrary, and which have been returned to us after the same have been printed. A document concerning the copyright of a work has been sometimes asked from me, and that D. can also have. D. might have claimed a copy, but you know the state of things, all the more, as one wanted to hand over the D. Variations as quickly as possible.

[According to the original manuscript in the Royal Library, Berlin; first completely and correctly printed by Dr. Kalischer. The police affair concerns the unworthy family relations with Brother Johann. I have already referred to the matter in Letter DCCCLXV. The Variations which were given to the copyist Rampel, were the already mentioned Variations on a waltz by Diabelli (Op. 120), which here is indicated by the initial letters D. Diabelli, with regard to proprietorship, was mistaken, whereas Beethoven was thoroughly clear about the matter. We also perceive very clearly that Beethoven understood the value attaching to his manuscripts. This letter further offers testimony concerning Beethoven's malady of the eyes.]



CMXIX

To A. SCHINDLER

*Hetzendorf, 1823 [June]*

If the *corrections* of the Variations, as I presume, have been made, and this I shall see to-day, when some proof sheets have been given to you, I beg Herr Diabelli as soon as possible to let me have the eight *graciously* promised copies on fine paper.

The weather is bad, *but* I am never alone, even though I may be alone.

Adieu.

[According to the original manuscript of the Royal Library, Berlin ; first printed by Kalischer.]

CMXX

To ANTON SCHINDLER

*Hetzendorf, 1823 [June]*

What is up with Schlemmer? Tell my brother that when he wants anything from me, he must write through you, give him the letter. With regard to the diplomatist, I have thought of something which will be like a smart pistol shot for this fellow.

With regard to the joiner, say that I am not well, but let him come at once about the box. I will see whether I get any money.

[According to the original manuscript of the Berlin Court Library ; first printed by Kalischer. The diplomatist was possibly Diabelli.]

CMXXI

To ANTON SCHINDLER

*Hetzendorf, Summer 1823 [June]*

I answer quickly what is of chief importance—Schlemmer was there, but in order that the matter may go on in proper order, *as is now required*, he will always have to *come here to me*. You will therefore not need any more to gallop up the four flights of stairs—nor make any further visits about the subscriptions at the Embassies. I will write the thing out as best I can to all four, and shall know how to explain the cause of the delay. I beg you to put the Variations by themselves in the room, so that the landlord can take them. Perhaps I

shall have another opportunity about sending to London. As soon as the rain really comes in, you can have the windows closed, otherwise not—kick the impudent landlord at once out of the door.

I cannot now accept the beautiful invitations. I am busy so far as my bad eyesight permits, and if it is beautiful weather I am out of doors. I will myself render thanks for the amiability of the two beautiful ladies. Nothing from Dresden—I still wait up to the end of this month, and then a lawyer in Dresden; about Schoberlechner to-morrow.

VALE.

[According to the original manuscript in the Royal Library, Berlin; first completely and correctly printed by Kalischer. Some of the Embassies which had subscribed for a copy of the Solemn Mass complained that they had not yet received the manuscript. The invitations mentioned in the concluding portion of the letter were from the eminent vocalists, Fraülein Caroline Unger and Fraülein Henriette Sontag, who took part at the production of the Ninth Symphony and who sang the solo parts in the Solemn Mass. With regard to the eye malady of Beethoven and the pianist Schoberlechner, see Letters CMXVI, CMXVII, and CMXVIII. Beethoven was angry and sarcastic at the long delay in the answer from the King of Saxony with regard to the Mass manuscript; this letter shows that he seriously intended to get a lawyer at Dresden to look after his rights. Still another letter of July 1 will give proof of it. I hereby mention Dr. H. Volkmann's interesting article in the *Dresdner Anzeiger* of April 14, 1905.]

CMXXII

To ANTON SCHINDLER

*Hetzendorf, Summer 1823 [June]*

MY DEAR HERR S.

As we have not seen you to-day, we beg you to wait for our landlord, to whom you can say whether you drive here with us, or later, as it is most important.

[Address :]

Per il Signore povero Papageno.

poor broken-down

B——N.

[According to the original manuscript of the Royal Library, Berlin; first printed by Dr. Kalischer. The letter was not copied by Schindler. The outcry at the end shows clearly how deeply the great man suffered under the blows which came to him through the unworthy, despicable doings of his sister-in-law, the wife of Johann.]

CMXXIII INVITATION LETTER TO THE EUROPEAN  
COURTS

[*Vienna, 23rd January, 1823. (Delayed)*]

The undersigned entertains the wish to send his latest work, which he regards as the most successful of his productions, to the Court of . . .

It is a Grand Solemn Mass for four solo voices with *choruses* and full *orchestra*, in *score*, it can also be used as a Grand *Oratorio*.

He therefore begs the High Embassy . . . to graciously work so as to procure him the necessary permission of *Your* most noble Court.

As the copying of the score is very expensive, the author does not think that a fee of 50 ducats in gold for it will be too high.

The mentioned work, however, will not for the present be published.

*Vienna, 23rd January, 1823.*

LUDWIG VAN BEETHOVEN.

[The above is, according to the lithography added to one of Beethoven's letters of the year 1823, addressed to the Courts. Similar letters of invitation only signed by Beethoven were also sent in this year to other cities, Petersburg, &c., which will not be given, with exception of the invitation in French which here follows.]

CMXXIV INVITATION LETTER TO THE KING OF  
NAPLES

*Vienne, 6-7 Avril, 1823. [Delayed]*

VOTRE MAJESTE !

Le Soussigné vient de finir une Œuvre qu'il croit la plus accomplie de ses productions. C'est une grande Messe solennelle à quatre voix, avec des Chœurs et à grand Orchestre, elle se prête de même à être exécutée en Oratoire.

Animé du désir de présenter avec le plus profond respect à Votre Majesté un exemplaire de cette Messe en partition, le Compositeur la supplie de vouloir bien lui en accorder la permission.

La copie de la partition entraînant des dépenses considérables le Soussigné prend la liberté de faire observer à Votre Majesté qu'il a port élhonoraire de son Œuvre à

Cinquante ducats. S'il pouvoit se flatter de l'honneur distingué d'avoir Votre Majesté au nombre de ses très-hauts Prenumerants, il en augurerait le plus beau succès et pour sa gloire et pour son intérêt.

Que votre Majesté daigne accepter l'hommage sincère du plus respectueux de ses serviteurs.  
à Vienne, 6-7me avril, 1823.

LOUIS VAN BEETHOVEN.

[According to Schindler's "Beethoven Papers." A similar letter of invitation was sent in French to the King of France.]

CMXXV TO THE ARCHDUKE RUDOLPH

*Vienna, 1st July* [?], 1823.

YOUR IMPERIAL HIGHNESS !

Since the departure of Y.I.H. I have been for the most part unwell; yes, now I have been suffering from severe pain in the eyes, which has only so far improved, that for the last eight days I have been again able to make use of my eyes, though sparingly. Y.I.H. will see from the enclosed *receipt* of the 27th June that some music was sent. As Y.I.H. seemed to take pleasure in the *Sonata* in C minor, I did not think that I was taking too much upon myself, if I surprised you with the dedication of it. The Variations have been copied for at least five or even six weeks, nevertheless my eyes would not allow of my looking through the whole of it; in vain did I hope to get all right again, so, finally, I had to get Schlemmer to look over it, and it ought, though not very neatly written, to be correct. The *Sonata* in C minor was printed in Paris in very faulty manner, and as it was here reprinted therefrom, I took as much care as I possibly could in correcting it.

Of the Variations I will shortly send a beautifully printed *copy*. With regard to the Mass, which Y.I.H. wished to become more generally known, my bad state of health which has now continued for several years, and through which I incurred heavy debts, compelled me to refuse invitations to go to England, and rendered it imperative to think of a way in which I could somewhat better my position; so the Mass appeared to me suitable for this. I was advised to offer it to several Courts, and however unpleasant, I thought that if I did not do so, I should draw down reproaches on myself. I therefore sent an invitation to several

Courts to subscribe to this Mass, fixed the fee at 50 ducats, as it was thought that this would not be too much; also, that if several more subscribed, it would not be altogether unprofitable. Up to now the subscription has brought honour, for their Royal Majesties of France and Prussia have accepted, and I have also recently received a letter from my friend Prince Nicolaus Gallitzin at St. Petersburg, in which this truly amiable Prince announces that His Imperial Russian Majesty had also accepted the subscription, and that I soon should have news from the Imperial Russian Embassy here. Notwithstanding all this, I do not receive, although still others have *subscribed*, by any means as much as a publisher would have given. I have, however, the advantage that the work remains *mine*. The costs of copying are already great, and will become still greater as three new movements will be added to it, and these, as soon as I have finished them, shall be sent to Y.I.H. Perhaps Y.I.H. will not mind graciously speaking about the Mass to His Imperial Highness the Grand Duke of Tuscany, so that the same may also take a *copy* of the Mass. The invitation was already some time ago sent to the Grand Duke of Tuscany through Von Odelgha, the agent here, and he sincerely assures me that the invitation will certainly be accepted; however, I do not place much faith in this, as several months have passed without any result. As the matter is now in progress, it is natural that one should do everything that is possible to accomplish the aim in view. This undertaking was unpleasant for me, and still more so to inform Y.I.H. about it, or to let you notice anything, but *necessity knows no law*. I, however, thank Him Who dwells above the stars, that I can again begin to use my eyes. I am now writing a new Symphony for England for the Philharmonic Society, and I hope to complete it within a fortnight. I cannot strain my eyes for long at a time, hence I beg Y.I.H. graciously to be patient about the Variations which seem to me to be very charming, but which still demand further looking through. Let Y.I.H. continue specially to accustom yourself to note down at once, when at the pianoforte, any ideas that may come to you; for that purpose you ought to have a small table near the pianoforte. By such means not only will imagination be strengthened, but one learns also how to fix at the moment the most out-of-the-way ideas. To write without pianoforte is likewise necessary, and often to develop a choral melody with simple, and again with

various contrapuntal figures, and even beyond that. This will certainly not give Y.L.H. a headache, but rather, when one finds oneself absorbed in art, a great pleasure. Gradually grows the power of representing just what we wish to feel, an essential matter to noble minded men. My eyes order me to stop. All kind and good wishes to Y.L.H., to whom I commend myself,

with deepest respect,  
most faithful servant,

L. v. BEETHOVEN.

*Vienna, 1st July, 1823.*

[According to the original manuscript in the possession of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Kocchel. He gives the date, June 1, 1823; I read it as June 1, 1822. Mention is made of Prince Gallitzin, through whom an invitation was sent to the Czar of Russia. It was only signed by Beethoven, and as it was similar to the one already given, there is no necessity to repeat it. Nohl adds the following interesting information: "There lies before me a fragment of a letter from Prince Gallitzin, now in the possession of the widow of Johann Beethoven; on the post stamp can clearly be read 1822, and the month appears to be October. In it is ' . . . grand admirateur de votre talent je prens la liberte de vous cerire pour vous demander de vous ne [?] pas à composer un, deux, outrois nouveaux Quatuors, dont je me feráis un plaisir de vous payer la peine, &c.'" And a detailed list of the letters of the Prince, notes four others (February 19, March 5, March 16, June 2, 1823), in which the commission for the Quartets is earnestly mentioned, and in which news is given with regard to the subscription for the Mass. One may perhaps wonder at the whole subscription matter and the correspondence with so many potentates, considering Beethoven's former political opinions; but this letter gives the sad explanation—"necessity knows no law."]

## CMXXVI To the ARCHDUKE RUDOLPH

Postscript (to the foregoing letter)

*Hetsendorf [Beginning of July], 1823.*

If Y.L.H. would gladden me with a letter, I would ask you graciously to address it to "L. v. Beethoven, Vienna," when I shall certainly receive all letters even here through the post. Would Y.L.H., provided it is in keeping with your connections kindly recommend the Mass to Prince Antony at Dresden, so that His Royal Majesty of Saxony may subscribe to the Mass, which he certainly would do if

Y.I.H. only showed interest in the matter. As soon as I get the news that you have been kind enough to show this favour to me, I would at once address myself to the *General Director* of the Royal Theatre and of the music, who looks after such matters, and send him the *subscription* invitation for the King of Saxony, which, without a recommendation from Y.I.H., I should not like to do. My opera *Fidelio* was performed with great success during the festivities when the King of Bavaria was at Dresden, when these Majesties were all present. This news I received from the above-mentioned *General Director*, who through Weber asked me for the score, and who afterwards actually made me a very nice present for it. I hope that Y.I.H. will excuse me troubling you with such requests, for Y.I.H. knows how little importunate I am as a rule. But if there is the slightest objection, so that it would be unpleasant for you, you will, of course, understand that I shall not be on that account less convinced of your magnanimity and grace. It is not for greed, not as *speculation*, which I have always avoided—but necessity forces me to do everything in my power to extricate myself from this position. Publicity, so as not to be unfavourably judged, is probably the best thing. Owing to my constant illness, which prevents me from writing as I could formerly, I have incurred a debt of 2300 fl., which can only be met by exceptional effort. If things only go somewhat better with this subscription, and there is every hope of it, I shall be able, through my compositions, once again to place myself on a firm footing. Meanwhile I hope Y.I.H. will condescend not ungraciously to receive my frankness. If I should be accused some day of not being so active as formerly, I should, as I always have, keep silence. As regards the recommendations, I am anyhow convinced that Y.I.H. will everywhere do what is possible to work in my favour, and that in this matter he will not make an exception.

With the deepest respect,  
Your Imperial Highness's most faithful servant,  
L. v. BEETHOVEN.

[According to the original manuscript in the possession of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel. To an extraordinary mistake of Koechel, also Nohl, who copied from him, I must call attention. Both authors speak of a debt of from 200 to 300 fl., but it is clearly written 2300 fl. Nohl at a later opportunity corrected his mistake. The General Director in

Dresden is Von K nneritz, of whom we shall hear still further, as there are letters from Beethoven to him in this year.]

CMXXVII

To ANTON SCHINDLER

*Hetzendorf, July 2, 1823.*

BEST H. VON SCHINDLER,

The brutality of the landlord which has continued from the time I entered the house up to now, demands the assistance of the Imperial Royal police. So apply there at once. Concerning the double windows, the housekeeper had orders to see, especially after the heavy rain, whether they were necessary in case of the rain, by chance, coming into the room, but she found the rain had not come in, nor was at all likely to do so. Consequently I ordered the place to be locked up, so that *this very* brutal landlord should not open my rooms, as he threatened, during my absence. Tell them how he has also behaved to you, and that he has stuck up the bill without giving notice, which, however, can only take place from Jacobi as this bill shows. And it is just as unjust to refuse me a receipt from Georgi to Jacobi, because I am asked to pay for lighting about which I know nothing, and because these wretched rooms without stoves, and with the most wretched *main chimney* have cost me at least 250 fl., without counting the rent, in order to keep myself alive whilst I was there in the winter. It was an intentional swindle, because I could never see the rooms on the first floor, but only on the second, and this in order that their many objectionable features should remain unknown to me. I cannot at all understand *how such a disgraceful chimney which ruins people's health can be tolerated by the government*. You remember how the walls in your room looked owing to the smoke, and the great expense incurred in getting rid, to a certain extent, of the inconvenience. The chief thing now is that he be told to take down the bill, and give the receipt for the house rent which has been paid. I certainly shall not pay for the bad lighting, having, besides, been put to great expense to keep alive in these rooms. My eyes do not allow me to expose myself to the town air, else I should have gone myself to the Imperial Royal police.

Yours very truly,

L. V. BEETHOVEN.

[According to the original manuscript in the Berlin Library. Schindler published a facsimile in the second edition of his Beethoven



Biography. The house in question in which Schindler himself also lived, was Kothgasse 61 (now Gumperdorfer, No. 14). The words Jacobi and Georgi stand for St. Jacob's day and St. George's day, *i.e.*, July 25 and April 23 or 24.]

## CMXXVIII To C. F. PETERS IN LEIPZIG

July 7, 1823.

DEAR SIR,

As soon as I have finished the work intended for you or your children, I will at once hand it over to Meissel brothers ; and if the fee is to be raised, this shall be made known to you. Spare me any more of your letters, for you do not know *what you want*. Not a word about your behaviour to me—only one thing I must object to, *viz.*, your reproaching me for having taken money in advance. From your letter it is evident that you pressed it on me, without my asking in any way for it, saying that you always paid composers in advance. I was told here in the streets to fetch the money, and my circumstances at that time demanded the greatest secrecy. Hence I took the money, and if now matters have come to a standstill, whose fault is it but yours ? Moneys, however, from different quarters are lying ready for me, and people are quite willing to wait, having consideration for my art and also for my weak health. You may rest assured that I have found you out in your moral, or rather mercantile and **musical** capacity ; nevertheless I shall have regard for your money lying idle, for I am in full possession of my senses, I need scarcely add of my *honour*.

BEETHOVEN.

To Herr F. A. Peters,  
Bureau de Musique  
in Leipzig (Saxony).

[According to the original in possession of the Peters firm.]

## CMXXIX To ARCHDUKE RUDOLPH

Hetzendorf, 15th July, 1823.

YOUR IMPERIAL HIGHNESS !

I hope that you are in the best of health. My eyes are better, but improving slowly. I think I shall have the pleasure of waiting on Y.I.H. in six, or at most seven days. If I only had not to use eye-glasses, things would go much

better. It is a fatal circumstance, which has put me behind-hand in all matters. What consoles me is this : I am certain that Y.I.H. is convinced how willingly, and how joyfully I always place myself at your service. I have still a request to make which I hope that you will most graciously grant, namely : I beg that Y.I.H. will graciously let me have a testimonial to the following effect, namely : *that I have written a Grand Mass for Y.I.H. that you already received it some time ago, and that you have graciously permitted the same to be for general use.* That is what ought to have taken place. It is not really an untruth, so that all the more I may hope for your granting the request. This testimonial will be of great service to me, for however could I have imagined that with my small talents I could be exposed to so much envy, persecution and slander. For the rest, I had at once the intention to request permission from Y.I.H. to be allowed to circulate the Mass ; but pressure of circumstances, and especially my helplessness as regards worldly matters, also my illness, have brought about this confusion. If later on, the Mass should appear in print, I hope I may venture to dedicate it to Y.I.H., and then only will the small list of Sovereigns who have subscribed be given. I shall always honour Y.I.H. as my most worthy patron, and in so far as lies within my power, make such known to the world. Finally, I once again beg that my request for the testimonial be granted. It will only cost Y.I.H. a few lines, but for me it will produce the best results. I will bring the Variations of Y.I.H. Much alteration will not be necessary, and so it will be a nice pleasant work for amateurs. I must appear importunate : I beg you to let me have as soon as possible the testimonial, for I want it.

With deepest respect,

Ever your most obedient servant,

L. v. BEETHOVEN.

[According to the original manuscript in the possession of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel. The Grand Mass only appeared in print in the year 1827, in April, shortly after the master's death, at Schott's in Mainz, with the following dedication : "Missa composita, et serenissimo ac eminentissimo domino domino Rudolpho Joanni Cæsareo Principi et Archiduci Austriæ S.R.E.T. et s. Petri in monte aureo Cardinali et Archiepiscopo Olomicensi profundissima cum veneratione dedicata a Ludovico van Beethoven opus 123. Ex sumtibus vulgantium. Moguntiæ ex taberna musices B. Schott filiorum."

The Variations of the Archduke mentioned in this letter as a printed work are unknown, so they appear not to have been published.

CMXXX

To FERDINAND RIES

*Hetzendorf, 16th July, 1823.*

MY DEAR RIES!

With much pleasure I received your letter the day before yesterday. By this time you will probably have received the Variations. I could not write out the dedication to your wife myself, as I do not know her name. So please do that in the name of your wife and your wife's friend; surprise her with it; the fair sex likes this. Between ourselves, to surprise the fair sex is the best thing in the world! As regards *allegri di bravura*, I must look through yours. To be frank, I do not care about such things, as they only serve to improve technique, at any rate those with which I am acquainted. Yours I do not know, but of —, with whom I beg you to deal cautiously, I will also inquire about it. Could I not be of some use to you here? These publishers, whom one should always perplex, so that they may deserve their name, reprint your works, and you get nothing from it; perhaps some other arrangement could be made. I will surely send you some choruses, even though I have to write new ones; such things are my pet fancy.

Thanks for the fee for the *Bagatelles*. I am quite satisfied. Do not give anything to the King of England. Take whatever you can get for the Variations; I am satisfied anyhow, only I must make a condition, that for the dedication to your wife the only thing I will accept is a kiss, which I have to receive when I come to London. You often write about guineas and I only receive sterling; I hear, however, that there is a difference between the two. Do not be angry with a *pauvre musicien autrichien* for this; truly my lot is still a heavy one. I am likewise writing a new Violin Quartet. Could one perhaps offer this to the musical or unmusical Jews in London?—*en vrai juif?*

Heartily embracing you,

Your old friend,

BEETHOVEN.

[According to the "Biographical Notices" of Wegeler and Ries. Beethoven assures us in this letter that he is no friend of the "allegri di bravura" of those days. What would he have said had he known the "allegri di bravura" of a Rosenthal, a Godowsky, &c.

Concerning the dedication of the Variations to Mrs. Ries and what came of it, I promised to say more. Anton Schindler referred to it in detail in the "'forties" in an article in Hirschbach's *Repertorium*. From it I extract the following: "In the years 1821 and 1822 Beethoven was repeatedly requested by Ferdinand Ries from London to dedicate to him one of his new works. This wish, innocent enough in itself, gave rise to many conversations with Beethoven in the Conversation Books, which give us manifold and living testimony with regard to many circumstances otherwise unknown to us, and prove that Beethoven's brother and nephew likewise took part in them. With regard to the many services which Ries showed to his former teacher in the sale of his manuscripts in London, his wish was supported by us all. It was proposed to dedicate to Ries one of the last Sonatas (Op. 109, 110, 111). Beethoven agreed to it. However, the day after this decision, I received the following cabinet order: 'The two Sonatas in A flat and C minor are to be dedicated to Frau Brentano, née von Birkenstock—Ries—nothing'—but the master changed his mind. The Sonata in C minor he dedicated to the Archduke Rudolph, and the one in A flat, after further consideration, remained without dedication, probably a mere whim. Later on Ries changed his request into 'that Beethoven would dedicate a work to his wife,' to which the composer showed himself inclined. He settled upon the thirty-three Variations, which he at that moment was writing. Meanwhile Beethoven had become acquainted with Ries' 'Farewell Concerto to London,' and there followed an explosion. Beethoven would have nothing to do with a dedication either to Ries or his wife and declared that any mention of the subject was a case for punishment." Schindler in his Biography says: "The dissatisfaction of Beethoven with that work was so extraordinary, that it induced him to write a hot letter about it to the editor of the Leipzig *Musikalische Zeitung*, in which he ordered Mr. Ries no longer to call himself his pupil. Messrs. Kanne and Schuppanzigh, to whom I related this circumstance, together with myself, managed to prevent the angry master from carrying out his intention." I will only recall one saying of Schuppanzigh: "Ries steals too much from Beethoven. All steal, but Ries by handfuls."

CMXXXI TO THE PRIVY COUNCILLOR VON KÖNNERITZ,  
GENERAL DIRECTOR OF THE ROYAL CHAPEL,  
DRESDEN

*Hetzendorf, near Vienna, 17th July, 1823.*

SIR!

You receive somewhat late the signed receipt together with my thanks. But being very busy, and all the more

so as my state of health is improving, and heaven knows how long this will last, I beg you to excuse the delay. After the account of my dear friend, Maria Weber, concerning the excellent and noble sentiments of your Grace, I thought I might venture to address myself to you about another matter, namely, about a Grand Mass which I am giving out in manuscript. Although this matter was formerly declined, I still think that as my honoured Cardinal, H.I.H. the Archduke Rudolf, has written to Prince Antony, recommending the Mass, that at least an attempt might be made, and it would bring special honour to me to have His Majesty the King of Saxony, as a lover of music, among my noble subscribers, such as the King of Prussia, His Majesty the Russian Czar, His Royal Majesty of France, &c. I leave it to you how and when this could best be effected; for to-day it is impossible, but by next post I shall have the honour to send you an invitation to subscribe to my Mass, for H.M. of Saxony. I know, also, that you will scarcely think that I am one of those who only write for the sake of gain; there are always circumstances which many a time have compelled men to write against their way of thinking and principles!! My Cardinal is a generous Prince, but—without means. I beg you to forgive me for my apparent importunity. If in any way I can serve you with my small talents, it will cause me unending pleasure.

I remain, Sir

Ever yours respectfully,

BEETHOVEN.

[According to the version of Fürstenau which appeared in the Leipzig *Allgemeine Musikalische Zeitung*, new series. The letters to the General Director von Könneritz concern the enthusiastic reception accorded to *Fidelio* at Dresden. Very much has been written on the matter, especially by Max Maria von Weber in the life of his great father, second volume. Concerning Beethoven's connection with Dresden, especially as a writer of Symphonies, much of interest is to be found in Dr. Volkmann's "Neues über Beethoven," Berlin and Leipzig, 1904. Between the composers Beethoven and Weber there arose a lively correspondence concerning *Fidelio*, which unfortunately appears to have been almost entirely lost. Up to now only a portion of a draft of a letter of Weber of July 28, 1823, has been found. It was communicated by Nohl in his "Briefe Beethovens," p. 246, foot-note. Weber writes as follows: "The performance of this mighty work, testifying to German greatness and depth of feeling, revealed to me its inspiring as well as instructive inner nature, through which I, having all

possible means at my disposal, hope to be able to produce it, also here, with full effect. Every performance will be a festive day on which I shall be allowed to pay the homage to your sublime mind which I entertain for you in my heart in which admiration and love contend for supremacy." Thus Weber. In consequence of the great enthusiasm created in Dresden by the opera, General Director von Könneritz wrote to the composer :

"TO THE KAPPELLMEISTER BEETHOVEN, VIENNA.

Sir,

The opera *Fidelio* has been performed here with marked success, and at the same time that I have the pleasure of telling you this, I thankfully send the fee of 40 ducats for it, with the request that I may have enclosed receipt signed by the theatre treasurer."

Thereupon followed—somewhat late—the above answer of Beethoven, who in the heartiest manner speaks of Weber as his friend. We understand therefrom the warm reception which Weber received from Beethoven when in Vienna in the autumn of this year. Beethoven does not forget on this occasion to place the matter of his subscription concerning the Mass before the General Director, and the letter which now follows also refers to it.

CMXXXII TO THE GENERAL DIRECTOR, PRIVY COUNCILLOR  
VON KÖNNERITZ, DRESDEN

*Vienna, 25th July, 1823.*

SIR !

Excuse my being importunate if I send you the enclosed, it contains a letter from me to H.R.H. Prince Antony of Saxony, to which is added the invitation to his Royal Majesty the King of Saxony to subscribe to the Mass. I wrote to you lately that my most gracious master the Archduke Rudolph, Cardinal, had written to H.R.H. Prince Antony to induce His Royal Majesty of Saxony to subscribe to the Mass. I beg you to use all your influence, indeed I leave it entirely to you to act according to your local view of the matter. Although I think that the recommendation of my Cardinal will not be without weight, yet the highest and noblest resolutions must always be spurred on by the advocates of the good and beautiful. In spite of all outward brilliancy, I have scarcely up to now received what I should have got from a publisher for this work, as the costs of copying have been so heavy. My friends had the idea of circulating the Mass, for, thank God, I am a layman in all matters of speculation. Meanwhile there is no citizen of our state who has

not suffered loss, and so have I. Had it not been for my continued illness for years, I should have received from abroad sufficient to lead a life free from care, and my whole attention concentrated on my art. Think kindly of me, not to my disadvantage; I live only for my art, and, as man, to fulfil my duties, but unfortunately this cannot always be done without the *lower powers*. While putting my matter before you, I hope likewise, from your love for art and your friendly disposition, that you will kindly send me a line or two as soon as there is any result.

I remain, Sir, with the deepest respect,

Yours very obediently,

BEETHOVEN.

[Likewise from Fürstenau in the Leipzig *Allgemeine Musikalische Zeitung*. With regard to the letter to Prince Antony of Saxony and other details with the Saxon Court in regard to the subscription, I refer to the letter to Schindler, No. CMXXI, also to letters to this indefatigable amanuensis, which will appear later on.]

CMXXXIII

To ARCHDUKE RUDOLPH

[*End of July 1823*]

While taking a stroll I suddenly got an idea, and hummed a Canon "Grossen Dank!" . . . and coming home and wishing to write it out for Y.I.H., I found a petitioner, who has the illusion that his request will be better received if coming through me, what can I do? One cannot too quickly attend to what is good, even illusion must sometimes be indulged. The bearer of this is Capellmeister Drechsler from the Josefstadt and Baden theatres. He wishes to get the post of second Court organist, he is a good theorist, and also a good organist; he is even advantageously known as a composer, all qualities which may be in his favour with regard to this post. He believes, and *rightly*, that the best recommendation which would surely procure it for him would be from Y.I.H., as Y.I.H. as great connoisseur and executant, knows best how to value true merit; such a testimonial His I.M. would certainly prefer to all others. I therefore humbly add my request to that of Herr D., yet from the clemency and graciousness of Y.I.H. I have some hope that the noble patron of all that is good, will in this matter do all that is possible.

To-morrow you will get my Canon, with the confession of my sins, wilful or unwilful, for which I shall beg for your most gracious *absolution*, for to-day unfortunately my eyes prevent me from being able to wish and express to Y.I.H. all that is good.

Your Imperial Highness's most faithful  
and obedient servant,

BEETHOVEN.

POSTSCRIPT.

It is worth mentioning that Herr von D. has been for ten years Honorary Professor of Thorough-bass at St. Anna's.

[According to the original manuscript in the possession of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel. With regard to the Canon "Grossen Dank" and what, in addition to Beethoven's words, is otherwise known about the petitioner, Herr Drechsler, see the following letter and comments.]

CMXXXIV To ARCHDUKE RUDOLPH

*Vienna, July 30th, [?] 1823.*

YOUR IMPERIAL HIGHNESS!

I have just heard that Y.R. Highness will arrive here to-morrow. If I cannot comply with the desires of my heart, I beg you to ascribe it to my eyesight. I am much better, but for several days I must not breathe the town air, which would still have a bad effect on my eyes. I desire only that your Y.I. Highness will graciously inform me when you next return from Baden, and also at what hour I shall put in my appearance, when I shall again have the pleasure and happiness to see my most gracious Lord. But as naturally Y.I. Highness will not stay here much longer, it will be necessary to make use of the short time to commence again our musical discussions and performances. My great thanks I shall render myself, or they shall come to Baden. Herr Drechsler thanked me to-day for having taken the liberty of recommending him to Y.I.H. Your I.R. Highness has received him very graciously, for which I also render my ardent thanks. May it also please your Royal Highness not to hesitate, for Abbé Stadler is trying, as is said, to procure this post for somebody else. It would also be very advantageous for Drechsler if Y.I. Highness would condescend to speak about it with Count Dietrichstein. I again beg most submissively for the favour of letting me know



of your return from Baden, when I shall hasten to town to wait upon the only master I have in this world. The health of Y.I. Highness seems to be good. I thank Heaven in the name of so many who desire this, among whom I also am to be numbered.

Your Imperial Highness's  
most faithful,  
most obedient,  
servant,

BEETHOVEN.

[According to the original in the possession of the *Gesellschaft der Musikfreunde*, Vienna; first printed by v. Koechel. Schindler in the first edition of his Beethoven biography, gives the Archduke's reply which is as follows :

DEAR BEETHOVEN,

I shall be again in Vienna Tuesday, August 5, and stay there several days. My only wish is that your health will also allow you to come to town. I am generally at home from four to seven in the afternoon. My brother-in-law, Prince Anton [afterwards King of Saxony], has already written to me that the King of Saxony is expecting your fine mass. Concerning D . . . r I have spoken to our most gracious monarch, and also to Count Dietrichstein. Whether this recommendation will be of any use I do not know, as there will be a competition for the post, when every one who wishes to obtain it must show his capabilities. I should be very glad if I could be of service to this clever man whom I, with great pleasure, heard play the organ at Baden, and all the more as I am convinced that you would only recommend one who is worthy.

I do hope you have written out your canon, and beg you, if it should do you harm to come to town, not to exert yourself too soon out of attachment to me.

Your well-disposed pupil,  
RUDOLPH.

Beethoven in his letter speaks about the pleasure of serving "his only master." His occasional utterances about the burden of his service are not, therefore, to be taken too seriously. In this and in the former letter, mention is made of the Canon "Grosser Dank." Nottebohm in his *Zweite Beethoveniana* (Article 20) gives a sketch,



In 1807 he came to Vienna where he taught music. He became conductor at the Baden and Pressburg theatres. After Gänsbacher's death in 1844 he became capellmeister at St. Stephen's.]

CMXXXV

To ARCHDUKE RUDOLPH

[July ?] 1823.

YOUR IMPERIAL HIGHNESS !

It will be still a few days before I can wait upon you again, as the works of which I spoke to Y.I.H. must be sent off very quickly ; if such matters are not carefully looked after, one can easily lose everything. Y.I.H. easily understands what a time it takes to get the copies made, to look through each part, in fact nothing is more troublesome. Your Highness will, however, willingly excuse my stating all the circumstances connected with this kind of thing, only I was compelled to it by necessity. At least I am frank about it, but only in so far as I believe it necessary, to prevail on your I.R. Highness not to let yourself be led astray in your opinion of me, for I know only too well how people would like to prejudice your Highness *against* me. Time, I am sure, will show how faithful and devoted I have been in everything, so far as possible. If only my position were equal to my ardour to serve Y.I. Highness, no happier man could be found than

Your Imperial,

faithful,

most obedient servant,

L. v. BEETHOVEN.

To His Serene Highness, the Archduke Rudolph, His Eminence the Cardinal.

[According to the original manuscript in the *Gesellschaft der Musikfreunde*, Vienna.]

CMXXXVI

To ANTON SCHINDLER

*Hetzendorf, July 1st, 1823.*

Please see about Rampel, or, if you have already got it, send it off to me ; if Diabelli has also his ready, you can also send it at the same time. Kindly give Schlemmer some fine paper for the *trombone* parts, as it will be easier to write them on it. To Wocher I wrote myself, and as Carl just then drove up, in order to be quicker, I sent through him

the invitation to Prince E[sterhazy]. Very little has been changed in the letter—instead of *Euere*: *Eure*, &c., instead of *Nicola*, *Nicolas*, as you are not a very good speller.

You can now make inquiries about the result, I have my doubt about it being a good one, as I do not think him well disposed towards me, at least judging from former times. I think one is only successful with him through the influence of women.

Thanks for your kind exertions; one at any rate now knows how to correspond safely with this worthy Scholz. The bad weather and the worse air in town prevent me from visiting him. In the meantime, farewell till I see you.

Your amicus,

BEETHOVEN.

Postscript.—It will all go right by post, as I have given orders in town to push it forward in order not to overlook *anything*.

From Dresden—Nothing.

Just now Schlemmer came to ask again for money. Now he has received 70 fl. in advance. Merchants, of course, *speculate*, not such a poor devil as myself. Up to now the result of this wretched speculation has only been more debts. Have you seen that the *Gloria* is done?

If only my eyes were good enough to enable me to write things would go better.

Have the Variations been already sent off to London?

[On the outside:]

N.B.—As far as I can remember, nothing is mentioned in the invitation to Prince Esterhazy about the Mass only being delivered in manuscript; what mischief may not arise through that; I suspect that Herr Artaria aimed at offering the Mass to the Prince gratis, &c., and so thus for the 3rd time steal a work of mine; Wocher's attention has to be drawn to this.

[At the side in pencil:]

Of course Papageno in such a matter is not *obligato*.

[According to the original in the Berlin Library. Nicolas was probably Prince Nikolaus Esterhazy. With regard to Prince Paul von E., Beethoven refers to his meeting with him at Eisenstadt in 1807 when his Mass in C was performed. Scholz was a musical director at Warmbrunn in Silesia. He wrote German words for the first Mass. In 1824 Schindler was commissioned to write to Scholz about words for the second mass, but learnt that he was dead.]

CMXXXVII To ANTON SCHINDLER

*Hetzendorf, July 1823.*

SAMOTHRACIAN !

Do not trouble to come here, unless perchance a Hatissherif appears, meanwhile you have no reason to fear the *golden cord*. My quick-sailing frigate, the well and genteely born Frau Schnaps, will, at least every two or three days, inquire after your health.

Farewell,  
B—N.

*Also bring no one.*

Farewell.

[According to the original manuscript of the Royal Library, Berlin. Schindler first printed this humorous note in his "Beethoven," third edition. The "quick-sailing frigate, Frau Schnaps," was Beethoven's housekeeper, a kind of factotum during the last period of his life. She was a faithful servant; her real name appears to have been Frau Sali.]

CMXXXVIII To ANTON SCHINDLER

*[July 1823]*

VERY BEST ONE !

I beg for an answer concerning Esterhazi, likewise concerning the post. There has indeed been a postman from *Mauer*, if only the thing had been rightly addressed. Nothing from *Dresden*—within a few days I invite you to dinner, for I have still a bad eye, only since yesterday does it seem to get better, but I dare scarcely use it.

Your friend.

BEETHOVEN.

[According to the original manuscript in the Royal Library, Berlin; first printed by Nohl. *Mauer*, according to Schindler's explanation, is a village not far from *Hetzendorf*.]

CMXXXIX To A. SCHINDLER

*From Hetzendorf, Summer, 1823 [July].*

SCAMP OF A SAMOTHRACIAN !

You were told yesterday that you must go to the South Pole whilst we were betaking ourselves to the North Pole,

for the small difference has been settled already by Captain Parry. But there were no potato cakes there—Bach, to whom give my kind regards, with many thanks for his care for me, is begged to say how high the charge for rooms might be in Baden. At the same time one must see how every fortnight (cheap) (Good Heavens—poverty and cheapness) Carl could come here. That is your business, as you have admirers and friends among the patrons and the country coachmen. If this letter still reaches you, it would be well if you went even to-day to Bach, so that I should have the answer to-morrow morning before 12 o'clock. Else it will be almost too late. You might also surprise the rascal of a copyist to-morrow, I do not expect anything good from him; he has had the Variations for a week.

Your friend,  
BEETHOVEN.

[According to the original manuscript in the possession of the Royal Library, Berlin; first printed by Nohl. Sir W. E. Parry appears to have been in Vienna in 1823, and to have made the personal acquaintance of Beethoven. Possibly he gave a lecture in Vienna on the music of the polar regions. Anyhow the *Leipziger Allgemeine Musikalische Zeitung* of May 1824, has an article: "Captain Parry on the Music of the Esquimaux," from the great work of the North Pole traveller "Journal of a Second Voyage for the Discovery of a North-West Passage." So it is to be understood how Beethoven went to the North Pole while Schindler carried out certain commissions at the South Pole. The "patrons," according to Schindler, were Beethoven's own patrons, those who had granted him the annuity. The copyist mentioned was Rampel.]

CMXL To ANTON SCHINDLER

[July 1823]

Yesterday's affair, as you will see from the police report, is only of use to recommend the matter to the police. The statements of a certain unknown person likewise agree entirely with yours; in this matter private persons can render no help, only authorities provided with full powers.

Your,  
BEETHOVEN.

[According to the original manuscript of the Royal Library, Berlin; first printed by the present editor. The original was presented to Herr Dumont-Schaumburg, editor of the *Kölnische*

*Zeitung*. The note, like many former ones, concerns the conduct of Frau Johanna van Beethoven. The matter was never brought into the police Court.]

CMXLI

To A. SCHINDLER

[July 1823]

I beg you as soon as possible to come to me about the Swedish *Histoire*, as I have to go out later; breakfast will be ready.

[According to the original manuscript of the Royal Library, Berlin; first printed by Kalischer. This note, like the following, concerns the election of Beethoven as honorary member of the Swedish Academy of Arts and Sciences.]

CMXLII

To A. SCHINDLER

[July 1823]

What is the gentleman's name who is reporting about the Swedish diploma? In what government office is he? for I want to write to him, and excuse myself for not coming; for the rest, my writing is always sure to produce a good effect.

[According to the original manuscript of the Royal Library, Berlin; first printed by Kalischer.]

CMXLIII

To ANTON SCHINDLER

*Hetzendorf*, 1823 [July].

Best scamp of Epirus and no less of Brundusium, &c. Give the letter to the *Beobachter*. But you must put his name on it—at the same time ask him whether his daughter has made great progress in pianoforte playing, whether I could be of service if some day I sent her a *copy* of my *compositions*? I have written honorary member, but I do not know whether it is called so, or whether it is merely “*as foreign member*,” I know nothing and notice nothing about things of that sort—to *Bernardum non sanctum* you have also something to give in connection with this story, also do ask Bernard about this rascal Ruprect; tell him the trick, and how we can get at this shameful man. Inquire of both philosophical writers of the newspaper whether this election is *honourable* or *dishonourable*.

I am dining at home, if you wish to come, come.

Beg Mr. Beobachter to excuse this very confused letter. I am far too busy.

Ask also whether for money, one can have a copy of the *Beobachter*.

[According to the original manuscript in the Royal Library, Berlin; printed in full by Kalischer. The name which Schindler had to write on the letter to the editor of the Austrian *Beobachters* was: Dr. von Pilat, who, as we learn, had a daughter who played the piano. Dr. P. was to make known Beethoven's election as member of the Swedish Academy. *Bernardus non sanctus* was Carl Bernard, editor of the *Wiener Zeitschrift für Kunst, Theater, Literatur und Mode*, poet, &c., who was on friendly terms with Beethoven; his name, on which Beethoven made all kinds of jokes, often occurs in the Conversation Books. The very doubtful word "Ruprect" in the original text was deciphered by Nohl as "Ruprecht." This was the distinguished writer, and afterwards Imperial Royal Censor, Johann Baptist Rupprecht, whose poem, "Merkenstein" Beethoven set to music. Rupprecht, when Beethoven in 1820 planned a journey to Italy, was thought of as a companion; he was, however, a man of doubtful character. Many interesting facts are related with regard to him and Beethoven in Nohl's "Beethoven Biography." Nohl states that the libretto by Rupprecht of an opera *Die Grundung von Pennsilvanien*, was amongst the Beethoven papers in the Berlin Library; there is, however, no such libretto there now.]

CMXLIV To PILAT, EDITOR OF THE AUSTRIAN  
"BEOBACHTER"

[July 1823]

DEAR SIR,

I should count it an honour if you would have the kindness to mention in your valuable paper, that I have been elected foreign member of the Royal Swedish Musical Academy. Although I am by no means vain or ambitious, yet it would not be advisable to quite ignore a thing of that sort, as in practical life one must live and work for others to whom such a thing might often prove useful.

Forgive my troubling you, and kindly let me know if in any way I can render you service; which I shall hasten to do, and with pleasure.

With high esteem,  
Your most devoted,  
BEETHOVEN.

[According to the original manuscript among Schindler's "Beethoven Papers" in the Royal Library, Berlin; first printed by Nohl. See note to former letter.]

CMXLV TO THE EDITOR AND POET KARL BERNARD

[July 1823]

*Dominus Bernardus non sanctus!*

We beg you to announce in the usual way in your paper this election as foreign member of the *Scandinavian*, &c., to put it into print, to send it about, to publicly advertise, and bill it.

We are terribly overwhelmed with notes and needs, hence, we could not even see our *amice optime*. Heaven however will arrange so that it may soon happen, with which hope I remain

Amicus  
· optimus  
Beethoven  
BONNENSIS.

[Address :]

To Herr v. Bernard,  
Director of all newspaper institutions  
and first opera poet in Europe.

[According to the facsimile in the fortnightly paper, *Der Erdgeist*, first number, in which the letter is also printed. That must probably be the letter of which Schindler (ii. 50) says: "With regard to inserting this distinction from the high North in the Austrian *Beobachter* and the Vienna paper, he sent me two letters, one for the editor of the former (Pilat) and the other for C. Bernard, of the other paper, both wretchedly written, with all the sentences pell-mell."]

CMXLVI TO CARL BERNARD

[1823, July]

DEAR BERNARD!

S. will show you the present from the King of France. You no doubt will see that it is worth while, both for my honour and for that of the King, to make it known. It can be seen that H.M. did not wish *merely* to decline, for H.M. has paid for his *copy*. I find herein a magnanimous and



refined king. I leave entirely to you how you will make known this event in your valuable paper.

Concerning your *oratorio* we will soon have a chat; you formerly quite misunderstood me, but I was so overwhelmed with many things, that it is difficult for me always to enter into the details of life; I hope however——

F. 4. 11. [Also from "Der Erdgeist." Where letter breaks off the sheet was torn. S. at the beginning of the letter stands for Schindler. This part of the letter agrees perfectly with the communication of this chief witness in Beethoven's affairs. Schindler writes: "The chief Chamberlain of the King, the Duc d'Achâts, announced in the most flattering way that H.M. had granted a gold medal with his effigy as subscription price for the Mass." This honourable gift weighed twenty-one louis d'or and bore on the reverse side: "Donné par le roi à Monsieur Beethoven."]

CMXLVII To ANTON SCHINDLER

[July 1823]

I am not at all well, have had to-day a bad attack. Among these living Hottentots everything is possible; I take medicine for my poor ruined digestion. Meanwhile I expect you to-morrow as early as possible; as the heat is great, it is best very early. If you are here by 5 o'clock, I will order the carriage at 5.30—Schlemmer is dangerously ill, do go there, perhaps he will speak about the account; the 165 fl. are noted down, but I think that there are still 25 fl. more. I beg you to come in time to-morrow; in a few days your 50 ducats—but you know what they are only fit for.

[According to the original manuscript of the Royal Library, Berlin; first printed by Dr. Kalischer. Schindler says that he never received the 50 fl. so often promised to him for the trouble he had taken in the subscription business about the Mass. Yet Schindler in other ways was richly compensated; he inherited the whole of Beethoven's literary remains, which procured for him, in addition to a sum of money, a yearly annuity of 400 thalers.]

CMXLVIII To A. SCHINDLER

[July 1823]

I send to you what is still necessary for the trombones. To-morrow before 12 o'clock I will send for them, or have you any one, and that would be very good, even very much so, to bring them to me, copied for the copied score, together with the original score.

[According to the original manuscript in the Royal Library, Berlin; first printed by Kalischer. This note also shows what care Beethoven took with the trombone parts for his great works; they were, as sketches show, frequently written apart from the score.]

CMXLIX

To ANTON SCHINDLER

[*Spring?*] 1823; delayed.

VERY BEST ONE!

As I am still in bed, I beg you to come to me this morning—there is no time to lose about the Mass. I beg you to come and dine with me next Sunday. My excursions to this castle scarcely leave me time to eat—I beg you to come even this morning, so that everything about the Mass may be hurried on as quickly as possible.

Your friend,

BEETHOVEN.

[According to the original manuscript in the possession of C. Meinert, Frankfort; first printed by Kalischer. This little letter probably belongs to the first quarter of the year 1823; possibly also the following Nos.]

CML

To ARCHDUKE RUDOLPH

[*Summer 1823*]

YOUR IMPERIAL HIGHNESS!

I really find myself very bad, and not only as regards my eyes. I shall try to-morrow to drag myself to Baden in order to take rooms, and I shall have to go there for good in a few days. The air of the town has a very bad effect on my whole *organisation*, and through that I have done myself harm, for I have been twice to town to my doctor's. In Baden it will be more easy for me to betake myself to Y.I.H., I am inconsolable both about Y.I.H. and about myself, because my activity has been so crippled. In the Variations I have marked a few things, it will be clearer by word of mouth.

Ever Your Imperial Highness's most  
faithful servant,

BEETHOVEN.

[Address:]

“To His Imperial Highness the Archduke Rudolph, Cardinal and Eminence, &c.”

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by v. Koechel. The herein-mentioned Variations are not the known printed ones.]

CMLI TO SENATOR FRANZ BRENTANO, FRANKFORT-  
ON-MAIN

*Hetzendorf, 2nd August, 1823.*

DEAR SIR!

I ought long ago to have answered your friendly letter, but being overloaded with work, and in addition troubled with pain in my eyes during two and a half months, which I still feel, was prevented, and however unwillingly I trouble you, I must once again avail myself of your kindness. I would like to send a heavy parcel of music to London, by mail coach to Frankfort and from there by water or land (it would be too slow by water) to Holland and from there by sea to London. It is too heavy to be sent by a courier. I hear that you have a son in London, and therefore believe that this could be easiest conveyed there through your kindness and knowledge (I will with pleasure pay all expenses), only I beg you to answer me very soon about this, as it is very urgent. You wrote to me that the health of your little one had improved, which gives me very great pleasure. I hope your wife likewise is well, as indeed all your children and brothers and sisters, for all members of your family are eternally dear to me. I only hope that I shall be able to requite your kindness in the best way.

With high esteem and respect,

BEETHOVEN.

[Address :]

To Herr Senator Franz Brentano Frankfort (on Main).

[According to the original in the Beethovenhaus, Bonn; first published by Kalischer in the Sunday Supplement of the *Vossische Zeitung*, August 2, 1903.

In this letter sent from Hetzendorf, as in many other letters of this summer, we hear of severe eye complaint. As the transactions with Simrock concerning the Mass broke down—for they could not fulfil the promises given—Beethoven was hindered in paying his debts to his noble friend at Frankfort.]

CMLII TO THE PRIVATE CABINET SECRETARY  
SCHLEIERMACHER IN DARMSTADT

*Vienna, 2nd August, 1823.*

DEAR SIR!

I have the honour to point out to you that the Mass will now soon be sent off through the Grand Ducal Embassy. I

know that H.I.H. the Grand Duke will not take it amiss if I beg his Highness graciously to order the honorarium of 50 ducats to be sent to the Grand Ducal Embassy here; the costs of *copying* have turned out much greater than I at first estimated. A horrid report spread about by my enemies to the effect that this Mass was not yet finished, I shall refute at the Grand Ducal Embassy, through the testimony of my gracious Archduke Rudolph; for this Mass was completed already in 1822. Herr Schlosser in the service of His I.H. will not fail to point out with what friendly feeling and affection I received him as a young and talented artist. I must say just the contrary about Herr André, capellmeister and councillor, for his behaviour was so *coarse*, that I wrote and told him not to come to my house any more. I only learnt later on that this gentleman was in the service of H.I.H.; had I known this, I would, out of consideration for H.I.H., have put up with his behaviour. Forgive my troubling you with matters of this kind, but who would not like to appear at least *as good as one really is*. And who knows how such a matter is represented in which *veritas odium parit* is often very much to the fore. I beg you especially to commend me to the grace of H.I.H. the Grand Duke, and to assure him of my sincere gratitude for having granted me the honour of counting H.I.H. among my exalted subscribers, such as the Emperor of Russia, the King of Prussia, the King of France, &c. Perhaps another opportunity may occur when I shall be able to show that I am not altogether unworthy of this favour. I beg you, sir, to believe me.

With highest esteem,

Your devoted servant,

BEETHOVEN.

[According to the facsimile in the third Beethoven number of *Die Musik* (2nd March number, 1904), in which Herr Adolf Schmidt gives interesting details respecting the *Missa solemnis* at the Darmstadt Court. The 50 ducats were sent off to Beethoven through the Herz banking firm in Vienna, on August 30.]

CMLIII TO THE NEPHEW, CARL VAN BEETHOVEN

*Baden, August 16, 1823.*

MY DEAR BOY,

I did not wish to say anything to you until I felt better, which is not yet quite the case. I came here with a cough and

a cold, both bad for me, as the normal state, anyhow, is catarrhal; and I am afraid this will soon cut the thread of my life, or worse still, will gnaw *continually* at it. Also my ruined bowels must be restored by medicine and diet, and for this, one has to thank *faithful servants*. You can imagine how I am roaming about, for only to-day I really (not *really*, but involuntarily) commenced my service of the Muses. I *have to do it*, but it shall not be perceived—for the place tempts one, me at least, to the enjoyment of beautiful Nature, but *nous sommes trop pauvres et il faut écrire ou de n'avoir pas de quoi*. Now see that everything is ready for your exam., and, especially, be modest, so that you may show yourself higher and better than people suppose. Send your washing straight here. Your grey trousers can at any rate be worn at home, for, my dear son, you are a very *dear* one to me! The address "At the coppersmith's," &c.

Write at once and say whether you received this letter. To Schindler, this contemptible object, I will send by you a few lines, for I do not want to have any direct communication with this wretched fellow. If one could only write as quickly as one thinks, feels, I could tell you many remarkable things. For to-day I only wish that a certain Carl may prove himself full worthy of my love and of my great care for him, and also know how to value it. Although I, as you know, am not exacting, still there are so many ways in which one can show to noble-minded and better people, that it is recognised and felt by them.

Hearty embraces from

Your truly faithful father.

[According to Nohl. The original was in the possession of the Brothers Müller, Brunswick. The passage concerning Schindler is incomprehensible, when one remembers the humorous letters addressed to him by Beethoven about this period. Fortunately the composer's bad temper soon passed away.]

CMLIV

TO BROTHER JOHANN

*Baden, August 19 [1823].*

I am glad about the improvement in your health. As for myself, my eyes are not yet quite right, moreover I came here with an impaired digestion, and a terrible cold—the former through that archpig the housekeeper, the other from a beast of a kitchen-maid, who though formerly dismissed, I have

taken back again—you ought not to have applied to Steiner. I will see what is to be done; with the songs *in puris* it might prove difficult, as the text is German, but the Overture might have a better chance.

I received your letter of August 10 through the wretched scoundrel Schindler. You need only post your letters, and I shall receive them quite safely, for I avoid this despicable fellow as much as possible. Carl can only come to me on the 29th, when he will write to you. It will not remain unobserved what the two scoundrels, Glutton and Bastard are doing to you, also you have received letters about this matter from me and Carl. For however little you deserve it of me, I shall never forget that you are my brother, and a good spirit will, I hope, come over you, to free you from these two scoundrels, and from this former and present whore whose lover was with her three times during your illness, and who, besides, has entirely in her hands the spending of your money. O! infamous disgrace—is there not a spark of manhood in you! Now of something else. You have some numbers of the “Ruinen von Athen” in my own handwriting, and these I particularly want, because the copies were made from the Josefstadt score in which several things were left out which are in these manuscript scores. I am just writing something of the same kind, so it is most important for me to have them. Please write and say when I can have these manuscripts. Do please see to this. About coming to you; I'll write another time. Ought I to so lower myself, so as to be in such bad company? but perhaps this can be avoided, and we shall be able to spend a few days with you. About the affairs mentioned, I will write another time. Invisibly I hover around you; I work through others so that these blackguards may not strangle you.

As ever,

Your true brother.

[According to Nohl. The original in 1867 was in the possession of Frau Carl von Beethoven. In all these unfortunate matters poor faithful Schindler was always the scapegoat. Beethoven seems to have taken a musical revenge in the Canon *Fettlümmerl, Bankert haben triomphiert*. There is also the letter (DCCCLXV) to police commissioner Ungermann, and Schindler's explanations thereof.]

CMLV            To ARCHDUKE RUDOLPH

*Baden, Aug. 22nd, 1823.*

YOUR IMPERIAL HIGHNESS !

According to your most gracious letter I thought that your Highness would come again to Baden ; I arrived here on the 13th very ill. I was getting better, but caught a fresh cold, besides my bowels were in a most wretched state, and my eyes bad, in short my whole *organisation* was entirely upset. The only thing I could do was to try and come here, without being able even once to see your Highness. Thank God my eyes have been so much better, that I can use them pretty well again during day time. I am better as regards my other complaints, and more cannot be expected in so short a time. I should only like your Y.I.H. to be here, so that we might make up in a few days for what we have neglected. Perhaps I shall be lucky enough to see your Highness here, in order to prove to your Highness my most ardent desire to serve you. I regret the fatal state of my health, and however much I desire my full restoration to health, I fear that it will not be so, and thus hope your Highness will be indulgent towards me, as I at least can now show how much I am at the command of your Y.I.H. I therefore wish for nothing better than that your Highness should make use of me. In this hope, I remain,

Your I. Highness,  
Faithful and most obedient Servant,  
L. v. BEETHOVEN.

[Address :]

“To his Imperial Highness, his Eminence Archduke and Cardinal Rudolph, &c., in Vienna.”

[The original manuscript is in the *Gesellschaft der Musikfreunde* ; first published by v. Koechel.]

CMLVI            To ANTON SCHINDLER

*[1823, August]*

SAMOTHRACIAN RASCAL,

Do it, the weather is all right, but it is better earlier than later. *Presto, Prestissimo*, the carriage starts from here.

[According to the original manuscript in the Berlin Royal Library ; printed by Nohl. This was probably the last note

written from Hetzendorf. Schindler relates that "this drive from Hetzendorf to Baden and what took place there was one of my most comical experiences with the great eccentric."]

CMLVII TO THE NEPHEW, CARL VAN BEETHOVEN

Baden, August 23, 1823.

Little rascal! . . .

Best little rascal!

Dear child, I receive to-day your yesterday's letter. You are speaking about 31 fl. As I have also sent the 6 fl. you wanted, the lot of tittle-tattle among the leaves must have prevented you from seeing them. S.'s receipt ought to have been drawn up thus—

10 fl.	the household expenses of B.
9	„ my „ „
31	„ enclosed
Total	50 „, which I, the undersigned, have

received.

S—dler [Schindler].

He was only here one day with me, to take rooms, as you know, slept in Hetzendorf and went in the morning, so he says, again to the Josephstadt; but do not get gossiping against him, it might do him harm, and is he not already sufficiently punished? As he is such a fellow, the straight truth must be told to him, he has a bad crafty character, and must be dealt with seriously. If your clean linen is not very urgent, leave it until I come on the 29th, for if you send it here first, it will be scarcely possible for you to have it back on the 28th, the day of the examination. In case of need give the servant a pair of trousers, which can easily be washed in the neighbourhood. I remember the advertisement of the *Petiscus*. If it is worth the money it must be bought, the expense for anything useful ought not to be considered. The Lord will not forsake us, the expenses are really heavy, and there is still Blöchlinger's bill. If there is anything else to be remembered, do not forget it, so as not to be detained on the 29th. As to the servant, he is to remain for a time until we are together again, for the whole housekeeping with the old woman can no longer go on, she can no longer see, smell or taste—my poor stomach is always in danger. The former housekeeper of the Josephstadt has already offered her services again; she would be more suitable together with a man-servant, but this *old*



one needs waiting upon and helping, and the kitchenmaid whom I have sent away is a big swine. At present the man-servant has a proper room, in many other situations he would not have that, but whether he leaves or remains he ought to let us know where he will be, and we can talk about it when we are together again. Consider that a kitchenmaid costs only 10 fl. 44 kr., besides her bread-money per month, 128 fl. 48 kr. per year, the man-servant 20 fl. per month, boot-money and livery—with the old one we should want another woman to help. My health is better, but yet not so good as formerly. Now farewell.

The every day's work exhausts me. I wish you every good my dear son. Czerny, your former master, dines with me to-morrow. You will find many people here who will be interesting to you—your affectionate Father.

[Address:]

To Carl van Beethoven  
in Vienna.

To be delivered in the Josephstadt  
Kaiserstrasse in Count Kotheck's house  
at the Training Institute  
of Herr Blöchlinger.

[This letter appeared in the *Allgemeine Musikalische Zeitung* (New Series) 1871, communicated to that paper by Nottebohm. The remarks about Schindler in previous letters, considering the activity and zeal of the amanuensis, are one of the mysteries in Beethoven's life. *Petiscus*, i.e., the popular Petiscus Mythology.]

CMLVIII      To ARCHDUKE RUDOLPH

[August 1823]

YOUR IMPERIAL HIGHNESS!

With deep emotion I received your gracious letter yesterday, while resting under the shade of a leafy tree bearing splendid fruit. Likewise to be allowed to prosper is a solace for men who can feel and think of higher things, so it is with me under the ægis of Y.I.H. My doctor assured me yesterday that I was improving in health, however I have still to take a whole purging mixture within 24 hours which weakens me very much, and in addition I am compelled every day to take exercise, as you will see from the prescriptions of my doctor. However there is the hope that soon, even if I am not quite restored to health, I shall

be able to be much with your Highness, during your stay here. Living in hopes, my health will, I am sure, be restored again much sooner than usual.

May heaven bless me through Y.I.H. and may the Lord himself watch over and be with your I. Highness. There is nothing nobler than to get into closer communion with the Godhead than with other men, and from hence to diffuse the divine rays among the human race. Deeply moved by the gracious feelings of Y.I.H. towards me, I hope soon to be able to approach you.

Your Imperial Highness's  
most obedient, true servant,  
BEETHOVEN.

[According to the original in the *Gesellschaft der Musikfreunde* ; first printed by v. Koechel.]

## CMLIX To ANTON SCHINDLER

[*From Baden, Summer 1823*]

N.B.—Schlemmer is to receive the little sheet of paper ; stop a little longer at home to-morrow. With this you get the parts of the Gloria : “Ternione” is quite a new instrument to me. Do not forget the answer about the Diploma, as I am going to look after it myself, to-morrow I come myself to hand over the Credo. Trusty one, I kiss the hem of your coat.

[According to the original in the Berlin Library ; first printed by Kalischer (“Neue Beethovenbriefe”). The term “Ternione” from the Latin *ternio* was possibly put by Schlemmer to indicate the trombone group, instead of writing the word trombone three times.]

## CMLX TO THE SAME

[*Very likely from Baden, August 1823*]

Of all letters an *authentic* copy. Enclosed find 45 × [kr.]. However could you accept anything of this kind from the rascally landlord, and accompanied by threats ? Where is your judgment ? Where it always is !—Now early to-morrow morning I send the copy of the Variations, together with the original. Whether the woman comes is not certain, so please remain at home until 8. If you wish to come to dinner to-morrow or even to-day, you can do so ; but you must let me know for certain, for things of that kind will

not do here, and especially for me—therefore not later than half-past two. The housekeeper will tell you of a house in the Landstrasse. It is high time; as soon as you know of anything at the Bastei or Landstrasse, I must be told at once—I must know which room the landlord uses, on account of the well. *Vale.* B.—

[According to the original manuscript in the Royal Library, Berlin; printed by Nohl. The letter was not copied by Schindler. It was most probably written from Baden, because on account of the annoyances with the tyrant of a landlord at Vienna Beethoven at the beginning of the year, was looking out for rooms elsewhere. And, indeed, Schindler states that Beethoven, having ended his cure at Baden, and this time at a very late date, only went towards the end of October into his new rooms in the Ungergasse (Landstrasse suburb).]

CMLXI TO FERDINAND RIES IN LONDON

*Baden, September 5 [1823].*

MY DEAR FRIEND!

You say I ought to look about for some one to see to my affairs; well, this was just what happened with the Variations, viz., my brother and Schindler looked after them, and how? The Variations were only to appear here after they had been published in London; but everything went wrong. The dedication to Brentano [Antonie von Brentano, *née* Baroness v. Birkenstock] was only to be for Germany, as I was under deep obligation to her, and for the moment had nothing else to publish; for the rest only Diabelli, the publisher here, received them from me. But everything was done through Schindler, a greater wretch on God's earth I have never known, an arch-scoundrel, whom I have sent about his business. In its place I can dedicate another work to your wife. You must by now have received my last letter. As regards the *Allegri di Bravura*, perhaps they would give me 30 ducats for one; I should, however, like to be also able to publish them here at once, which could easily be managed. Why should the rascals here have the profit? It will not be given here until the news arrives that it has reached London; for the rest I leave you to arrange about the fee, as you best know London conditions.—The score of the Symphony has just been copied, and Kirchhoffer and I are only waiting for a good opportunity to send it off. I am here, where I arrived very ill, for my state of health is still most uncertain. Good heavens, while others are enjoying themselves at this watering-

place, my poverty compels me to write every day, and in addition to baths I have to take mineral waters. The copy will soon go off. I am waiting to hear from Kirchhoffer about an opportunity; it is too large to send by courier. From my last letter you will have understood about everything ——. I will send you the choruses. Let me know soon about any orders for oratorio, so that the time can be at once fixed. I am sorry for ourselves . . . about the Variations, as I wrote them rather for London than for here. It is not my fault. Answer soon, very soon, about details and also time. Kind regards to your family.

[According to Nohl, who received a copy from Espagne, custos of the Berlin Library. The merchant Kirchhoffer must have been the well-known friend of Schubert.]

CMLXII To FERDINAND RIES IN LONDON

[September 5, 1823]

MY DEAR GOOD RIES,

As yet I have no further news about the Symphony, but you can safely reckon on its soon being in London. My poverty compels me to write, otherwise I would not accept anything from the Philharmonic Society. I must therefore wait until the fee for the Symphony has been sent to me. But to give proof of my love towards and confidence in this Society, I have already sent off the new — — Overture. I leave it to the society to settle about the Overture.

My Herr Bruder who keeps his carriage, has also tried to make money out of me, and without consulting me, he has offered this Overture to a publisher Boosey. Just tell them that my brother has made a mistake about the Overture. He bought it of me to make money out of it, as I see. *O frater ! !*

Of your Symphony dedicated to me I have not received anything. Had I not looked at the dedication as a kind of challenge for which I have to take revenge, I should already have dedicated a work to you. But up to now I thought I must first see your work, and then how willingly would I show my gratitude by some work or other; for I am deeply indebted to you for the affection and many kindnesses shown to me. If my health improves by taking baths, then in 1824 I shall embrace your wife in London.

Wholly yours,

BEETHOVEN.

[According to Wegeler and Ries' "Biographical Notices." The here-named Overture "Die Weihe des Hauses" (Op. 124) was dedicated to Prince Gallitzin.]

CMLXIII To HERR VON KIRCHHOFFER IN VIENNA  
Baden, 8th September, 1823.

MY DEAR KIRCHHOFFER :

You will receive the score of the Symphony at latest in a fortnight. The only thing is to send the Mass as quickly as possible to Ries who through me sends you friendly greetings. By courier will not suit, as it is too big, it must be divided into parts, which will take a long time. Did you read the letter to Brentano? I think *viâ* Trieste; decide yourself. Ries, as you supposed, has not done anything in this matter, yet I do believe that when the work is in London he will exert himself. Choose a day to come to Baden and you will be received by my Carl and myself with love and friendship.

In haste,

Yours,

BEETHOVEN.

[According to the Vienna *Neue Illustrierte Zeitung*, No. 43, 1889; communicated by Dr. Th. Frimmel, as also the following.]

CMLXIV To HERR KIRCHHOFFER IN VIENNA  
[September 1823]

MY WORTHY KIRCHHOFFER

Would it not be possible to send a parcel through the English Embassy to London, kindly inquire. I will send to-morrow for an answer about this, or whether you think this a good opportunity? On Sunday my Carl and myself will most certainly look forward to seeing you to dinner; the weather appears again to be favourable, and it will right well rejoice us to see you.

Your most devoted,

BEETHOVEN.

[The contents of this note are clear from the foregoing letters.]

CMLXV To ANTON SCHINDLER

Baden, September 1823.

*Signore Papageno!* I beg you, together with my house-keeper, to deliver the two indicated parcels, and see that

they do not cost too much. So that your bad scandal may do no more harm to the poor Dresdener, I tell you that to-day the money has been sent to me with all marks of honour. However willingly I would have shown to you my *active* gratitude for your [? scratched through, and quite illegible] I cannot as yet put an end to this matter which I have so much at heart, but I hope in a few weeks to be more fortunate.

Is not the Russian Ambassador Count Golovkin? Would you kindly inquire there, whether or not there is a courier who could take with him a parcel for Prince Galizin? If not, it must go on Tuesday by the mail coach.

Your entirely devoted  
(BEETHOVEN).

[At the side :]

N.B. As regards the Russian Ambassador, I want to be set right about his position, name, on account of the sending off of the said parcel.

[Address :]

*Per il Signore nobile Papageno Schindler—C sharp—*

[According to the original manuscript in the Royal Library, Berlin; first printed in full by Dr. Kalischer. The "poor Dresdener" is the King of Saxony, who now, through Prince Anton of Saxony, sent a highly satisfactory answer with regard to the Mass. The small interesting letter of the Prince, which is preserved in the Library at Berlin, is herewith published :

*" Dresden, 12th September, 1823.*

" HERR KAPELLMEISTER !

" I have received your letter together with the enclosure to the King my brother, and I do not doubt that he will grant your wish, especially as I have already spoken with him in the name of my brother-in-law, the Cardinal [Rudolph]. The new work, of which you speak, and which certainly will be a masterpiece, will, like your others, be admired by me when I hear it. I beg you to remember me kindly to my dear brother-in-law, and on your side to be assured of the good feeling with which I for life remain.

" Your affectionate

" ANTON."

Prince Boris von Gallitzin received! likewise a copy of the Solemn Mass in manuscript.]

## CMLXVI To HERR VON GRIESINGER

*Thursday, 20th November [1823].*

DEAR SIR!

I have the honour to notify to you that my nephew will hand over the Mass intended for H.M. the King of Saxony, and indeed this morning between 10 and 11 o'clock. It is a matter of great importance for me; I only add that I shall give myself the pleasure of seeing you as soon as possible.

With highest esteem,

Your most devoted,

BEETHOVEN.

[According to La Mara, in her "Klassisches und Romantisches aus der Tonwelt" (1892). She took it from the autograph collection of Poelchau, judge in the provincial court of appeal. With regard to Griesinger and the Mass in D, see Letter DCCCLXVI and notes.]

## CMLXVII To MASTER-TAILOR LIND

[1823]

Dear Lind, I come on Wednesday at latest about 4 o'clock to you, when I will set everything right.

Yours very truly,

BEETHOVEN.

[According to the original, among Schindler's Beethoven papers; printed by Nohl, who gives the name as "Kind," also Schindler. It is, however, "Lind." On the reverse side of this note is written, probably by the master-tailor himself, "I myself am there—Lind."]

## CMLXVIII To FRANZ GRILLPARZER

[1823]

HONOURED SIR,

The management wishes to know your conditions *re* your *Melusine*; so far it has declared itself, and this is probably better than to be importunate in such matters. My household affairs have been for some time in great disorder, otherwise I should already have looked you up, and asked you to return my visit. For the present write yourself to me or to the management your conditions, I will then hand them over myself. Overloaded with work, I could neither become acquainted with you earlier nor can I come now; I hope, how-

ever, that I shall manage it one of these days—my No. is 323. This afternoon you will find me at the coffee-house opposite the Golden Pear ; if you will come, come *alone* ; this importunate appendix of a Schindler has long been, as you must already have noticed at Hetzendorf, altogether offensive to me—*otium est vitium*—I heartily embrace and honour you.

Yours truly,

BEETHOVEN.

[According to the *Leipzig Signale* (1857). Carl Holtei formerly possessed the original, but sold it to Künzel at Leipzig. In 1823 Beethoven, owing to the successful revival of *Fidelio* with the youthful Wilhelmine Schröder, was to compose a new opera, and thus arose the intercourse with Grillparzer ; the Conversation Books are full of it. The poet visited the composer again in the autumn of this year, of which the Conversation Books give interesting records.]

CMLXIX

To ANTON DIABELLI

[1823 ?]

DEAR DIABELLI,

I have looked into the matter, and even to-day you can have, in addition to the 5 Bagatelles which you saw, also the 6th ; for I really have a sufficient supply to send others in their place. The fee would be 50 ducats. This is the same sum which I also receive there for 6 of the same kind. If this is agreeable to you, you can have them all this very day.

In haste,

Yours,

BEETHOVEN.

[Published by Nottebohm in the *Allgemeine Musikalische Zeitung* in 1870. The original belonged at that time to Spina.]

CMLXX

To HERR GLAESER, COPYIST

[1823]

DEAR HERR GLAESER,

I beg you to look over and correct the parts of the *Credo* from No. 1, but I want them to-morrow already about 8 o'clock. I also beg you to have a copy made of the flute part of the *Agnus*, which cannot be found, so that I have it to-morrow together with the *Credo* parts.

Yours very truly,

BEETHOVEN.



[According to the original in the Town Library, Vienna. Whether it is printed I cannot exactly say; it is said to be in the *Neue Zeitschrift für Musik*. The old copyist Schlemmer was dying, so now Rampel and Glaeser are engaged by Beethoven.]

CMLXXI To A. SCHINDLER (?)

[1823 !]

I find it best, I am too discreet to trust a man who has already broken his word to me—that is the *ultimatum*—no modification whatever—one thing or the other—I beg you to come to me at twelve o'clock, and no delay in this matter, except that of the money—he can pay the fee in six weeks' time or even longer. e.

[According to the original manuscript in the Royal Library, Berlin. The invitation to dinner seems to point to Schindler.]

CMLXXII To TOBIAS HASLINGER

[1823]

Be kind enough and send me my shoes together with the sword. You can have the *Eglantine* for six days, for which you will have to give me a counter deed.

Farewell,

Yours,

BEETHOVEN.

[According to the original manuscript in the Royal Library, Berlin; first printed by Nohl. The mention of the name *Eglantine* in this note points to the cordial correspondence between Beethoven and Weber in the autumn of this year, 1823. Beethoven here names Weber's opera *Euryanthe: Eglantine*, after the diabolical personage in the opera.]

CMLXXIII To KING GEORGE IV. OF ENGLAND

[Rough Draft]

While presuming to present herewith to your Majesty my most humble request, and with all due respect, I venture at the same time to add a second one.

Already in the year 1813 the undersigned, at the desire of several Englishmen residing here, took the liberty of sending to Y.M. [Your Majesty] his work entitled "Wellington's Battle and Victory at Vittoria," at which time no one

possessed it. Prince von Razumowsky who was then Russian ambassador here, undertook to forward this work to Y.M. through a courier.

For many years the undersigned entertained the sweet desire that Y.M. would most graciously let him know that it had been duly received; but up to now, he has not been able to boast of this good fortune, and had merely to content himself with the short account of his worthy pupil, Herr Ries, who informed him that Your Majesty had most graciously condescended to hand over this said work to the then music directors Mr. Salomon and Mr. Smart in order to have it publicly performed in Drury Lane Theatre. The English newspapers announced this, and, further, added, as did Herr Ries, that this work was accepted with extraordinary success in London and everywhere.

The undersigned has felt offended at being obliged to hear about this from an indirect source. Your Majesty, therefore, will certainly forgive his sensitiveness in this matter, and most graciously allow him to state that he spared neither time nor money to present this work to your Majesty in the most becoming manner, and by its means to afford you pleasure.

From all this, the undersigned has come to the conclusion that everything has been placed before Your Majesty in a wrong light, and as this most submissive request again offers him opportunity to approach Your Majesty, he takes the liberty to forward to Your Majesty the here enclosed printed *copy* of the score of the Battle of Vittoria, which in 1815 was already written for this special purpose, and was only kept back so long, on account of the uncertainty the undersigned always felt about this matter.

Convinced of the high wisdom and grace with which Your Majesty has known how to esteem art and artists, and to gladden them, the undersigned flatters himself that Your Majesty will take this into consideration, and will most graciously grant to him his most humble request.

[In another handwriting :]

Couvaincu de la haute Sagesse dont Votre Majesté a toujours su apprécier l'art ainsi, que de la haute faveur qu'elle accorde à l'artiste le soussigné se flatte que Votre Majesté prendra l'un et l'autre en considération et voudra en grace condescendre sa très-humble demande.

[According to Schindler. The letter itself was sent to the King, but no invitation to subscribe to the Mass. Nothing is known of a reply from the English court.]

## SUPPLEMENT

[I here give some letters which came to my knowledge while preparing this edition, but too late to insert in their proper place. (Dr. Kalischer's Supplement has been retained so as not to disturb his numbering of the Letters.—Tr.)]

CMLXXIV TO THE ATTORNEY OF THE EXCHEQUER,  
VARENA, IN GRAZ

Vienna, April 6, 1823.

DEAR SIR,

I recommend Herr Roekel and his sister, whose musical talents deserve to be better known to you. I also expect an answer from you about my proposals with regard to the matter about which we were in correspondence.

Your friend and  
servant

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of S. L. Courtauld, Esq., London. Roeckel would seem to be the more correct form of the name. The small note belongs to a period in which Beethoven was engaged in active correspondence with Varena. Beethoven, in a letter to him (CCCXXV), speaks about founding a Musical Academy at Graz and this letter of 1813 may be connected with it.]

CMLXXV TO STEINER & CO.

[1816 or 1817 ?]

BEST G—L L—T,

I beg you to send some *vocal duets, terzets, quartets from various operas, also some transcriptions of the same as violin quartets or quintets*, also enclose the *Merkenstein* song, *der Mann von Wort, an die Hoffnung*, and *an die ferne Geliebte*. Please let me have all this at latest by this afternoon, as there is an opportunity to send them off. The G—l—t must bribe the g—l, and the g—l other people; were it not for the immeasurable mines of the g—l l—t and the brain of the g—l, we should long ago have been lost. The guardianship imposes on me such presents, so that the wheels of the carriage being well greased may come to the appointed place. Countess Erdödy has written to me; all sorts of things are going on there. Magister Brauchle is suffering severe pains of childbirth,

for which I must send a midwife. I should like to have a report about the two executions ; the 3rd I reserve to myself as soon as I can go out again.

I am your  
&c. &c. &c.  
I wish the  
mines of the  
g—l l—t  
in the best state  
L. BTHVN.  
m.p.

how about the  
correcting of the  
Sonata and other  
onions.



[According to a copy of the original manuscript kindly forwarded by Mr. W. Barclay Squire. The possessor of the original is Mrs. J. A. Fuller Maitland. The letter is one of the most humorous productions of Beethoven's Muse to the Steiner and Co. firm. This letter may also belong to the first half of the year 1817. The joke about Brauchle is not very clear ; it perhaps concerned educational troubles for which the Magister required speedy help.]

CMLXXVI

To CARL CZERNY

*Date ?*

DEAR CZ.

Forgive me troubling you with this letter. I do not know your number. I beg you to let me have it at once.

I am,

as always,

your deep debtor,

L. v. BEETHOVEN.

[Address :]

To Herr Carl v. Czerny in Vienna  
1068, Krügerstrasse  
2nd floor, 4th staircase.

[For this unknown note I am indebted to J. S. Shedlock, who took a copy from the original in the British Museum. It is difficult to assign any date to it.]

CMLXXVII To CARL CZERNY

[1818 ?]

Let Carl go away already at eight o'clock, as my servant must be home early.

Your,

L. v. BEETHVN.

[According to the original manuscript in the *Gesellschaft der Musikfreunde*, Vienna. The small note is written in pencil; it belongs to the time when Carl took lessons of Czerny.]

CMLXXVIII To THE SAME

[1818 ?]

Landstrasse Gärtengasse No. 26.  
2nd Floor 1st Staircase.

The time was too short, dear Czerny, to invite you sooner.

[According to the original manuscript in the *Gesellschaft der Musikfreunde*, Vienna.]

CMLXXIX To SCHLESINGER [?]

1821 [?].

I beg you for the book of Scotch Songs which will at once be sent off.

thon 

[For this note I am indebted to Herr Hellmuth Friedenthal, who is related to the Schlesinger firm. All the Scottish Songs (Op. 108) appeared at Schlesinger's at the end of the year 1821. (The notes at the end are very enigmatical.—TR.)]

CMLXXX To [SCHINDLER] ?

[Date 1823 ?]

ASTONISHINGLY BEST ONE !

We dine at two o'clock precisely and quite expect you ! as preparation has been made for you. To-day at the Graben there is an announcement about yesterday's newly established beerhouse.

In great haste,  
Yours.

[This note was sent to me by Mr. Shedlock who copied from the original in the British Museum. It was probably addressed to Anton Schindler who was so frequently a guest at Beethoven's table.]

END OF SUPPLEMENT.

CMLXXXI FOR FRAU JOHANNA VAN BEETHOVEN

*8th January, 1824.*

Many business matters have prevented Carl and myself from sending you our good wishes for the new year. I however know that without this you are well aware that we have only the purest good wishes for your prosperity.

As regards your difficulty, I should like to help you with money, but unfortunately I have too many expenses, debts, and only the expectation of various sums, so that I cannot at once show my willingness to assist you. Meanwhile I assure you by writing that you may continue to draw Carl's half of your pension; we will hand you the receipt every month, and then you can yourself draw it out, as it is no disgrace (and I know several of my acquaintances who draw their pension every month) to draw the pension yourself every month. If later on I should be able to improve your circumstances by sending you a sum out of my pocket, it shall certainly be done—the 280 fl. 20 kr. which you owe to Steiner, I have long undertaken to pay, which probably has been told you. So you will not be compelled to pay any interest for some time.

You have received from me through Schindler two months' pension money. This month on the 26th, or somewhat later, you will receive the pension amount for this month—with regard to the law-suit I will personally speak with Dr. Bach.

We wish you all possible prosperity, Carl also myself.

Your most ready to oblige,

L. v. BEETHOVEN.

[According to Nohl, who states that "Kumpfgasse, No. 825, first floor, door on the right, No. 5," is written on the envelope of the original letter in the possession of R. Brockhaus of Leipzig. The self-restraint and humanity displayed by Beethoven towards his brother's widow is astonishing. But the widow of the nephew (Caroline van Beethoven) relates how "by her letters she moved heaven and earth, and understood how to present her poverty and despair in burning colours and with dramatic effect."]

CMLXXXII TO THE DIRECTORS OF THE "GESELLSCHAFT  
DER MUSIKFREUNDE "

Vienna,

23rd January, 1824.

DEAR SIRS !

I am exceedingly busy and still troubled with my eyes, so kindly excuse my late answer—as regards the oratorio, I hope that *veritas odium non parit*. I did not select Herr von B[ernhard] to write it, I was assured, that he had been commissioned to do so by the Society, for as Herr von B. has to edit the newspaper, it is exceedingly difficult to get much conversation with him. It must therefore become a long story, indeed very vexatious for me, as Herr von B. has only written the *Libussa* for music, which then was not even performed ; but I know it since 1809, since which time very much was altered in it, so I could scarcely place full confidence in any undertaking with him. I was obliged all the more to insist on having the whole. At length I certainly received the first part, but according to B.'s statement the same had to be altered again, and I had to give it back to him, so far as I can remember. Finally, again about the same time, I got the whole from the Society, but other engagements which I had undertaken and which, owing to my former illness, I could not carry out, compelled me to hasten to keep my word, all the more as it is known to you that I *unfortunately can only live by my writing*. But now there are *several and many things* in B——'s (Bernhard's) oratorio which have to be changed ; I have pointed out some of them, and shall soon finish with it, and then make it known to B. ; for *as it now stands*, although the stuff is of good invention, and the poem has a certain value, it cannot remain as it is. The Mount of Olives was written by me, together with the poet, within a fortnight, but the poet was musical and had already written several things for music, and I could at any moment consult him. Quite apart from any value of such poems, we all know how we have to take them ; the good lies here in the middle, but as far as I am concerned, I would rather set to music Homer, Klopstock, Schiller, although even these would cause difficulties, but *these immortal poets* are worth it—as soon as I have done with the changes of B[ernhard]'s oratorio I shall have the honour to point this out to you, and at the same time let the Society know exactly when they may count upon it ; for the moment that is all

that I can say in the matter. As concerns these 400 fl., Vienna value, which were sent to me *unasked for*, I should long ago have sent them back if I really had seen that this matter of the oratorio would have lasted so much longer than I could have imagined. It was very painful for me not to be able to express any opinion about it. As regards this, I had the idea of procuring for the Society at least the interest of this sum; as to a combination with the Society for a concert, neither Herr Schindler nor my brother had any commission to communicate with you about it; and it was very far from my thoughts that it should be done in such a way. I also beg you to tell Herr L. von Sonnleitner that I thank him most heartily for the offer of the platform, and generally of the help which the Society has given me; and at the proper time shall make use of it. With pleasure I shall hear whether, after my concert, the Society will make use of the works, among which a new Symphony, for the Grand Mass is more in oratorio style, and was really thought of specially for the Society. I shall feel special pleasure if my unselfishness in this matter is recognised, and at the same time my zeal to serve the Society, in whose benevolent deeds for art I have always taken the greatest interest. I specially acknowledge my high esteem for you in all respects.

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of C. Meinert, Frankfort. This important letter was published by C. F. Pohl in 1871 in his "Die Gesellschaft der Musikfreunde des österreichischen Kaiserstaates und ihr Konservatorium." The contents are intimately connected with a former letter of Beethoven to Vincenz Hauschka. See Letter DCCXXXVIII. The composer had been invited by Hauschka, the artistic director of the concerts of the *Gesellschaft der Musikfreunde*, to compose an oratorio for the Society, which was to belong to them exclusively for one year, and for which Beethoven was to receive an honorarium of 300 ducats. This obscure matter has been described in full by Schindler (ii. 91-97). From the foregoing letter we perceive that Beethoven had received an advance of 400 fl. from the Society without having asked for it. Negotiations dragged on from year to year. At last, in 1823, the poet C. Bernard could write to the Society that Beethoven had received the complete poem "Der Sieg des Kreuzes." The Society then wrote a respectful letter to the *tone-master* at the beginning of January 1824, which is also printed in Pohl's book from the original. In it Beethoven is requested "to tell the Society definitely, whether he will set to music the poem of Bernard which has been delivered, and at what



time they may venture to hope to receive this work for which all friends of music and admirers of your great talent have been waiting." Beethoven's long answer is, in many respects, highly interesting and instructive, though in many points not exactly a happy one. First, the fact that the Bernard poem needed much alteration is of weight, and yet it was not sufficient to inspire the composer. Then the statement of Beethoven that unfortunately he could only live by writing works, was exaggerated owing to his intense love for his nephew Carl.

With regard to the advancing of 400 fl., we learn that Schindler and his brother had mixed themselves up in the matter without authority, also that the Music Society had many a time helped him. Beethoven was, indeed, reminded several times of his promise, and finally, in the sitting of the Society on January 31, 1826, it at last resolved: "to remind him to at least hand over another composition for the sum already advanced." Beethoven, however, composed neither this nor any other oratorio, nor any new Mass, but only his last five great quartets; yet he always had the intention to compose a great work for the Society. The sketches for the Tenth Symphony, likewise those for a great Mass in C sharp minor, finally the idea zealously entertained, in union with the poet C. Kuffner, to compose an oratorio "Saul and David," give proof of this. Beethoven, however, in the year 1826 was named honorary member of the Society. In the diploma given on October 26, 1826, the Society says among other things: "It feels itself honoured to count among its members a composer of such high reputation" (Pohl, p. 15). The Bernard text for the projected oratorio, critically looked through by Beethoven, is now, unless I greatly mistake, in the possession of Dr. Erich Prieger of Bonn. The foregoing letter refers to the eye trouble. In an article "Beethoven's Augen und Augenleiden," in *Die Musik* for April 1902, I mention that Beethoven was only troubled in this manner once in his life, namely, in 1823. Complaints about his eyes do not occur in the letters beyond the summer of 1823. If, then, the excuse in this letter is to be taken seriously, and not simply to be regarded as retrospective, one must suppose that at the beginning of the year 1824 Beethoven was still troubled. But it is much more probable that he was thinking of the long period during the summer of 1823 when his eyes prevented his working much.]

CMLXXXIII To ANTON SCHINDLER

[March 1824 ?]

As I perceive, that I am to have April 7 for my concert, I therefore beg His Highness to grant me the 8th of April for a concert in the great Redoutensaal, and certainly

about mid-day, which will be profitable neither to my work nor to myself. I am so thankful to His Highness for the readiness always shown to me and what is more flattering, that he has not been altogether unsympathetic towards my art. I hope to find an opportunity to show my highest respect for H.H.

[According to the original manuscript in the Royal Library, Berlin. First printed in the present editor's "Neue Beethoven-briefe." This letter, which Schindler has not copied, was very difficult to decipher. A few points remain unsolved. In the words "and certainly about mid-day" there is surely a "not" wanting; otherwise the latter part of the sentence stands in contradiction with it. Schindler thinks that "His Highness" was Prince von Trautmannsdorf, who in the year 1824 was Chief Chamberlain to the Emperor, and had the management of the two Redoute halls. The letter concerns the concert of May 1824, in which the Ninth Symphony and portions of the *Missa solennis* were performed for the first time. Only when these negotiations with Trautmannsdorf had come to an unsatisfactory end was the intercourse renewed with the theatre director Duport, which finally succeeded.]

#### CMLXXXIV To ANTON SCHINDLER

[1st Quarter, 1824]

Frau S—s (Schnaps) caters for what is necessary for the housekeeping, hence come to-day about 2 o'clock to dinner. There is also good news, this between ourselves, so that the brain-eater may know nothing about it.

BEETHOVEN.

[According to the original manuscript in the possession of the Royal Library, Berlin; printed by Nohl. The "brain-eater" is the master's brother Johann, who now looks after the money affairs of the composer with sharper Argus eyes than ever, seeing that he had advanced money to him.]

#### CMLXXXV To ANTON SCHINDLER

[1st Quarter, or April 1824]

When you have anything to announce, write, but seal it up—for that purpose there are wafers and sealing-wax on the table—write down where Duport lives, when he can be most conveniently spoken with, whether one can speak to him alone, and when there is company—and what company? I am not well, *portez-vous-bien*—I am still reflecting whether I shall speak to Duport myself, or whether I shall

write to him, which would not be without a certain bitterness. Do not wait dinner, I wish you a good appetite, I am not coming, I am sick from our bad food yesterday.

[On the address side :]

A pint of wine will be there for you.

[According to the original manuscript in the Royal Library, Berlin ; printed by Nohl and Kalischer. This letter, like so many others of this period, concerned the concert of May 1824. It was to be given in the Court Theatre, of which Duport was manager. The comments of Schindler, in the margin of this letter, show what immense difficulties had to be overcome before the concert could finally take place.]

CMLXXXVI To VON SARTORIUS, IMPERIAL CENSOR

DEAR SIR,

[April] 1824.

As I hear that some sacred pieces for a concert at the "Wien" will cause difficulties as regards the Imperial censorship, I can only say to you that I have been asked to give them, and already all the parts have been copied out, and considerable expenses incurred, moreover the time is too short to arrange for other new works—for the rest, only three sacred pieces, and indeed under the title *Hymns*, are to be performed. I beg you, sir, to interest yourself in this affair, for apart from this, one has to fight against so many difficulties ; if the permission is not given, I can assure you it will not be possible to give a concert, and the whole cost of copying will have been incurred without any result. Kindly bear me in remembrance.

With respect,

Your obedient servant,

BEETHOVEN.

To Herr von Sartorius, Imperial Censor.

[According to the original manuscript in Schindler's Beethoven Papers in the Royal Library, Berlin ; printed by Nohl. The Censor granted the request.]

CMLXXXVII TO THE EDITOR BÄUERLE

[End of April 1824]

Dear Sir ! in a few days I shall have the honour of paying you what I owe. I beg you to insert the notice of my concert in your valued paper.

Your most obedient servant,

BEETHOVEN.

[There is a facsimile of this letter among Schindler's papers. He has added to the facsimile the following remark: "I presented the original to Herr Fidèle Deleroix, poet in Cambrai."]

CMLXXXVIII To COUNT MORITZ VON LICHNOWSKY

[*End of April 1824*]

I despise all falsehoods. Do not visit me any more. The concert will not take place.

BEETHOVEN.

[According to the original manuscript among Schindler's Beethoven Papers. This and the two following sultan-like Hatti-Scheriffs—as Schindler names them—were first printed by Schindler himself. He says the angry master forgot, however, to send the silken cord, so nothing very bad happened to us; we only deprived him on the following day of the pleasure of being able to pour out his wrath on one of us, and so he had time to reflect on his hasty suspicion of falsehood and treachery. The notes, for the rest, were never sent !]

CMLXXXIX To SCHUPPANZIGH

[*April 1824*]

Do not come any more to me. I do not give any concert.

BEETHOVEN.

[From the same source as Letter CMLXXXVIII.]

CMXC To ANTON SCHINDLER

[*April 1824*]

Do not visit me any more until I send for you. No concert.

BEETHOVEN.

[This ukase from the same source, slightly varied.]

I request you not to come any more, till I send for you. No concert.

B——VN.

CMXCI To ANTON SCHINDLER

[*End of April 1824*]

[Fragment]

After six weeks' discussion, I am cooked, boiled and roasted, what will the end be of the much-spoken-of concert unless the

prices are raised ? What can remain to me after so many expenses, the copying alone has been very expensive ? &c.

[According to Schindler's "Beethoven." Beethoven had, *nolens volens*, to submit to the demands of Duport, which were expressed thus : "The concert is to take place at the usual subscription prices, and the administration is to receive from Beethoven, in return for the theatre, chorus and orchestra, the sum of one thousand gulden, Vienna value." So, as Schindler remarks, "The result of this decision with regard to the success of the concert from a material point of view, could be foretold."]

CMXCII TO THE THEATRE DIRECTOR C. F. HENSLER

[April—May 1824]

HONOURED FRIEND !

I beg you kindly to let me have the parts of the inauguration overture written for you. I am going to have the same performed at a concert, and as I have a larger orchestra, the parts must be doubled, so instead of your parts, written in great haste and very untidily by the copyists, you will receive clean copies. I always hear of your prosperity in which I take great interest, although I can very seldom see you.

With esteem, your friend,

BEETHOVEN.

[According to Frimmel. Here it is a question of the festival Overture in C (Op. 124), which was already performed in October 1822, and then again at the great concert of 1824. With regard to Hensler compare Letters DCCCLI-DCCCLIII, written by Beethoven to his brother Johann.]

CMXCIII TO THE MUSIC SELLER PROBST, LEIPZIG

[Spring 1824]

— — —I could now already publish ; unfortunately I must now say something about myself, namely, that it is probably the greatest work that I have written, the honorarium would be 1000 fl. convention coin—A new Grand Symphony which has a finale with vocal parts, solo and chorus, to the words of Schiller's immortal *Lied an die Freude*, similar to my piano-forte Fantasia with chorus, but on a much larger scale ; the honorarium would be 600 fl. in convention coin. With

this Symphony I must make the condition that it can only appear in print in July of next year 1825; however, in consideration of this delay, I would willingly arrange for you gratis the pianoforte score, and, generally, in entering into closer business connection with you, you will find me ready to oblige you.

[Address:]

To Herr H. A. Probst, Leipzig.

*To be delivered at the music publishing house of Herr von H. A. Probst.*

[According to the original manuscript in the possession of the Royal Library in Berlin; first printed by Nohl. The above was a letter from Vienna, sealed. Outside is marked: "Vienna the 10th March, v. Beethoven. Received the 15th March, answered the 19th." Beethoven's signature has been cut off by some one. As it concerns the two great works, the *Missa solemnis* and the Ninth Symphony, a connection with the Leipzig publisher Probst appeared welcome to the master. Nothing came of the matter, for Probst received neither the Mass nor the Choral Symphony.]

CMXCIV TO HERR VON RZEHAIZECK

[May 1824]

MY WORTHY HERR VON RZEHAIZECK.

Schuppannzig promises me that you will be kind enough to lend me the necessary instruments for my concert. Encouraged thereby I make this request to you, and I hope not in vain if I earnestly ask you for it.

Your most obedient servant,

BEETHOVEN.

[Address:]

For Hr. v. Rehazek.

[According to the original manuscript in the Royal Library, Berlin; first printed by Nohl.]

CMXCV TO HERREN B. SCHOTT & SON, ART AND  
MUSIC PUBLISHERS, MAINZ

*Vienna, 20th May, 1824.*

SIRS,

It was impossible to answer sooner, as I have been too busy. I enclose a letter written by a business man, for in such matters I have very little experience. If the propositions suit you,

let me know soon, for other publishers want some of these works. I must, however, say that my increased correspondence at home and abroad is very troublesome, and I wish such things to be much simpler—as regards a quartet I cannot now say anything definite. These two works, if you send me a speedy answer, can certainly be given to you.

I have not received your *caecilia*, it has first to pass our censorship!!!—Farewell. The person you recommend will show me some of his compositions the day after to-morrow, and I will honestly show him the steps that he ought to take.

With regard to the two works, answer quickly. I must decide about other offers, as I cannot live here solely on my annuity so I have to pay more attention to such matters than I otherwise would.

Your most obedient,

BEETHOVEN.

*Vienna, 20th May, 1824.*

CMXCVA TO MESSRS. B. SCHOTT & SONS, MAINZ

*Vienna the . . . May 1824.*

SIRS!

In answer to your honoured letter of the 27th of this month, I have the honour to tell you that I am not unwilling to let you have my Grand Mass and the new Symphony. The price of the former is 1000 fl., convention coin, and of the latter 600 fl., convention coin, according to the 20 fl. scale. The payment can be arranged in this way, you can send three bills to a safe house here, and they would be accepted. I would send the works at your expense, or hand them over to any one here whom you might appoint. The bills can be drawn as follows, one for 600 fl. at one month, 500 fl. at two months, and 500 fl. at four months from the present date. If this suits you I should be very glad if you would bring out a fine edition. Meanwhile I have the honour to remain with highest esteem, and readiness to oblige,

Your

LUDWIG VAN BEETHOVEN.

[This was the commencement of the important correspondence between Beethoven and the famous publishing house of Schott and Sons in Mainz. The relationship was of a noble character from this moment up to the end of the master's life. Never before had there been such harmonious relationship between author and

publishers as that between Beethoven and the Schott house, of lasting fame both for author and publisher. Beethoven could not and need not change his personality. Schotts knew and recognised his noble nature.

This correspondence is now in the Town Library at Mainz. It was placed at my disposal by the head of the firm, Dr. J. Strecker, and through the kindness of the directors of the Town Library, I was enabled to study and make use of the whole set of letters. The person "recommended" was Capellmeister Rummel, who was travelling with the Duke of Nassau. Schott and Sons wrote in one of their highly honourable letters to Beethoven—who was usually addressed by them: An Seine Hochwohlgeboren Herrn Hofkapellmeister &c., on April 19, 1824: "At the same time we take the liberty to recommend to you Capellmeister Rummel, who is travelling with His Highness the Duke of Nassau to Vienna, and who will hand you the present letter; he is a great admirer of your works. The chief object of his journey is to perfect himself in composition, and seeing that he has already distinguished himself by his early works, his deep and great industry can only be profitable to the art world; wherefore we take the liberty to recommend this young man to your friendship and good-will, since you alone know how to show him the right way which he has to pursue as an art disciple, and how worthily to imitate so great a master as yourself." This Christian Rummel, who became a friend of Beethoven, was born in 1787 and died at Wiesbaden in 1849. From 1815–1841 he was conductor at Wiesbaden, became distinguished as a pianist, violinist and performer on the clarinet; he composed various works for wind instruments. His son Joseph was a famous pianist, and Court pianist to the Duke of Nassau. Franz Rummel, who died at Berlin in 1901, was a nephew of Christian Rummel.]

CMXCVI

To STEINER &amp; CO

*Baden, 27th May 1824.*

17	⋮	18	⋮	19	⋮	20	⋮	21	⋮	22	⋮
⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮

P. n. G.

Be amiable, and show me the great kindness to take a hand-rastrum (not a Rostrum Victoriatum) and please mark 202 lines, somewhat as I have indicated them here, on fine paper, and put it down in the account. Send it to Carl, if possible by to-morrow evening, I want it—and then perhaps will follow *absolution*.



*From Baden,*  
*May 27, 1824.*

(on page 3 :)	1	:	2	:	3	:	4	:	5	:	6	:	7	:	8	:	
(on page 4 :)	9	:	10	:	11	:	12	:	13	:	14	:	15	:	16	:	

[According to the original manuscript in the Berlin Library first printed by Nohl. Beethoven plays upon the words *Rastrum* and *Rostrum*, as the instrument for tracing staves was spelt with *a* or *o*, i.e., “*Rastral*” and “*Rostral*.” *Rostrum victoriatum* was possibly a medicine P. n. G. stands for Paternostergassel.]

CMXCVII            To ANTON SCHINDLER

[*May ? 1824*]

You will have to come to me to be cross examined.  
*Datum.*

without giving.

[According to the original manuscript in the Royal Library Berlin ; first printed by Kalischer.]

CMXCVIII            To THE SAME

[*May 1824*]

Beginning. *Papageno*, don't talk of what I said about Prussia. It is of no importance, only something like Martin Luther's Table-talk. I likewise request my brother to keep silent and not to say anything about it at the upper or lower part of Selchwurstgasse.

The Variations were left behind, send them by the house-keeper. Also send those ordered to London—do not act according to your self-conceit, otherwise everything will go wrong.

[Continuation :]

I beg you kindly to write down where the diploma was last, before it goes to the government office, and how long it will be before it gets there. What is that wretched story again about Prince Esterhazy ?

End. Inquire of that arch-rascal Diabelli when the French copy of the Sonata in C minor will be printed, so that I may have the proof to correct. At the same time I have stipu-

lated for four *copies* for myself, of which one is to be on fine paper for the *Cardinal*. If he should act as usual in his churlish way, I will sing to him personally the bass aria in his vaulted hall, so that the vault and the Graben shall resound with it.

Your most obedient servant,

BEETHOVEN.

[According to the original manuscript in the Royal Library, Berlin; partly printed by Nohl, in full by Kalischer. The beginning of this letter about Prussia probably relates to the answer which Beethoven had received from the Chancery of the Prussian Embassy with regard to the subscription for the Mass. The Director Wernhard had given the master the option of 50 ducats or a decoration. When the Prussian official had gone away, Beethoven, according to Schindler, let loose a thundering philippic against the bad system of fishing for decorations and such things. He certainly had good reason for not letting this outbreak be known, and hence reminds Schindler-Papageno to keep his mouth shut. When, in 1824, negotiations about the concert in Vienna were not progressing favourably, Beethoven turned to the General Intendant, Count von Brühl, at Berlin, to arrange a performance of the new works there. The result was that remarkable address to Beethoven from the highest circles in Vienna and all that resulted from it. The diploma story has already been mentioned several times. Already in 1823 Beethoven had taken the necessary steps with the Austrian Government for permission to accept the membership of the Royal Swedish Academy. The answer, which finally was a successful one, had long to be waited for. Hence this question to his factotum Schindler. The "end" with the "insolent fellow" Diabelli is explained by Schindler as follows: Diabelli is named an "insolent fellow" because he had refused to take away from the printers the manuscript of the Sonata in C minor (Op. 111) and thus to hinder them in their work. Beethoven had already several times received it so as to look through it and make corrections, but he kept on wanting to see it once more. Diabelli put up quietly with all the hard words and wrote to the angry composer that he would note down the bass aria which had been sung to him, and then publish it, but also pay for it. After that, Beethoven was more patient. This matter shows the painful conscientiousness and care taken by the composer in the publication of his works. The Sonata itself was dedicated to the Cardinal and Archduke Rudolph.]

CMXCIX

TO THE SAME

[May 1824]

BEST OF FRIENDS !

You can come to mid-day meal, bring your provisions with you—be ready—we are ready.

B—N.

[According to the original manuscript in the Berlin Royal Library. The note was not copied by Schindler; first printed by Dr. Kalischer.]

M

TO THE SAME

[May 1824]

Now after 12 o'clock in the "Pear"—empty and famished—then again in the coffee-house, and then to Penzing, *otherwise I lose the rooms.*

[Address :]

for H. Schindler L—k—l.

[According to the original manuscript in the Royal Library, Berlin; printed by Nohl. The "Pear" was one of the many restaurants frequented by Beethoven, namely, the "Golden Pear" in the Landstrasse. In the spring of 1824, according to Schindler, Beethoven went to Penzing near Schönbrunn, and afterwards back to Baden.

MI

TO ANTON SCHINDLER

[May 1824 ?]

In the "MariahülF" coffee-house. I expect you about 3 o'clock.

Your friend,

BEETHOVEN.

[According to the original manuscript in the Royal Library, Berlin; not copied by Schindler; printed by Kalischer. This and several of the following letters may equally well refer to the year 1825 as to the year 1824.]

MII

TO THE SAME

[May 1824 ?]

At the "Golden Pear" my good friend !

[According to the original manuscript in the Royal Library Berlin; not copied by Schindler; printed by Kalischer.]

MIII

TO THE SAME

[May 1824 ?]

Only what is most necessary. Perhaps you have everything already—this afternoon you will receive what was promised.

[According to the original manuscript in the Royal Library, Berlin ; not copied by Schindler ; printed by Kalischer.]

MIV

TO THE SAME

[May 1824 ?]

BEST OF FRIENDS !

You will find us at the “Golden Pear,” and after that at the coffee-house.

[According to the original manuscript in the Royal Library, Berlin ; not copied by Schindler ; printed by Kalischer.]

MV

TO THE SAME

[May 1824 ?]

I dine at the “Pear,” from there I go on to the coffee-house. I will order for you at the “Pear”—but if you do not find me there, come on to the *café*, as I am not sure whether you are coming.

[According to the original manuscript in the Royal Library, Berlin ; not copied by Schindler ; printed by Kalischer.]

MVI

TO THE SAME

[May 1824 ?]

I am already at the “Pear,”—come on here.

B.

[According to the original manuscript in the Royal Library, Berlin ; not copied by Schindler ; printed by Kalischer.]

MVII

TO THE SAME

[May 1824 ?]

As I want to speak to you, please come to dinner, we shall have it about 2 o'clock.

[Underneath :]

It will not rain much

and a second baptism will do no harm.

Your ——

when does the coach start for Dresden (? !)

[According to the original manuscript in the Royal Library, Berlin; not copied by Schindler; printed only by Kalischer. With the word "rain" Beethoven was probably thinking of the figurative meaning of the word "regnen" to give; he immediately afterwards takes it in its natural sense, so, as it appears, to show in joking manner his sympathy with the Anabaptists.]

MVIII

TO THE SAME

[1824, *Spring*]

On the cover must be written :—to His Royal Majesty of Saxony.

If you hear anything about rooms—I may perhaps see you one of these days?

[Address :]

for Herr A. Schindler, No. 60 Kohtgasse.

[According to the original manuscript in the Royal Library, Berlin; not copied by Schindler; only printed by Kalischer.]

MIX

TO THE SAME

[*May 1824 ?*]

I beg you to send off the parcel to-day, and at once this morning to see about this house-keeper at Hof Glockengasse, No. 318, 3rd floor. She is a widow, understands cooking, and will serve for her board and lodging, which, *naturally*, must be declined, or accepted on certain *conditions*.

It is too annoying with this one. I cannot invite you. Of course I am thankful to you all the same.

[According to the original manuscript in the Royal Library, Berlin; printed by Nohl. Beethoven was again dissatisfied with his "quick sailing frigate," Frau Schnaps; but she held the field.]

MX

TO TOBIAS HASLINGER

*Baden, 12th June [1824]*

DEAREST FRIEND!

Something has been sent to you, take good care of it; a proper tip, together with payment for your *expenses* will not fail. With regard to the March with Chorus, the last proof must be sent to me—likewise the one of the Overture in *E flat*—The *terzet*, the *Elegy*, the cantata, the *opera*, get them out, otherwise I shall use no ceremony, as your rights have already expired; only my magnanimity gives you a greater *honorarium* for them than you give to me. I want the score

of the *Cantata* for a few days, as I should like to write a kind of *overture to it*; mine is all in pieces, so that I cannot find it. I must have it copied from the parts. Has the Leipzig musical Mass [Messzeitung] paper not yet contradicted the lies about my medal from the late French King? for it will be *mean* enough not to send me the newspaper any more; if it is not withdrawn, I shall have the editor, together with his consumptive principal, harpooned in the Northern Waters among the whales.

Even barbarous Baden is brightening up. *Guten Brun* is now written instead of, as formerly, *Guttenbrunn*—but what about the *p. n. gässler* folk who still write *Grossen* instead of *Grosse*. And now I am, with highest esteem, *i.e.*, I have no esteem whatever for the *p. n. gässler* folk.

Yours truly (*in Comparativo*),

B——N.

*P. n. gässl Primus* will again, like *Mephistopheles*, let fiery flames issue from his jaws. To be delivered in *pater noster Gässel*, Graben, to the Steiner Art and Music firm.

[According to the original in the Berlin Library.]

MXI

To TOBIAS HASLINGER

[*May-June 1824 ?*]

DEAR FRIEND!

You would do me a real injustice, if you thought that through carelessness I did not send you any tickets. I have thought over the matter, but like so many other things it was forgotten; I hope that a fresh opportunity will occur to let me show what I think of you. Of all that *Duport* has indeed done I am quite innocent, for instance, he gave out the *Terzet*, as new, *not I*. You know too well my love of truth, but now it is better to be silent about it, for every one does not know the actual state of the case, and I, though innocent, shall be misunderstood. I don't care at all about the other offers of *Duport*, as I have only lost time and money in connection with this concert.

In great haste, your friend,

BEETHOVEN.

“*Pour Mr. de Haslinger général musicien et général lieutenant.*”

[According to *Nottebohm*. Beethoven here gives the true honest explanation about the date of the *Terzet* which was announced as “new.” (*See Schindler ii. 73.*)]

MXII

TO THE SAME

Baden, 27th May, 1824.

BEST FRIEND!

Be kind enough to read this, and please send it *at once to the authorities.*

Your servant, &c.,  
*Amicus,*

BEETHOVEN.

At home without being at home.  
For Herr v. To-bi-as Haslinger.

[According to the original manuscript of the Royal Library, Berlin; printed by Nohl. This letter concerns the censorship with regard to the movements from the *Missa solemnis* mentioned in the letter to the censor Sartorius.]

MXIII

TO THE SAME

[*Summer 1824 ?*]

Horn and score likewise follow. You know that we are astonishingly devoted to you, obey the commandments, often sing my canon "Das Schweigen"—*per propositioem\** &c.

farewell, your friend,

BEETHOVEN.

[Address on the back of the sealed note :]

For Herr Tobias Peter Philipp Hasslinger.

[According to the original manuscript of the Royal Library, Berlin; printed by Nohl. For the Canon "Das Schweigen" see Letter CCCCLXXXV. This letter is previously given as No. 724. with different date, and different Latin word.]

MXIV

TO ANTON DIABELLI [?]

[*Summer 1824 ?*]

DEAR SIR'

You will, I am sure, forgive me asking you for the score of my Mass, for I particularly want it; for the rest I must repeat that no public use is to be made of it until I inform you how or when. First of all, it will be given under my direction, and indeed with movements written expressly for

\* The word was difficult to decipher; it is probably as above, as it seems to be connected with the *proposta* in Canons.

the occasion, which I will afterwards be pleased to send you. There are conditions which one cannot possibly avoid, all the more as I am dependent upon foreign connections, seeing that Austria offers me nothing but worry, and nothing to live on. Concerning Carl, I shall have the pleasure to pay you a visit shortly.

With the greatest respect,

Yours ever,

BEETHOVEN.

[According to the original manuscript of the Royal Library, Berlin; printed by Nohl. Schindler gives the following explanation concerning this letter, which according to him, was not sent: "This letter, peculiar as to its contents, appears to have been meant for Diabelli, who in the summer of 1824 had asked for the Mass in D for a few days to look through, and who received it.]

MXV TO THE MUSIC-DEALER A. PROBST, LEIPZIG

*Vienna, 3rd July, 1824.*

SIR!

Overloaded with business matters, to say nothing of concerts, only now can I announce to you that the desired works are completed and copied out, so that they can be handed over at any time to Herr Glöggl [music dealer in Vienna]. I therefore request you to send the 100 Vienna ducats to Herr Glöggl and at once to inform me of it.

For to-day I cannot add anything more, I reserve to myself the pleasure for another time.

With respect,

Your most devoted,

BEETHOVEN.

[According to the original manuscript in the Royal Library, Berlin; printed by Nohl.]

MXVI TO SCHOTT & SON, MAINZ

*Vienna, 3rd July [1824].*

P. P.

It was impossible for me to answer your last letter of the 27th May, even now only what is most important. I am ready to send you also the *quartet*, and indeed, for the fee of 50 ducats, the sum already asked for it. You will certainly receive the *quartet* within six weeks, when I will tell you how



the fee is to be forwarded. As to the other 2 works, the 3 terms remained as fixed. You need only kindly send the bills, first for the 2 works as arranged, to your banker; I will call for the money and in exchange hand over the above 2 mentioned works, viz., the great Mass and the great Symphony; with the quartet it will remain as previously arranged. As regards sending by mail-coach, the expense will not be so very great, and I will make it my business to tell the *banker* how it can be done in the best and cheapest way.

Much as I should like to tell you many things, yet owing to pressure of business, it is not possible; I reserve the pleasure for another time. I hope to receive the *aviso* soon.

With hearty devotion,

Your friend,

BEETHOVEN.

[According to the original manuscript in the Town Library, Mainz; first printed by Nohl.]

MXVII To B. SCHOTT & SON, MAINZ

[*Summer 1824*]

DEAR SIRS!

I only tell you that next week the works will certainly be sent off. You will easily understand, if you only imagine to yourself, that with uncertain copying, I have to look through each part separately—for this branch has already decreased here in proportion as tuning has been taken up. Everywhere poverty of spirit—and of purse—your *Caecilia* I have not yet received.

The *Overture* which you had from my brother was performed here a few days ago, and I received high praise for it, &c., but what is all that in comparison with the great Tone-Master above—above—above—and with right the greatest of all, while here below everything is a mockery—*we the little dwarfs are the highest!!!????* You will receive the quartet at the same time as the other works. You are so open and frank, qualities which I have never yet noticed in publishers, and this pleases me. Let us shake hands over it; who knows whether I shall not do that in person and soon?! I should be glad if you would now at once forward the honorarium for the quartet to Friess, for I just now want a great deal of money; everything must come to me from abroad, and here and there a delay arises—through my own

fault. My brother adds what is necessary about the works offered to, and accepted by you. I greet you heartily. Junker, as I see from your newspaper, is still living, he was one of the first who *noticed* me, an innocent and nothing more, greet him.

In greatest haste, and yet  
not of shortest standing,  
Yours,

BEETHOVEN.

[Address :]

To B. Schott Söhne, Mainz  
Grand Ducal Hessian  
Music Publisher  
Weyergarten

*Lit.* F. N. No. 382.

[According to the original manuscript in the Town Library at Mainz ; first printed by Nohl.]

MXVIII TO THE COURT BARRISTER, DR. JOHANN  
BAPTIST BACH

*Baden, Gutenbrunn, 1st August, 1824.*

MOST HONOURED FRIEND !

My hearty thanks for your recommendation, I am truly in good hands. Regarding my Will concerning Carl, I must remind you that I sometimes think I shall have a stroke of apoplexy, like my worthy grandfather whom I somewhat resemble. Carl is to remain sole heir of everything which is mine and what is found after my death ; but as relations, even though they are not really related to one, also have to receive some legacy, let my *Bruderé* receive my French piano which came from Paris. On Saturday Carl might bring the Will with him, if it does not in any way give you trouble. With regard to Steiner, he will be satisfied to see his debt fully cleared off at the end of this and the month of September—for if anything comes off with Mainz, it will take all that time ; and the first 600 fl. are to be given to two of the noblest of men who, when I was well-nigh helpless, generously came to my assistance with this sum, and without interest. Farewell, I embrace you.

With kind regards,  
Your friend,

BEETHOVEN.

[Address :]

To Herr Dr. B. Bach



[According to the original manuscript in the possession of Carl Meinert, Frankfurt ; printed by Nohl. The letter is a document showing the master's love for his nephew Carl. Already on March 6, 1823, Beethoven had sent his wishes with regard to the Will in favour of the nephew. The French piano from Paris which brother Johann was to inherit, was Beethoven's so-called "Paris Klavier." It was exhibited at the Vienna Exhibition of 1873 with the inscription : "Fortepiano, with which the city of Paris honoured the composer L. van Beethoven, the laurel-crowned hero of instrumental music. Donor : Johann van Beethoven, private gentleman at Linz, his brother. The Museum Francisco-Carolinum at Linz." The piano is possibly still in that museum. With regard to the "Bach" music, we may recall the fact that the composer thought of writing an Overture on the name ; there are many sketches, the following is among some for the Tenth Symphony.



[Is the final é in "Bruderé" perhaps intended for donkey (Esel) a term often applied to his brother by Beethoven ?—TR.]

MXIX

To ANTON DIABELLI

*Baden, 24th August, 1824.*

DEAR DIABELLI !

It was not possible to write to you sooner, you want a Grand Sonata for pianoforte duet. It is not in my line to write a thing of the kind, but I willingly show my readiness in this matter, and will write it. Perhaps if my time permits I shall be able to let you have it sooner than you expect. As regards the honorarium, I fear it will surprise you, but considering that I shall have to put off other works which bring me in more, and are more to my liking, you will perhaps not find it too much if I fix it at 80 ducats in gold. You know that, like a brave knight by his sword, I must live by my pen ; my concerts, too, have involved me

in a great loss. You can write to me on this matter, but if you agree I must soon know it ; so far as the key is concerned, I have already settled.

Farewell,

As always your friend and servant,

BEETHOVEN.

To Herr von Diabelli and Co.

Art and Music Publishers, Vienna

To be delivered at No. 1133 Graben.

[According to Nottebohm ; first published in the *Leipziger Allgemeine Musikalische Zeitung*. The foregoing letter appears to be Beethoven's answer to the following letter of Diabelli.]

“ Vienna, 7th August, 1824.

“ As I have neither received a letter from you nor seen anything of you yourself, I am bold enough herewith to inquire whether I can definitely count on receiving a *grand four-hand Sonata* in F of your own composition. As I settle my business matters according to the works which are to come in, and as I am very anxious to have a grand four-handed Sonata, I beg you to let me know as soon as possible whether *still in this year* I may count on receiving it. At the same time I wish to know the price. In expectation of a speedy answer, I remain with the highest respect.

“ Your most willing servant,

“ ANT. DIABELLI,

“ m.p.”

(In Schindler's Beethoven Papers.)

Later on, Diabelli writes again in August to the composer :

“ With pleasure I see from your honoured letter that you think of fulfilling my wish. I therefore most politely beg of you to write for me a four-hand Sonata, the sooner the better. As regards the honorarium, I agree with your request to pay you for it 80 ducats in gold, for I am convinced, that your works are not created for the moment, but for eternity. At the same time, it is doubly valuable to me as you have not yet written any grand pianoforte Sonata for four hands, and you will be able to work here in a much freer and less constrained manner, seeing that the whole key-board stands at your command and, so to say, a whole army of tones is subordinate to you. In full confidence of the promise you have given, I remain, with the highest respect,

“ Your most willing servant,

“ A. DIABELLI,

“ m.p.”

(Also in Schindler's Beethoven Papers.)

In the passage about the “key-board” Diabelli, no doubt, had

something good in his mind but it is not very clear. In spite of the brilliant honorarium, nothing came of this planned four-hand Sonata.]

MXX

To ANTON DIABELLI

[August 1824 ?]

DEAR DIABELLI !

I beg you to be patient for a few days more. I myself will come to you, and will propose your taking also the vocal pieces belonging to the Overture. Concerning the *Variations* which you will most certainly *receive from me* as well as the four-hand Sonatas, also the Quintet for flute which I will bring all written out for you on Monday. For the Overture alone I want an honorarium of 50 ducats ; in the meantime you can think over the matter—do not doubt my given word.

Your friend,

BEETHOVEN.

[According to Nottebohm's publication in the Leipzig *Allgemeine Musikalische Zeitung*. Here is written "four-hand Sonatas." Concerning the Variations, Nottebohm says : "Of the Variations we know nothing ; they cannot have been those with the Opus numbers 120 and 121a, because these had long been published when the letter was written."]

MXXI

To ARCHDUKE RUDOLPH

Baden, 23rd August, 1824.

YOUR IMPERIAL HIGHNESS !

I live—how ?! the life of a snail ; the very unfavourable weather always throws me back, and it is impossible at these baths to be master in one's own house, as formerly. A few days ago the musical author and writer Nægeli of Zürich, and a man of some note, writes to me that he is publishing 200 poems, among which some musical poems, and he has strongly requested me to beg Y.I.H. to graciously *subscribe* to this collection. The price is very small, namely, 20 groschen or 1 fl. 30 kr. If Y.I.H. would subscribe for *six copies*, that would cause the work to be talked about, although I know that my gracious master does not care for such a thing. For the present it is sufficient if Y.I.H. will graciously inform me that the money will be paid as soon as the *copies* arrive, which will be at latest in a few months.

Herr Nägeli has begged this of me, and now I myself must beg for him. Everything cannot be measured according to rule, but Wieland says: how easily can a small book be got for a few groschens; put the crowning stone on these poems, by adding your worthy name as subscriber, and so help this man. They will certainly not be entirely without merit—Whilst I am convinced of the sympathy of Y.I.H. for all that is noble and beautiful, I hope not to have made a useless request for Nägeli, and I only beg that Y.I.H. will give me written permission to announce to him that Y.I.H. consents to subscribe.

Ever your Imperial Highness's  
With love and obedience,  
Your faithful,

BEETHOVEN.

[According to the original manuscript in the possession of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Nohl.]

## MXXII TO THE NEPHEW CARL VAN BEETHOVEN

*Baden, Aug. 29 [1824 ?].*

DEAR RASCAL,

Behold our mahogany-wood, how it is stirring about—my plan is already settled. We give the present quartet to Art . . . and the last one to Peters. What now! have I not learnt something? Already before this I became a merchant—to please you, so that you might find your *path* prepared. My stomach is quite ruined, and no doctor! I want some pens, enclose them in a letter. Also do not write to Peters on Saturday; let us wait a little longer, so as to show him that it is a matter of indifference to us.

Since yesterday I have taken nothing but soup and a few eggs, and only water. My tongue is quite yellow. I am constipated, and without aperients and strengthening medicine, my stomach, in spite of the *consulting* doctor, will never get strong again. The 3rd quartet also contains 6 movements, and will certainly be finished in 10 or at most 12 days. Continue to love me, my boy. If I cause you pain, it is not done for that purpose, but for your future good. Now I conclude—I embrace you most heartily. Only be good, affectionate, diligent and truthful, and more than that for my happiness I could not desire. Write, dear son, I am sorry for all the trouble you have had on my account, but

of course, things will get easier—Holz seems likely to become our friend. I soon expect a letter from my Benjamin.

Your true father.

[According to the original manuscript in the Beethovenhaus, Bonn; first printed by Nohl. It would seem that this letter belongs to 1825, as mention is made of three quartets. But the sentence about Holz *becoming* a friend scarcely fits in with that year, since he was then the foremost of all the composer's friends. We ought rather to assign the composition of the last quartets to an earlier period than is generally done. The first in E flat belongs at any rate, to 1824. The last quartet which Beethoven wished to give to Peters may have been the quartet in B flat (Op. 130). There is also mention already of a third quartet of six movements, and by that can only be meant the one in C sharp minor, which therefore must have been composed in 1824.]

MXXIII

To A. PROBST

*Baden, 28th August, 1824.*

DEAR SIR,

I have received yours of August 10, letter and *aviso*. Owing to the bad weather I am detained at the baths. I must now stay here a week longer, but after my arrival in town, will at once hand over all works. Concerning Herr P. you will soon receive an explanation. You write about my new symphony. You probably remember that I wrote to you about it, and also about my Mass. The latter is actually already disposed of, but as regards the Symphony, which is the greatest I have written, and for which already artists from abroad have made proposals, it might be possible to arrange for you to receive the same. But you must decide very quickly, for a part of the honorarium for it is already here, but I could give this man other works in its place. Although God especially blesses me, for I likewise help where I can, and am never in want of publishers, yet you must know that I like simplicity in business. If I were to give him other works, I should have no further trouble in the matter, and could let you have the Symphony. But it ought to appear only in July, next year, but if you allow for printing, proof-reading, the time is not very long. Meanwhile do not misuse my confidence, and in speaking to others do not repeat what I am telling you; the honorarium would be 1000 fl. convention coin. I would also prepare the two pianoforte scores. The money, however, need not be paid at once.

There might be a bill payable at three months, and it would certainly be best to draw it on a good firm such as Fries and Co., or Geimüller; money matters in business are a trouble to me, but you will know the best and safest way to do it. I only beg you to send an answer as soon as possible, as a part of the honorarium is really already here. If I should really be compelled to decide otherwise, it will be my duty to mention it at once likewise to this really honourable man and to compensate him with other works. As always with high esteem.

Yours, very truly,  
BEETHOVEN.

[On the cover, also on the outside of the letter, are the words :]

I beg you once again to keep silence concerning the S.; apart from that you probably know that there are great choruses and solo parts in the Finale.

[According to the *Vossische Zeitung* of March 25, 1908. The letter has no address. The original was in the possession of a grandson of Probst, Carl Viol, a merchant of Amsterdam, who acquired it from Herr Probst of Lyons, likewise a grandson of the Leipzig publisher Probst, to whom, most probably, the letter was addressed. The other publisher "P." was Peters, from whom, as we know, Beethoven had received a sum in advance. Negotiations fell through both with Probst and Peters. Fries and Geymüller were bankers with whom Beethoven was on friendly terms; in the house of the latter Grillparzer was also a frequent guest.]

MXIV      To C. F. PETERS IN LEIPZIG

[August–September 1824]

I have written to you, that a quartet [scratched through "and a really grand one"] is lying ready for you; so as soon as you write that you accept it for 360 Fl. convention coin, or 80 ducats, I will send it at once to you. I now get higher terms than ever for my works; for the rest the fault of the whole affair is yours. *Your letters* show what you formerly asked, and what I sent was *the real thing* (the frequent reprints show that this is true). The quartet too will teach you that I am not taking my revenge *on you*, but that I am giving you something better than I could give to my best friend. I beg you to make haste, otherwise there will be nothing to do but to send you back the 360 Fl. convention



coin. Besides, I am in perplexity, since some one wants to have this one as well as another new one which I have completed, but he does not care for a single one.

This is really done out of consideration for your long waiting, for which you alone are in fault. That I at this moment should separate this quartet from the next following one also completed (do you think that I could offer the latter work here? Sharp, very sharp, yes, like Löffel *comme Marchand coquin*). For the rest don't be apprehensive of my sending you something in order to get into closer business connection with you. No, I assure you on my art-honor that you will have a right to consider me the most disgraceful of men if you do not find that it is an art-work worthy of me.

[According to Nohl, who says: "Evidently a draft written at the same time as the foregoing note [MXXII], same paper, same ink, same writing." Nothing is known about the original letter except that it was probably formerly in the possession of Artaria. We notice that the differences are becoming acute and that nothing definite can be arranged with Peters. The quartet in question was the E flat (Op. 127).]

MXXV To HANS GEORGE NAEGELI IN ZURICH

Under the signature address me "in Vienna" as usual.

*Baden, 9th September, 1824.*

MY VERY WORTHY FRIEND!

The Cardinal Archduke is in Vienna and I am here for my health; only yesterday did I receive a letter from him promising that he would with pleasure subscribe to your poems, owing to the merit you have won through your furthering of the art, and he will take six copies. I will send on the title. There is likewise an anonymous subscriber, and that is myself; as you honor me by being my panegyrist, I really cannot venture to give my name. Willingly would I have subscribed for more copies, but my circumstances are too limited. Father of an adopted son, the child of my late brother, I have to think and act for the *present* as well as for the *future*. I remember that you wrote to me formerly about subscription, but then I was not well, and my illness lasted over three years, now I am much better. Just send me your collected lectures, also to the Archduke Rudolph, and, if possible, dedicate them to him; in any case you will receive a present, though it certainly will not be a large one, but that's better than nothing. Put a few flattering words about

him in the preface, for he understands music and is heart and soul in earnest about it. I am really sorry, for he is talented, that I have not so much time as formerly to take interest in him.

I have here and there made inquiries about subscriptions to your poems; if I receive them, I will at once let you know. I wish that you would also send me your lectures, likewise the five-part Mass of Sebastian Bach; what both cost I will at once forward to you. Do not think that I am saying anything from interested motives; I am free from all small minded vanity; only the divine art, in it alone is the main-spring which gives me strength to devote the best part of my life to the heavenly Muses. From childhood onwards, it has been my greatest happiness and pleasure to be able to work for others; you can therefore imagine how pleased I am to be in some way useful to yourself, and to show you how I value your merit. As a votary of Apollo, I embrace you, yours most cordially,

BEETHOVEN.

Concerning the Archduke write to me soon, because then I will set the matter going; you need not trouble about permission for the dedication; it will, and ought to be, a surprise.

[According to Nohl, who reproduced the letter from the original which belonged to Julian Ganz. Naegeli told Nohl, when the latter was in Zurich, that his father's letter, mentioned by Beethoven, was dated July 3, 1818. In it he says: "It is a favourite plan of mine every year to publish the score of an important Church work, and if this undertaking succeeds I may be fortunate enough also to be able to apply to you."]

MXXVI TO THE NEPHEW CARL VAN BEETHOVEN

*Baden,*

*Evening of the 14th September [without year]*

1824 [?].

DEAR SON!

It may rain to-morrow and perhaps heavily, or it may nor, either is disadvantageous to me. The terrible dust also the rain—it really pains me to know that you have to be with that old devil so long, keep at a distance from her—you must write a letter for her in my name to the Superintendent of the hospital, and say that she did not come at once, partly because she was not very well, and partly because several people came to see me here—*Bastà*

*cosi*—here are the 40 fl. for the *tutor*, get it confirmed by a written receipt. How many errors does one thus avoid, and it is done by every one who has to pay for another person; did not Holz, unasked, bring the receipt from Rampel, do not others act likewise!—take the white waistcoat, and have the other one made *for me*—you could bring the metronome with you, it can't be got here—you might bring with you the bed sheets and two coverlets—pencil, pens, but the former not from the Brandstatt, and now farewell dear son

[Pages 3 and 4 of this letter are almost wholly torn away. Only a few words, the signature and postscript remain.]

this  
best  
whom will  
the finest fruits

as always,  
Your true,  
FATHER.

There was nothing else to do than to send you with the old woman in the Zeiselwagen,\* and that even costs 8 fl. 36 kr.,—do not forget anything, certainly not your health.

[According to the original manuscript in the possession of C. Meinert at Frankfort; first printed by Nohl, who does not, however, indicate any source.]

## MXXVII To ANDREAS STREICHER

*Vienna, 16th September 1824.*

I willingly comply with your wish, my worthy friend, to send to several choral societies the vocal parts of my last great Mass, together with a score for organ or piano, because these Societies at public, and especially at sacred festivals, can produce a powerful impression on audiences; and in writing this great Mass it was my chief aim to awaken, and to render lasting, religious feeling as well in the singers as in the hearers.

But as the copies, also the frequent revision, cost a lot of money, I cannot ask less than 50 ducats, and I leave it to you to make inquiry, so that I may devote my whole time to the music.

Yours very truly,  
LUDWIG VAN BEETHOVEN.

\* This was a long carriage in which people sat back to back.—Tr.

[According to Nohl, who states that the original was sold by Naegeli jun. to the music-dealers, Fries and Holzmann, and by them to Frau Charras in Basle. Naegeli jun. told Nohl that, so far as he could remember, the letter was only signed by Beethoven. Andreas Streicher, husband of Nanette Streicher, sent, together with this Beethoven letter, a note to the "Honourable Committee of the Choral Union at Zurich." In it he says: "The great Mass of Herr Ludwig van Beethoven, which was performed here for the first time on the 7th of May, is unanimously regarded as the most extraordinary sacred work which has appeared since Handel's Messiah, both on account of its novelty—and this is of special importance—also on account of the pious resigned feeling which is expressed in every note. And in conformity with the spirit which should pervade church music, Arias and duets, which only attract attention to the solo singers, are entirely avoided, and in their place a quartet of voices is used, and this either alternate with the chorus of voices or joins in with it."

The date of that letter was marked at the end of September 1824. It is not known whether the offer of the Solemn Mass was accepted by the great Choral Society; probably not.]

MXXVIII            To DR. RIEM IN BREMEN

*Vienna, September 16, 1824.*

I willingly comply with your wish, my worthy friend, to let the various Choral Societies have the vocal parts, together with an organ or pianoforte score, of my last great Mass, because in public, but especially in sacred ceremonies, these societies produce an exceptionally strong impression, and while working at this great Mass it was my chief aim to awaken the religious feelings of the singers as well as the hearers, and to make those feelings lasting.

But as the copies and also the frequent revision of them cost a lot of money, I cannot ask less than 50 ducats for them, and leave it to you to make inquiries about the matter, so that I may be able to devote my time to the music itself.

With hearty greetings and highest esteem.

I am,

Yours truly,

LUDWIG VAN BEETHOVEN.

[According to Nohl "in the *Neue Zeitschrift für Musik*" (1870). Friedrich Wilhelm Riem was organist at Bremen Cathedral and director of the Singakademie there.

1 In that city lived Dr. W. E. Müller and his gifted daughter

Elise, so that Riem found himself in a thoroughly Beethovenish atmosphere. When Elise visited Beethoven at Vienna, he asked her whether she composed, and when she answered that she had no teacher of composition he replied: "But you have Riem, who is an able man!" (Cf. L. Nohl's "Beethoven nach den Schilderungen seiner Zeitgenossen.")

Riem died at Bremen in 1857. It seems probable that he accepted Beethoven's offer.

In a letter from another Singakademie director, Schelble of Frankfort-on-Main, we have his answer to Beethoven's invitation to subscribe:

"DEAR SIR,

"Highly honoured master, the letter with which you have honoured the Musical Society here causes endless joy to it and to its director. The hope of receiving a new work from you, great master, animates all the members, and rekindles their musical zeal. I therefore beseech you, as soon as it is agreeable to you, to forward me a copy of your new Mass.

"Rest assured that the Society knows how to value the distinction with which you have honoured it; but to me especially let it be granted to express to you the high esteem and respect with which I have the honour to remain for the rest of my life,

"Your most devoted worshipper,

"J. N. SCHELBLE.

"Musical director of the Society.

"*Frankfort, May 9, 1823.*"

[J. N. Schelble (1789-1837) was the founder and director of the Cæcilian Society, Frankfort.]

**MXXIX**      **To B. SCHOTT & SON, MAINZ**

*17th September, 1824.*

I only announce to you that I have not received your letter of the 19th August, how it happened is not for the present clear to me. As regards your last letter containing the notice to the Fries and Co. firm, you may rest assured that as soon as I go from here to Vienna, which at latest will be the end of the month, the work in question shall be at once seen to.

Also you will for certain receive the quartet by the middle of October. I am very busy, and my health is poor, so you must be patient with me. I am here for my health, or rather for my indisposition, yet I am better. Apollo and the Muses will not yet hand me over to the Scythe Man, for I still owe them much; and before my departure to the Elysian

Fields I must finish what the spirit suggests to me and commands me to finish. It is to me as if I had only written a few notes. I wish you all good success in your efforts for art, which, together with science, gives intimation and hope of a higher life—more news soon.

In great haste,

Yours very truly,

BEETHOVEN.

[The address (not in Beethoven's hand) reads :]

Messrs. B. Schott and Son, Mainz, to be delivered at the publishing house.

[According to the original manuscript in the possession of the Town Library, Mainz; first printed in full by Nohl. In the Berlin Library there is a facsimile of the passage about "Apollo and the Muses." The firm has written various comments on the address side of the letter; one of them runs thus: "The conclusion of the letter really deserves to be made known, so send it back to me when you have done with it." (This was probably meant for the clerk to whom the letter may have been handed over.—Tr.)]

MXXX

TO VINCENZ HAUSCHKA

*Baden, 23rd September, 1824.*

DEAR WORTHY FRIEND!

Since I wrote to you that as soon as I come into town I will write the *Bernhardian Oratorio*, I beg you also to send him the honorarium. We will talk over other important matters when I come to town, whilst greeting you as great Intendant of all singing and humming societies, as Imperial General Violoncello, as Inspector of the Royal Chase, also as Deacon of my gracious master without *domicil*, without home, also without prebend as I, the most faithful servant of my gracious master, I wish you this and that from which you can take the best. So that there may be no misunderstanding: we announce that we will most certainly set to music the *Bernhardian Oratorio Der Sieg des Kreuzes*, and that we will finish it as soon as possible, as witness our hand and seal.

(Seal)

L. v. BEETHOVEN.

*Baden, 23rd September, 1824.*

First Postscript.

Do not let the game be eaten up by cats, rats or mice;

*understand me*, open up to me better ways and competition.  
 Yours in Christ

and Apollo.

Second Postscript.

Concerning the little flag on the white tower let us hope that it will soon wave again.

BEETHOVEN.

Third Postscript, &c. &c.

[Address on the fourth page :]

To Herr von Hauschka,  
 Imperial and Royal Fiscal Councillor.

[According to the original manuscript in the possession of the Royal Library, Berlin ; first printed by Schindler. Hauschka has already been spoken about in Letters DCCXXXVIII and CMLXXXI.

MXXXI To ANTON DIABELLI

*Vienna, 26th September [1824 ?].*

HERR VON DIABELLI & Co.

I could not answer sooner as I could not fix any time ; I now promise to hand over the quartet to you in a little over six weeks. I will comply with your wishes without my artistic freedom suffering thereby. With the honorarium of 100 ducats in gold I am satisfied.

With kind regards,

Yours truly,

BEETHOVEN.

[According to Nottebohm in the *Leipziger Allgemeine Musikalische Zeitung* of 1870. The composition here mentioned is connected with the composer's "Last Thoughts" of which Nottebohm has much to say. (See his Thematic Catalogue, p. 152.)]

MXXXII To FRAU MARIE PACHLER-KOSCHAK

Souvenir



Das Schö — ne zum Gu — ten

*Vösslau, 27th September.*

By L. v. Beethoven  
 to Frau von Pachlerr.

[According to the original manuscript in the *Gesellschaft der Musikfreunde*, Vienna; printed by Nohl. The original is a piece of paper on one side of which there is writing. Mention has been made before of the great delight which Beethoven found in Marie Pachler's interpretation of his music. In this year 1824, she was again in Vienna. She describes to us, in a letter to her teacher, Professor Dr. Schneller, her meeting again with Beethoven: "What cut me to the heart was the appearance of Beethoven. I found him very much aged. He complained of sickness and of over-work. His deafness, if possible, has increased; but he seems to have lost his disinclination, or rather incapability, of speaking about himself." When she left, Beethoven presented to her a musical farewell, "which I, as you may well imagine, preserve as a relic."

MXXXIII

To TOBIAS HASLINGER

*Baden, evening of the 6th October [1824].*

DEAR TOBIAS!

I earnestly beg you to make inquiry at once at the house in the Johannesgasse, where we are moving to, whether Carl slept there yesterday and to-day, and, if at home, to let him at once have this note; if not, to leave it with the house-keeper to give to him. He went away from here yesterday and neither he nor the housekeeper is yet there. I am alone with a person who cannot speak, read, nor write, and unless I go to a restaurant I find scarcely anything to eat. I must fetch Carl from Vienna, for when once he is there it is difficult to get him away. I beg you to let me know what is possible; I would willingly have spent a few quiet days here; unfortunately I shall be obliged to go again into town on his account. For the rest I beg you not to let any one know about it. God is my witness, what I have already had to put up with through him—if you cannot get any information from the landlord in the Johannesgasse, then please send to the Landstrasse where I lived, and inquire of the landlord where Frau von Niemcz lives, whether he is there or is coming there, so that she may at once send him here.

I will, of course, give something to your servant, also the post money for the letters. I also beg you to see to the letter to my brother at Kain—if he is not to be found, or is even found, I beg at once for an answer.

In great haste,

Your friend,

BEETHOVEN.



[According to the original manuscript ; first printed by Frimmel in his pamphlet "Beethoven's Wohnungen in Wien."]

**MXXXIV**            **To PHILIP HASLINGER**

*Baden, the day after the 6th October, 1824.*

Our Benjamin arrived here early to-day and for him I will let off 17 and a half cannon. Previous events not through his fault and his *menage* made me anxious. Heaven be thanked—everything in spite of my *agitated* goes on all right, and as wished for. It is no wonder with these poverty-stricken arrangements, that one should be anxious about a young fellow who is growing up, and, in addition, this poisonous breath of the dragon!—

Herr Max Stumpf here looks upon me as his lost son—Lost! ? This likeness, &c.

As great seal-bearer you will shortly receive the *diploma*—so far as little *paternoster* street is concerned, we think best for it to remain a perfect secret, for it is to be feared that it should come to such a pass, that people would look at one another and say—there's one of the Paternoster people. Now as regards my most gracious master he cannot do otherwise than follow the example of Christ, that is to say to suffer, *ed il maestro* no less—here are a few thoughts free of duty—after joy sorrow, after sorrow joy.—I hope for your best, that to-day one or other will take place for you—farewell my good friend—you ought to come here once, having first announced yourself, under the directorship of Piringer.

Yours,

BEETHOVEN.

To Herr Philip von Haslinger,  
*to be delivered in the little paternoster street  
at the Graben in the little paternoster  
Art Publishing House there.*

[According to the original manuscript in the possession of C. Meinert in Frankfort ; first printed by Nottebohm. Very mysterious is the remark about Herr Max Stumpf. Who is he? Former editions of this letter have mixed him up with the great Beethoven enthusiast, J. A. Stumpff, who made a present to the master on his death-bed of Handel's works. Piringer was the director of the "Concerts spirituels" who ventured to call the composer Generalissimus, whereas he named Mozart the king of all musicians (see Letter DCCCLII).]

MXXXV

To CARL CZERNY

*Baden, Friday, 8th October, 1824.*

MY WORTHY CZERNY!

No end of thanks for the love you have shown towards me. My brother unfortunately forgot to ask you about the four-hand arrangement of the Overture. Considering this I hope that you will not refuse to undertake this yourself.

I see from the rapidity with which you have arranged this pianoforte transcription, that it will not give you any trouble also to finish the other very soon.

Unfortunately, through my brother, the matter has dragged, so that now everything must go like lightning.

I am in debt to my brother for money advanced, for which he has received this Overture and some other works; this is why he is mixed up in the matter. I beg you, besides, to tell me what honorarium you want for the two pianoforte transcriptions; I will give it to you with pleasure.

I have told you long ago how willing I am to be of service to you; when such an opportunity occurs, do not forget me, as I shall be at all times ready to show you my love, thankfulness, and esteem.

As always your friend,

(Autograph :) BEETHOVEN.

*Baden, Friday, 8th October, 1824.*

P.S.—As I thought that you might like to use the already completed pianoforte transcription while working at the four-hand arrangement, I am sending it.

[According to the original, written by the nephew and only signed by Beethoven, in the *Gesellschaft der Musikfreunde*, Vienna. The letter refers to the Grand Overture in C (Op. 124). With regard to this work there was a dispute with the Berlin conductor, Herr C. W. Hennig, of which we shall have to speak in next year's letters.]

MXXXVI

To A. SCHINDLER

*[Autumn 1824 ?]*

I ask you with all courtesy for the testimonial, the original and the copy—as we have much to talk about, we should lose least time if you would come to dinner one day, but this must be certain, for to invite oneself and not to come belongs, &c., as indeed you are, and as you ought not to be!

*dixi*

[According to the original manuscript in the Royal Library, Berlin; first printed by Dr. Kalischer. Schindler in the margin of this letter, seeks to justify himself. He was violinist in the Josephstadt Theatre orchestra, and the rehearsals often lasted until past 2 o'clock. To get from there to Hetzendorf would take a good hour, and then he had to be back by 7 o'clock in the theatre, so "there was no question of keeping a promise." He adds: "but Beethoven did not willingly take into consideration these hindrances, or engagements with other people. Hence there were numerous disputes and indeed, even disturbances." Schindler, however, knew exactly the conditions with the orchestra and the theatre, and must, therefore, have known what he could venture to promise and what not.]

## MXXXVII

## EXTRACT FROM A DIARY

"Softer, more human, more reconciled with the world will you become by travelling abroad. You need constantly to exert all your powers, and you will not suffer such losses as in Vienna.

[On the reverse side of this extract is written in a strange hand:]

"Leopold Comte Schmettau à Berlin ou à Sa Campagne Koepnick près de la Ville Berlin."

[This diary thought may, about this time, 1824, or later, have come into Schindler's possession, and he have placed the wonderful sheet among his Beethoven letters. That is why it is given here, although such things do not properly come within the scope of this edition of the letters. It was extremely difficult to decipher, and was not copied by Schindler. With these words the composer tries to brace himself up for the plan so frequently entertained of undertaking a journey to London. He received a letter from his London friend, Charles Neate, inviting him to come. The journey was really to take place in the autumn of 1824, the faithful Schindler was to accompany the master, and on this occasion his native city; Bonn, was at length to be revisited.]

## MXXXVIII

## FOUR-PART CANON

Composed for Schwencke in Vienna on September 17, 1824.

[The Canon (B. and H. edition, series 23) was first published in "Caecilia," April No. 1825.

Schwencke (1767-1822) studied with Marpur and Kirnberger.

He composed much, and among other things scored Beethoven's "Adelaide." Concerning the Canon, see Dr. H. Volkmann's able article in the fifth Beethoven number of *Die Musik*.]

### MXXXIX To GEORGE NÆGELI IN ZÜRICH

*Vienna, 17th November, 1824.*

MY VERY WORTHY FRIEND !

Being over busy, and at this late season of the year not being sufficiently careful, I am again poorly. Believe me, it was not possible to write to you sooner. With regard to your subscription, I have got only one other subscriber for two copies, Herr von Bihler, tutor to the family of H.I.H. the Archduke Carl. An attempt was made to get the Archduke to promise, but in vain—everywhere did I urge the matter, but, unfortunately, here one is occupied with too many things. This is all that I can write to you in haste, I have also tried, but in vain, with the Hasslingers. People are really poor here in Austria, and the continuing hard times caused by the war have left them little to spare for art and science. As regards the honorarium, I will be sure to see to it, only write to me clearly to what place? I mentally embrace you, and always count on your true friend who holds you in highest esteem.

BEETHOVEN.

To Herr Georg Naegeli the celebrated writer, Zurich.

[According to Nohl; in 1865 the original belonged to Ott-Ustri of Zurich. The contents refer to the collection of poems by Naegeli. (See Letter MXXV.)]

### MXL To ARCHDUKE RUDOLPH

*18th November, 1824.*

YOUR IMPERIAL HIGHNESS !

I came ill from Baden, and being ill I was prevented betaking myself, as I wished, to Y.I.H., for I was forbidden to go out; yesterday was the first day on which I could venture to go again into the open air. Your gracious letter found me, as I was trying to bring on perspiration; as my illness was the result of a chill, it was impossible for me to get up. I know that Y.I.H. is convinced that I can never forget the respect which is due to you. To-morrow morning I shall have the pleasure of presenting myself; means will

not be wanting here to awaken the musical spirit of Y.I.H., and this cannot be otherwise than profitable for art—my refuge—God be thanked.

Your Imperial Highness's faithful and most  
obedient servant,  
BEETHOVEN.

18th November, 1824.

[According to the original manuscript in the Royal Library, Berlin ; first printed by Nohl.]

MXLI

To SCHOTT IN MAINZ

[November 1824]

DEAR SIR !

I am *sorry* to announce to you that the sending off of the work will be somewhat delayed. It was not so much the looking over the copy, but as I did not *spend the summer here*, I have now every day to give a two-hours' lesson to H.I.H. the Archduke Rudolph. This so fatigues me that I am unfit for anything else, and besides, I cannot live on what I receive, so that my pen has to help me ; in spite of that, no thought is given either to my health or to my valuable time. I hope that this state of things will not last long, and then I will look over what remains, and will at once forward to you both works.

Some days ago I received a commission which concerns you, in which it was said "that a foreign music-publishing house thought of having 50 copies of both works from you, and further, to join with you, so as to prevent re-printing." I place no belief in the whole thing, for I have often had bitter experience of such matters (perhaps only spying). If you care for anything of the sort, I will with pleasure make further inquiry. And now another commission. To my brother, to whom I am indebted for kindnesses, I have, in place of paying a sum I owe him, handed over the Grand Overture which was performed here, 6 Bagatelles or *Kleinigkeiten* for pianoforte, many of them being considerably developed, and probably the best of their kind which I have written. Three songs, of which two with choruses, and one with accompaniment of pianoforte alone, or with wind instruments alone ; the other two have accompaniments for full orchestra or for pianoforte only. Of the Overture there are already two pianoforte transcriptions, one for two and the other for four hands, both of which you will

receive. My brother wants for the lot 130 ducats as honorarium; as he is a landowner and well to do, it is quite indifferent to him how you arrange with him about the payment; he will leave all this to your convenience. Only I very much beg you to send me an answer at once about this, for some one else would like to have these works (I do not boast, for that is not my habit). There is, therefore, no time to be lost, I thought that you might perhaps like to possess a larger series of my works, and for that purpose would ask my brother for delay in this matter. Do not trouble either about the quartet or about the two other works; by the beginning of next month everything will be sent off. My open character is a guarantee to you; do not think there is any trick, after thought, &c. Who knows what a great connection may take place between us!

Yours as always,

BEETHOVEN.

[According to the original manuscript in the Town Library, Mainz. The small works here offered are: (1) Matthisson's "Opferlied" for voice and chorus, also a setting with pf. different from that of 1802. (2) The "Bundeslied" of Goethe. These appeared as Op. 122 at Schott's in 1825, at the same time as the Bagatelles (Op. 126). Schindler informs us that both these songs were written in 1822 for the benefit concert at Pressburg of the tenor singer Ehlers. Thayer, however, shows, and with great point, that this communication of Schindler's is incorrect. (Vol. iv. page 472).]

MXLII            To B. SCHOTT & SON IN MAINZ

*Vienna, December 5, 1824.*

DEAR SIRS,

The works will be delivered without fail this week to Friess and Co. For the rest, be quite at your ease; you may, perhaps, have heard about a pianoforte score for which I have been asked; *there is no truth in it and nothing of the kind will be done.* It was only talked about so long as I was not certain about you, for some one here tried to dissuade me from having dealings with you; this *somebody*, whom you would have difficulty in guessing, is also a publisher. But as soon as one of my friends inquired at Friess and Co., and found that everything was all straight, there was an end of this whole matter, and I give you my word of honor, *that nothing has taken and nothing will take place.* I was also asked from

Leipzig to send this work for performance for a fee, but I roundly refused it. I wished to tell you this, as I notice that there are men here who are bent on disturbing the understanding with you, perhaps on both sides. I will contribute to your journal. Pray do not say anything in it about the lessons with the Archduke Rudolph, Cardinal; I have, meanwhile, again sought to free myself from this yoke. One might, indeed, exercise *authority*, but *this up to now has not been thought of*, which, however, these new times seem to be bringing it about. We thank God for the expected steam cannon, and for the already existing steamships. What swimmers to far off regions will there not be to procure for us air and freedom?! The letters, unless they have been swallowed up by the floods, you will probably have received by now. You may count safely on the correct sending off of both works still during this week.

Heaven bless you.

Yours very truly,

BEETHOVEN.

[According to the original manuscript in the possession of the Town Library, Mainz; first printed by Nohl. The publishing firm trying to influence Beethoven was that of Steiner.

In all creations of an intellectual kind the composer retains his interest, as now for steam cannon. Soon after the invention of the steam engine, James Watt's (1802) attempts to fire cannon or gun by the expansion of steam failed.]

### MXLIII TO BROTHER JOHANN VAN BEETHOVEN

*December 10, 1824.*

DEAR BROTHER,

I announce that Mainz will give you 130 ducats in gold for your works. So if Herr Probst will not give as much, give them to Mainz, who will at once draw a bill for you and for me. They are really above-board, not common merchants, so come soon so that this matter may turn out to your advantage.

Your faithful brother,

LUDWIG.

[According to Nohl, who published this short letter from the original in the possession of the widow Caroline van Beethoven.]

MXLIV            To C. F. PETERS IN LEIPZIG

*Vienna, December 12, 1824.*

DEAR SIR,

Streicher, as I told him already here, has written to you that this matter would not come off, and that is what has happened. I only inform you that there can be no further negotiation with regard to the Mass, as I have just actually promised it to a publisher, so of course, nothing of the proposals made by Streicher can be carried out. You might have had a violin quartet, but I must give it to the publisher who receives the Mass, as he has expressly asked for this. But you will certainly soon receive another one, or I will propose to you a still more important work from which the sum received would be deducted; only I beg you still to be patient, as I shall certainly satisfy you. You have wronged yourself and me, and you still do so, for, as I hear you are finding fault with the *bad* works which I am supposed to have sent you. Did you not yourself ask for Songs, Marches, Bagatelles? Afterwards it occurred to you that the fee was too high, and that you might get a great work instead. You have not shown yourselves art judges in this matter, since several of these works have been, and will be published, and never has such a thing happened to me before. I will discharge my debt as quickly as possible. My position will not enable me to do it quicker. However, as soon as possible, and meanwhile remain

Yours truly,

BEETHOVEN.

[According to Nohl; the letter was formerly (1867) in the possession of the teacher of music, L. Ruprecht, Magdeburg. Nothing could be arranged with Peters, for he had already spoken unfavourably about the Bagatelles, whereas other publishers were anxious to have them.]

MXLV            To B. SCHOTTS &amp; SON IN MAINZ

*Vienna, December 17, 1824.*

DEAR SIR,

I announce that it will probably be still a good week before I can send off the works.

Archduke R. left yesterday, and I had to spend a great deal of time with him.



I am beloved and specially esteemed by him, but—one can't live on that, and the cry from many quarters "who has a lamp pours oil into it," is not accepted here. As the *score* must be printed *correctly*, I have to look through it several times, as I lack a clever copyist; the one I had, has been in his grave already a year and a half; I could rely on him, but such a one has always to be first *trained*. But please do not think badly of me; I have *never* done anything bad. In proof of it I will at once, when sending off the works, enclose the document concerning ownership. Is it not quite possible that that publisher here, who sought to draw me away from you, may have hit upon the same means to render me suspicious to you? anyhow he has made attempts to hinder other connections, so that one could easily believe him capable of such a thing.

I received only yesterday a letter from my brother in which he *promises* me to hand over to you the indicated works. I am glad that just these works will become yours.

As soon as my brother comes, and that will not be very long, I will write to you more in detail. The works are all written, and can be sent off at once. I want them also to be soon printed. As regards the *quartet*, there is still something to add, but only to the last movement, otherwise it is finished and can be sent off immediately after this letter. For the rest, my brother is perfectly satisfied to receive the *fee* in the manner you propose.

As always, your friend,

BEETHOVEN.

[According to the original manuscript in the Town Library, Mainz. First printed by Nohl. The quotation *re lamp* is from Plutarch's *Lives*, Beethoven's favourite book, concerning the story of Pericles, to whom Anaxagoras makes that remark.

The following is the letter of Johann v. Beethoven :

" *Vienna, December 29, 1824.*

" DEAR SIR,

As my dear brother will now let you have, in return for 130 Vienna ducats, the works which he had previously assigned to me, I now inform you that I agree with everything my brother does, although from two parties, I have had very good offers for these works; yet out of respect for my brother and your firm, I will hand over these works for the stipulated price of 130 ducats, on condition that you send me three copies of each.

" These works are now already neatly copied, and I am ready

to hand over these works to the firm Fries and Co., as soon as I receive from you a bill at three months, and accepted by Fries.

“Accept the assurance of my esteem.

“And I am

“Yours very truly,

“JOHANN VAN BEETHOVEN, m.p.,

“Landowner.”

## MXLVI

## To A. SCHINDLER

[*Winter 1824*]

Here is the parcel for the Russian Embassy, kindly forward it at once. Also say that next time I will call on him myself, for it vexes me that I am mistrusted, and I thank God I am in a position to prove that this is quite undeserved, and that my honour will not stand it!

[According to the original manuscript in the Royal Library, Berlin; first printed by Dr. Kalischer. The mistrust on the part of the Russian Embassy was caused through the great delay in sending the subscribed copy of the Mass. For a similar reason the Prussian Ambassador, Prince Hatzfeld was justly annoyed.]

## MXLVII

## To TOBIAS HASLINGER

[1824 ?]

To - bi - as pa - ter nos - ter gäss - ler

To - bi - as pa - ter nos - ter gäss - le - ri - scher bier - häuss - le - ri - scher

Mu - si - ka - li - scher Phi - li - ster ,

*Notice what Carl says*

Consider yourself as a fire-station,  
only instead of water think of money—  
the receipt to Prague *prestissimo*—

If it does not come soon I must act as advanced post  
farewell. The office [or decree ?] as great seal-bearer  
shall soon be given to you—

B—N.

[According to the original manuscript in the possession of C. Meinert, Frankfort; first printed by Dr. Kalischer. It should be noticed that this musical joke is an appendix to another droll musical letter, also to Tobias, which immediately follows.]

MXLVIII

To TOBIAS HASLINGER

[1824 ?]

BEST ONE !



Fill up the space between, but if you praise me shamefully, I shall come out with the truth. The proofs are enclosed. Kindly return them to me to-morrow after the faults are corrected. Please never forget this kind of little stroke = = = after *cresc.* Take care of yourself.

Your &c. &c. &c.,

BEETHOVEN.

[Address :]

To Herr *Tobias Hass*  
and Messrs. *lin*  
and also *ger*  
of good or low birth  
In this place.

[According to the original manuscript in the possession of C. Meinert, Frankfort; first published by Nottebohm.]

MXLIX

To TOBIAS HASLINGER

[1824 ?]

Tobias

*in secula seculorum !*

I beg you to send the letter of Bäuerle to Tendler and Manstein, as I do not know the address. At the same time forward the letter to Steiner v. Felsburg to the bank; stay-at-home men are of no use for such matters.

We shall see each other this afternoon.

Your,

BEETHOVEN.

Please send a line to say you have received this.

[According to the original manuscript of the writer on music, Basile de Korganow, of Tiflis. The small note was first published

by me in the *Vossische Zeitung* (1903). Adolf Bäuerle, the comedy and novel writer is known to us (Letter CMLXXXVII); at the time in question, he was editor of the *Wiener Theater Zeitung*. Tandler and Manstein was the name of a firm of bankers with whom the composer had business transactions. The here-named Steiner v. Felsburg, Court Secretary, was a highly gifted amateur, who performed Beethoven's Sonata in A, 101, after studying it with the composer, at a concert given by Schuppanzigh in February 1816. This Sonata, indeed, was the only one of the thirty-two performed in public during Beethoven's lifetime.]

ML

To ANTON SCHINDLER

[1824 !]

I do not accuse you of anything wrong as regards the Concert, but many things have been spoilt through your imprudence and arbitrary conduct. But anyhow, I have a certain fear that some great misfortune will befall me through you. Stopped drains often open suddenly, and to-day when in the Prater I thought that I had been in many respects insulted by you. In fact I would often rather seek to return your services by a little present rather than by dinners, for I must confess that it worries me too much; if you see a glum countenance, you think at once, "it's going to be ugly weather again to-day." With your commonplace understanding you are bound to mistake anything out of the common run ?!!! In short I love my liberty too much. I shall often invite you to dinner, but constantly is impossible for me, as that disturbs my whole peace of mind.—Duport has promised next Tuesday for the concert, for he will not let me have the singers for the Constitutional Hall which I could have had to-morrow evening. He has again applied to the Police, so please go there with the note and hear if they have anything to say against the second time. I would never have accepted gratis these kindnesses shown to me and never will. So far as friendship is concerned it is a difficult matter with you. I should not like in any case to trust my welfare to you, as you lack judgment, and act in an arbitrary way, and already before I learnt to know you in a manner by no means to *your* credit, and in like manner *others*. I confess the purity of my character does not suffer me to be your friend in return for your kindnesses, although I am ready and willing to serve you in what concerns your welfare.

B

[According to Nohl, when the original was in the possession of the painter, Amerling. Concerning the differences between the master and his faithful amanuensis, Schindler, we leave the latter to give his own explanation: "After more than eight years of unbroken intercourse with the master, this incident brought about the first sensitive rupture; it also produced a harsh dissonance in the small circle of faithful friends and adherents. Beethoven thought that he ought in some way to thank Umlauf, Schuppanzigh and me for the trouble we had taken, and so a few days after the concert he ordered a banquet at the 'Wild Man' in the Prater. Accompanied by his nephew he appeared amongst us with gloomy brow, and he was cold, snappy and fault-finding in everything he said. There was every reason to expect an explosion. We had scarcely taken our places at table when he turned the conversation on to the pecuniary result of the first concert, and bluntly blurted out that the administrator Duport and I had swindled him. In spite of the endeavours of Umlauf and Schuppanzigh, Beethoven stuck to his insulting assertion.

It was now high time to assert my dignity. I quickly went off with Umlauf, but Schuppanzigh, after standing some outbursts at the expense of his bulky body, soon followed us. At the Inn of the Golden Lamb in the Leopoldstadt we continued in peace the interrupted banquet. The furious master could vent his anger on the waiters and the trees, and as a punishment had to consume the banquet with only his nephew."

Friendly feeling was soon restored with Schindler, for about this time, when Charles Neate was pressing the master to come to London, the journey was to be undertaken in the autumn, and Anton Schindler was to be the companion.]

MLI

ALBUM LEAF CANON

*Vienna, January 12, 1825.*

Act. Science never made you happy.

*Moderato.* CANON.



[According to the facsimile in the catalogue of a valuable autograph collection sold at a Liepmannsohn sale in November 1906. This leaf came from the album of a Colonel Dusterlohe in Courland.

MLII

To CHARLES NEATE

*Vienna, Jan. 15, 1825.*

Ce fut avec le plus grand plaisir que je reçus votre lettre du [20 Dec.] par laquelle vous avez en la bonté de m'avertir que la Société Philharmonique distinguée d'artistes m'invite à venir a Londres. Je suis bien content des conditions que me fait la Société, seulement je désire de lui proposer de m'envoyer, outre les 300 guinées qu'elle me promet, encore 100 guinées pour faire les dépenses du voyage ; car il faudra acheter une voiture ; aussi dois-je être accompagné de quelqu'un. Vous voyez bien que cela est nécessaire ; d'ailleurs je vous prie de m'indiquer l'auberge où je pourrai descendre a Londres.

Je prendrai un nouveau Quatuor avec moi. Quant au bruit dont vous m'écrivez, qu'il existe un exemplaire de la 9 ième Symphonie a Paris, il n'est point fondé. Il est vrai que cette Symphonie sera publiée en Allemagne, mais point avant que l'an soit écoulé, pendant lequel la Société en jouira.

Sur ce point il faut encore vous avertir de ne faire que de petites preuves de cette composition, en Quatuor par exemple, car c'est la seule manière d'étudier bien une belle œuvre ; les chœurs avant tout doivent être exercés. Il y a encore quelque erreurs, dont je vous enverrai le catalogue par la poste prochaine.

Il me semble avoir été oublié dans la 2de partie de la Symphonie, qu'à la répétition du minor après le Presto il faut commencer de nouveau du signe  $\text{♩}$  et continuer sans répétition jusqu'à la Ferma, alors on prend aussitôt la Coda. Je vous prie de me répondre au plus vite possible, car on demande de moi une grande composition nouvelle, que je ne commencerai cependant pas, sans votre réponse. Il faut que j'écrive toujours pas pour me faire des richesses—seulement pour pourvoir à mes besoins.

Or je dois avoir de la certitude sur ce point. Je serai bien charmé de vous voir, et de connaître la noble nation Anglaise. Je suis avec la plus haute considération,

Monsieur,

Votre sincère ami,

LOUIS VAN BEETHOVEN.

[According to Moscheles' "Life of Beethoven," ii. 267, the letter was not written by Beethoven, but only signed by him.

Neate, in his invitation letter of December 20, 1824, expresses the pleasure it will be to see Beethoven in England, and tells him

that the Society, the Philharmonic is ready to give him 300 guineas for his visit, &c. Later on Neate says : " if you bring the quartet about which I wrote to you, it is as good as a hundred pounds more ; and you can be quite sure, I see no obstacle to it, that you could earn a sufficient sum of money to take back with you, enabling you to pass your whole life pleasantly and free from care," and also : " Your new symphony has arrived and will be rehearsed for the first time on January 17. I hope, however, that you will be here so as to conduct it yourself at our first concert." ]

MLIII

TO B. SCHOTT &amp; SONS

*Vienna, January 22, 1825.*

DEAR SIR,

On the 16th of January both works were delivered to Friess ; what I have still to notice I reserve for my next letter. Both are bound, and by Friess, where warm interest is taken in them, they will certainly be properly forwarded. That the Mass is already printed does not appear to me to be possible. A certain Brockhausen, who is forming a choral society, may, as I hope, have spread this report. He wrote many kind things about the Mass, and said the court placed *faith* in him, and had ordered him to get a copy for his society, where they are sure to make proper use of it. This was probably through the influence of the Duke of Blacas who attended these fine performances *parceque les grands sont le plus faibles*—

I did not feel quite at ease, but I hope there is no reason for it. Neither is Schlesinger to be trusted, as he takes money as he can. Both *Père et fils* have bombarded me about the Mass. I did not condescend to answer either, as on closer acquaintance with their ways, I have done with them. I should be very glad if you yourselves would send me something to sign in which I should declare that you alone are owners of these correct editions, but it must be without delay.

I the undersigned bear witness by my signature that B. Schott and Sons at Mainz are the sole lawful publishers of my great Solemn Mass as well as of my great Symphony in D minor.

[Here follow some lines afterwards scratched through concerning the *Overture* and *Bagatelles*.]

I also recognise only these editions as *legal* and *correct*.

*Vienna, January . . . 1825.*

LUDWIG.

Z

Schlesinger wished also to publish a complete edition of my quartets, and to have from me for that purpose each time, *periodically*, a new one. He was willing to pay what I asked, but as this might have done harm to my idea of an edition of my complete works, I also left this unanswered. This matter you might think over, for it would be better to be done *by me* now, than after my death. I have already had offers about it, I even receive plans; these transactions, however, do not appear to me suitable for so great an undertaking. I would rather trust you, and what I should like best would be a lump sum. I would indicate the usual small unimportant changes, and to each species of works such as *Sonatas, Variations, &c.*, I would add a new work of the same kind. Here follow a few *Canons* for your paper. Three more will follow, and as supplement, a romantic description of the life of Tobias Hasslinger in 3 parts. First part: Tobias is an assistant of the celebrated authority, Capellmeister Fux—and holds the ladder to his *Gradus ad Parnassum*. As he is now inclined to practical joking, through shaking and pushing the ladder he causes many of those who had got fairly high up to fall headlong and break their necks, &c. He now bids farewell to our clod of earth and reappears at the time of Albrechtsberger.

2nd part. The already existing Fuxian *nota cambiata* is now treated in conjunction with A. and the changing notes thoroughly expounded; the art of creating a musical skeleton is carried on to the highest degree, &c.

Tobias, now a caterpillar, is turned into a grub, is developed, and appears for the third time on this earth.

3rd part. The scarcely formed wings now hasten to the Paternostergässl; he becomes Paternostergassler *Capellmeister*, and having gone through the school of the changing notes [Wechselnoten] he retains nothing of them but the change [Wechsel], and so gains the friend of his youth, and finally becomes a member of several inland *empty-headed* societies, &c. If you ask him, he will certainly allow this account of his life to be published.

In greatest haste and as speedily as possible,

Yours,

BEETHOVEN.

[According to the original in the Town Library, Mainz; first printed by Nohl.]





MLIV To B. SCHOTT & SONS IN MAINZ

[Vienna, 26, 1825]

DEAR SIR,

Just a few hasty reminders. The best and clearest way of printing the Mass would be if, between the wood and brass instruments, also the drums, a space were left; then follow the two violins, violas, the four solo voices, the four chorus parts, 'cello part, double bass part, and finally the organ part. That is how the score was grouped by my late copyist.

The organ part might be placed somewhat differently from what it is in your copy. The old score was too bescribbled to send to you. The new one has been looked through most carefully, truly no small trouble with a copyist who scarcely understands what he writes. It would have taken too long for you to have waited for the Symphony to be all copied again, and, as a matter of fact, I could not find any copyist able only to a certain degree to understand what he is writing; hence for some of the worst pages I have had new leaves inserted. Frequently the dots are wrongly placed, instead of after a note , somewhere else, perhaps 

Please tell the printer to take care and put all such dots near the note and in a line with it.

Where in the first allegro, first part, this passage occurs in the two violins, viz.,

*Vno. primo.*



*Vno. 2do.* &c.

*non legato* must be indicated above them, likewise in the second part.

Then there is to see whether in the *dona nobis* in the *allegro assai*, the flat before the D has been forgotten in this passage, viz.,

*Vno. primo.* x



&c.

The Tempo of the *Benedictus*, *Andante molto cantabile e non troppo mosso* has, perhaps, also not been indicated. In the Canons which I sent to you and copied out myself, when I always make mistakes, the 3rd and 4th bars must be as follows:—



$\text{§}$   
 Schwän - ke, oh - ne Schwän - ke, oh - ne Schwän - ke, oh - ne  
 Schwän - ke, Schwän - ke, &c.

Do write about Paris, I could also send you at once from here a French explanation, but I will fully agree with what you decide in this matter. My brother has not yet received the draft. Send it quickly, for he is somewhat greedy after money, all the more as the money for it was assigned here, and I was in a difficult position with the other publisher; also a firm a long way off wanted these works; I say this without boasting. The quartet will go off in at latest eight days as I am very much pressed with another work.

With cordiality and esteem,  
Your friend,

BEETHOVEN.

In the *Dona Nobis* instead of quaver appoggiaturas there must always be semiquaver appoggiaturas in the following passages

Vno Imo Allegretto Vivace  
*Dona Nobis* —2do  Bars 5, 6, 7, 8, 9, 10, 11  
 Viola 

Where in these bars there are quaver appoggiaturas they must all be changed into semiquaver appoggiaturas. n.b. In the violin 2do quaver appoggiaturas only begin at the 6th bar. After the *Allo assai* Tempo primo  $\frac{6}{8}$  Vno 2do bars 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, and in the Viola from the 10th to the 22nd bar likewise quaver instead of semiquaver appoggiaturas, likewise after the *Presto* Tempo primo  $\frac{6}{8}$  measure Oboe 1<sup>ma</sup> bars 9, 10, 11, and Flauto 1<sup>mo</sup> bars 10, 11, instead of quaver, semiquaver appoggiaturas—likewise Vno. 1<sup>mo</sup> and Viola in bars 14, 15, 16, 17, 18, 19, 20, there must be quaver instead of semiquaver appoggiaturas. From this

you can see what sort of a copyist I have now, the fellow is a downright Bohemian, a pandoor ; he does not understand me ; at first he wrote crotchets ! for the appoggiaturas, and then finally quavers ; as I did not look through it any more, I only noticed it when hastily packing it up.

MLV                      TO THE COPYIST WOLANCK

[January 1825 ?]

HERRN. HERRN. LUDWIG V. BEETHOVEN !

I can only finish inserting the *Finale* into the *score* by Easter, and as by that time you will not want it any more, I send you all the parts together with the already commenced *Finale*.

I am grateful to you for the honour shown to me by giving me work. So far as the otherwise disagreeable behaviour towards me is concerned, I can look smilingly at it merely as an assumed outburst of temper. There are many *dissonances* in the ideal world of tones. Why, then, should it not be so in the real world ?

The firm conviction that, in my capacity as copyist, the same fate has been dealt to me by you as to those celebrated artists, Haydn and Mozart, is a consolation to me.

I therefore request you not to rank me among those common copying fellows who, even when treated like slaves, think themselves lucky to be able to earn a living.

For the rest, be assured that I have not the slightest cause to blush on account of my behaviour to you.

With high esteem,

Yours truly,

FERD. WOLANCK.

[Below this Beethoven wrote :]

To such a rascal, who really robs one of one's money, am I to pay compliments instead of pulling his asses' ears ?

[On the other side :]

Scribbler !

Stupid fool !

Correct your own faults caused through ignorance, arrogance, self-conceit and stupidity. This is far better than to try to instruct me ; for this would be just like the sow trying to teach *Minerva*.

*It was resolved yesterday, and even earlier, not to engage you any more to copy for me.*

*Honour Mozart and Haidn by not mentioning their names.*

[The whole of Wolanck's letter is scratched through, and in big letters over it is written : Stupid fool, conceited ass of a fellow.

According to the facsimile in the *Musical Times* of December 15, 1892; first printed by Nohl. The original, in 1867, was in the possession of the painter Amerling in Vienna.]

MLVI To B. SCHOTT & SONS IN MAINZ

*Vienna, February 5, 1825.*

DEAR SIRS,

You will soon have all the works—and I will sign a document stating that you are sole owners of the Josephstadt *overture* and pianoforte score of the same, as also of my 6 *bagatelles*, or *Kleinigkeiten* [trifles], and 3 songs of which two are with wind instruments or pianoforte alone, and an arietta with pianoforte; also that your editions of these works are the only correct and legal ones, and revised by the *author*.

*Vienna, February 5, 1825.*

LUDWIG VAN BEETHOVEN.

You will do well to publish at once the pianoforte score of the *overture*. You are, as I see, already informed about the mischief caused by Herr Henning, for I was just going to tell you about it. The Königstadt theatre had the *overture only for performance, not for printing or publishing*: this was settled by writing with Behtmann. But you probably know that they have *quarrelled* with him, and now perhaps think themselves right *in not adhering to what had been settled with him*. I had news at once about it from an acquaintance in Berlin, and wrote off to Henning, and he wrote back at once that the *pianoforte duet edition* had been issued, and that it was impossible to withdraw it, but that I could reckon on nothing further being done. I will send you the letter, but after all, it is not necessary. Only publish the pianoforte edition at once, under my name or that of Carl Czerny, *who really arranged it*. I should also like to know that the *overture* was in the hands of the public, the Josephstadt title holds good. The dedication is to His Highness Prince Nicolaus Galizin, *i.e.*, only on the *score*—you will do well to announce this everywhere, also in Paris, etc. With regard to it you have full authority from me to further your interests in the best and most likely way; I shall approve of any step you may take. I have sent you some *Canons* for your *Caecilia*. But if you would prefer something else, write to me. You have no need to be anxious about

Brockhausen in Paris, I will be sure to write to him. Do play the joke on Tobias to get him to ask from me the romantic account of his life. That is the way to manage with men of this sort, *Viennese without any heart*—it was really he who tried to *dissuade me from doing business with you*. *Silentium*. There is no other way. The real Paternoster Steiner here is a skinflint, a rascal of a fellow. Tobias is somewhat weak-minded, and rather *obliging*, and for many things he is *useful* to me. They make talk as they like, you need not trouble about my intercourse with them. As soon as you feel inclined to undertake a complete edition of my works, hurry up, for here and there in this matter much is to be expected; a new though not *exactly great* work of each kind would be of great advantage—and in the announcement you could say that the future edition (I mean of the new works which you have undertaken; nb., the Mass which as been reprinted in Paris is an early Mass of mine) will all be revised by me personally.

I have not received either the 4th or 5th number of *Caecilia*. Fare right well, and let me soon have a friendly line from you.

With true esteem,

Your,

BEETHOVEN.

[According to the original in the Town Library, Mainz; first printed by Nohl. Behtmann was theatre director at Berlin. With this letter another one was sent to Schott's from Johann van Beethoven. It was as follows :

With enclosed you receive clearly written copies of my brother's seven works which have just been looked through and corrected by him, so that they could be at once printed. With regard to them I inform you not to send all the works you have in hand to my brother, but to the well-known, clever Herr Gottfried Weber, so as not to seriously delay the edition. I fully believe that out of love to the author and to the works, he will willingly undertake the correcting.

I further point out to you in my name and in that of my brother that you can regard the above seven works as your legal property, and this my brother will confirm in his next letter.

I sign myself,

With high esteem,

Yours very truly,

JOHANN VAN BEETHOVEN.

Vienna, February 4, 1825.

Landowner.

[Below this letter was written, probably by the firm, to Gottfried Weber : "They are making a heavy claim on you." And Weber writes : "I cannot possibly undertake the proof-reading, and have no desire to be Herr Beethoven's proof-reader. Cursed cheek of the Tom fool."]

MLVII      To B. SCHOTT & SONS IN MAINZ

*Vienna, 19th March, 1825.*

DEAR SIRS !

I communicate to you in the first place a notice, which I have had inserted in some papers. Only hurry on with the pianoforte score, for the one for four hands is here, as it is described in the advertisement. The Violin Quartet will soon be delivered. I have had lucrative offers made to me here with regard to this, but I keep my word to you, and do not heed them. I have still some trifles amongst my papers, of which I will send you a list shortly. I am at work on the Violin Quartets. The second is nearing completion. I will send you a sketch about the publication of the complete works. The Canons will follow by degrees. Many are only written down *stante pede*, and I have to rely on my memory, as the sheets have gone astray. I have received nothing of the *Caecilia* since the arrival of the 3rd number. You ought also to receive very shortly the Opus numbering of the works which you have of mine. This is all which I have to write in answer to your last letter. Do not forget that the Symphony is not to come out until the end of July or the beginning of August. Be assured that your frank behaviour is very agreeable to me, I shall myself strive to return it to the best of my power by sincere friendship.

Your friend,

BEETHOVEN.

P.S.—Concerning the two Canons received from me, the titles must remain as they are, viz., on the first "On one who is named Hoffmann," on the second, "On one who is named Schwenke."

[According to the original—written by the nephew—signed by Beethoven—in the Town Library, Mainz ; first printed by Nohl. The second mentioned Quartet, *i.e.*, in A minor, completed during this year, was, however, not published by Schott, but by Schlesinger after the composer's death. Of the two Canons, the first was probably composed in 1820, while the second in 1824, and published in 1825.]

MLVIII

TO CHARLES NEATE

*Vienna, March 19, 1825.*

MON TRÈS CHER AMI

Je ne pourrai guère venir à Londres durant le printemps, mais qui sait quel accident m'y conduit peut-être en automne. J'espère que vous vous trouvez bien dans votre famille, et en bon santé. Quant aux Quatuors dont vous m'écrivez dans vos lettres, j'en ai achevé le premier, et je suis à présent à composer le second, qui, comme le troisième, sera achevé dans peu de temps. Vous m'offrez 100 guinées pour trois Quatuors, je trouve cette proposition bien généreuse. Il se demande seulement, s'il m'est permis de publier ces Quatuors après un an et demie, ou deux ans. C'est ce qui serait très avantageuse pour mes finances. En ce qui concerne la manière de simplifier l'annonce des Quatuors, et de l'argent de votre part, je vous propose de remettre les œuvres à Messers Fries et Co. ; qui témoigneront à vous même, ou à quelque banquier de Londres, d'être possesseurs des Quatuors, et qui vous les remettront aussitôt après l'arrivée de l'argent.

Voici une affaire par la quelle vous pouvez me prouver votre amitié. Je vous prie seulement de me répondre au plutôt possible. Je me fie toujours à votre amitié pour moi, et vous assure que vous pouvez faire de même à moi.

Je suis, avec la plus grande considération,

Votre ami,

BEETHOVEN.

[According to Moscheles' "Life of Beethoven," ii. 269.]

MLIX TO THE SCHUPPANZIGH QUARTET

*[March 1825]*

MY DEAR FELLOWS!

With this each one receives his due, and is bound to undertake on his word of honour, to behave in the best possible manner, to distinguish himself, and to vie each with the other.

Every one who takes part in this said matter, must sign this sheet.

BEETHOVEN,  
SCHINDLER,  
*Secretarius.*

Schuppanzigh  
Weiss  
Lincke cursed  
'cello of the great Master  
Holz  
the last, yet only  
in this signing.

[For the rehearsal of the E flat quartet (Op. 127) this document was placed before the performers for signature. The original is among Schindler's Beethoven papers; only the signature is Beethoven's, and to the left the signatures of the four players are likewise autograph.]

MLX

To A. SCHINDLER

[Spring 1825]

Waited till  $\frac{1}{2}$  past one, but your *caput; confusum* came first, and I know nothing of what will happen. Carl, however, coming unexpectedly from the University in the Prater, I had to go out, so that Carl, who must go early, can dine with me. You will find me at the Wild Man.

[Address :]

For Herr A. Schindler, Moravian *blockhead*.

[According to the original among Schindler's Beethoven papers; first printed by Nohl. The "Wild Man," according to Schindler, was an inn in the Prater.]

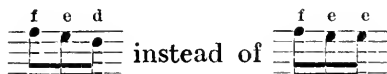
MLXI

To FERDINAND RIES

Vienna, 9th April, 1825.

WORTHY, DEAR RIES !

Only what is most necessary in haste ! In the score of the Symphony sent to you (it was the 9th with Choruses), there is, so far as I remember, in the first Oboe, and at the 242nd bar :



I have looked over all the instruments (except the brass, these only in part), and therefore think that it is tolerably



correct. I would gladly have sent you my score, but I have a concert in prospect, and the manuscript is the only score which I possess. If, however, my health allows of it, I must now soon go into the country, where alone I am well at this time of the year. You will now soon have received the *Opferlied* copied for the second time, and mark it at once as corrected by me, so that it may not be used with the one which you already have. Here is an example of the miserable copyists I have had since Schlemmer's death. One can hardly trust to them for a single note. As you have already received the written out parts of the Finale of the Symphony, I have also sent you the chorus-score-parts. You can easily have these put in from the parts into the score, before the Chorus begins; and where the singing commences it is quite easy with a little care to have the instrumental parts placed over the vocal parts. It was impossible to write all this at once, and in the hurry you would have received nothing but faults with this copyist. I have sent you an Overture in C,  $\frac{6}{8}$  time, which has not yet been performed in public; you will also receive the printed parts next post day. The *Kyrie* and *Gloria*, two of the best numbers (from the Solemn Mass in D) are likewise already on the way to you, together with an Italian vocal duet. You now receive, in addition, a Grand March with Chorus, very suitable for large bands. A Grand Overture, never performed in public, might have been added, but I think you will have enough with these. . . . Farewell, to you who live in the Rhine district ever dear to me. I wish you and your wife an entirely happy lot in life. All good and kind greetings to your father from your friend

BEETHOVEN.

[According to Wegele and Ries' "Biographical Notices." In this year Ries returned to Germany and settled on his estate at Godesberg near Bonn, where, as he himself tells us, "I invited Beethoven, pressing him to come to me, and so spend some time in his native city." The *Opferlied* mentioned is Op. 121b. The Overture in C is Op. 115, and the unknown Overture was the one in C Op. 124.]

MLXII

To ANTON SCHINDLER

[Spring (?) 1825]

We beg for an *authenticated* copy together with the original, as it is to be sent to-day to Petersburg. Please

inquire of Smettana his *consulting* hour and whether he is here. My digestion is bad, and let me know whether you can come to dinner to-day.

VALE B.

[According to the original in the Royal Library, Berlin; first printed by Dr. Kalischer. The mentioned copy was probably the one of Op. 127, which Prince Galitzin had ordered. Dr. Smettana was the physician whom Beethoven consulted in 1823 about his eyes.]

MLXIII

To A. SCHINDLER

[*Spring* (?) 1825]

As my note did not reach you to-day, Friday, I expect you without fail *to-morrow* to dinner, as I must speak to you. You can also come earlier and take a walk in the *open* air, which is beneficial for you.

In great haste,

BEETHOVEN.

[According to the original manuscript of the Royal Library, Berlin; not copied by Schindler, but traced over in ink; first printed by Dr. Kalischer.]

MLXIV

To LUDWIG RELLSTAB

*May 3, 1825.*

As I was on the point of going to the country, I had to make some arrangements for it and thus your visit to me was, unfortunately, in vain. I hope, however, you will pardon me on account of my still very weak health. As perhaps I shall not see you again, I wish you everything that is good, and please remember me in your poems.

Your friend,

BEETHOVEN.

All love and esteem to Zelter, the honest preserver of true art.

*May 3, 1825.*

[At the back:]

Although recovering, I am still extremely weak, so please be satisfied with this sign of remembrance from your friend Beethoven.



[According to L. Bellstab's "Aus meinem Leben." The poet Bellstab was in Vienna in the spring of 1825, and most cordially received by the composer; and of his visit the former has given an attractive account in his autobiography. Before he left, Beethoven gave him for his album the above-mentioned Canon.]

MLXV TO BROTHER JOHANN VAN BEETHOVEN

Baden, May 6, 1825.

The bell, together with the bell-pulls, &c. &c., is certainly not to be left in the rooms. No offer has been made to these people to take anything over from me. My illness prevented me from sending at once from here to town, as the locksmith did not come to take down the bell when I was there. It could have been taken down, as the people had no right to keep it. However it may be, I shall certainly not leave the bell there, as I want one here, and will use it, for the same bell would cost me here twice as much as in Vienna, since locksmiths charge the highest price for bell-pulls. In case of need go at once to the police. The window in my room was in the same state as when I went in, however, that will be paid for, also the one in the kitchen—for the two, 2 fl. 12 kr. I shall not pay for the key, as we did not find one, but the door was nailed up or bolted when we moved in, and so it remained till I moved out. No one had a key, indeed, neither my predecessor nor myself ever used one. If a collection should be arranged I will put my hand in my pocket.

LUDWIG VAN BEETHOVEN.

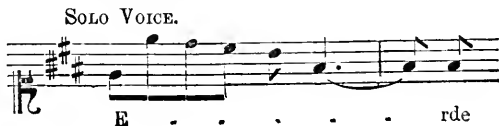
[In Nohl's "Briefe," after the "Signale" of 1857. So it is stated, but I have looked through the whole year's "Signale" without being able to find the letter in question.]

MLXVI TO B. SCHOTT & SONS IN MAINZ

Vienna, 7th May, 1825.

DEAR SIRS,

On the point of going to the country, and just recovering from an internal inflammation, I write you only a few words. In the second verse of the *Opferlied* where it reads :



I should like it marked as I write it here, namely :



Vienna, 7th May, 1825.

N.B.—It should also be seen whether in the *chorus* of the *Opferlied* in the 'cello part, the words *tutti i violoncelli* are marked; if not, this must be done.

By this time you will have received the *quartet*. It is the one promised to you. I could have got an honorarium of 60 ducats here from several publishers, but I preferred to keep my word to you.—Some one has composed an excellent German text to my Mass in C, quite different from the Leipzig one, perhaps you would be inclined to bring it out again with the new text.

Of minor works I have occasionally written Marches for complete Turkish music together with a Congratulation *Minuet*; the honorarium would be 25 ducats in gold. I have the papers before me about the publication of the collected works, and will lay before you shortly what is necessary in the matter, *if you still care to do it*. I do not think that you mistrust me on account of Henning's trick, but in case you do so, I will send you his letter, in which he retracts everything connected with the Overture. The matter was settled here with Bethman by writing. He, as you know, has quarrelled with the company.

[According to the original manuscript in the Town Library, Mainz. The first portion about a passage in the *Opferlied* is given in facsimile in "Caecilia," vol. viii.; printed by Nohl. The *Minuet* mentioned was written in 1823. Concerning this charming little composition there are interesting details in the fourth volume of the Thayer-Deiters. The writer of the German text for the Mass in C was the music director Scholz at Warmbrunn.]

MLXVII TO THE NEPHEW CARL VAN BEETHOVEN

[Spring 1825]

DEAR SON!

I have just received your letter, I still feel very weak, and alone—just read this horrid letter from ——. I send

you 25 fl., with which to buy the books at once ; the rest, if you need it, you can spend. Bring back with you here the note from Herr von Reisser.

On Saturday, the 14th May, I will send a carriage from here into town, as they are still cheap, in order to bring you here : the old woman will inquire in the morning when you will start, for you will have up to 6 o'clock, so that nothing may be neglected. I may come myself, and the shirts might be *bought* ; *with this object it would be well* if you could leave about 4 o'clock ; but if I do not come, which is quite possible, drive straight here about 5 or 6 o'clock in the evening—you will not be so tired, and can leave here on Sunday, or if you lose nothing by it, on Monday.

You can take the money for the *crammer* with you from here.

Do you know that this affair with the *crammer* board and lodging come to 2000 fl. a year ?

I can write no more to-day—my pen will hardly move.

Your faithful FATHER.

Show the paper to Reissig.

[According to the original in the Royal Library, Berlin. We now come to the wonderful set of letters to the idolised nephew Carl. Of these Schindler says : "They consist of *twenty-nine letters* which the master wrote from Baden during the summer of 1825 to this nephew, but which, in consequence of the catastrophe which befell the young man in 1826, came again into Beethoven's possession. Beethoven thought that their contents were the best justification of his dealings towards his adopted son, and so shortly before his death he recommended Stephan von Breuning and the writer (Schindler) to take care of them." The Reissig was, as mentioned by Nohl, vice-director of the Polytechnic Institution, where the nephew was for a time.]

MLXVIII

TO THE NEPHEW CARL

[*Spring 1825*]

Frau Schlemmer is receiving or has received her money through our house-keeper. To-morrow some letters must be written, let me know what time is most convenient to you.

YOUR UNCLE.

I left my pocket-handkerchief behind.

[According to Nohl, who probably copied it from the original then in the possession of Herr Petter. The nephew lived at the

house of Frau Schlemmer in 1825; many letters written to him by Beethoven bear this address.]

MLXIX

TO PROF. DR. BRAUNHOFER

May 13, 1825.

*Dr.*: How are you, my patient?—*Patient*: We are still in the same bad state—still very weak, vomiting, &c. I think a strengthening medicine will be required, one, however, which will not bring on constipation—white wine mixed with water I have been allowed to take, as the mephitic beer is repugnant to me—my cathartic state shows itself in the following way, namely, I spit a good deal of blood, very likely only from the windpipe, but oftener from the nose; and this was also often the case last winter. But that my stomach has become very weak, and also my whole constitution, there is no doubt whatever; and so far as I know my own constitution, my strength will scarcely be restored to me by nature alone.—*Dr.*: I will quickly help you (and be now a Brownianer and now a Stollianer, &c.)—*Patient*: Please consider that I should be glad to be able to sit again at my writing-desk, feeling somewhat stronger.—*Finis*. As soon as I come to town I shall call on you; only tell Carl when I can find you at home, but if you could inform Carl what is to be done, it would be very beneficial; the last medicine I only took once and then lost it.

With high respect  
and gratitude,  
ever

your friend,

BEETHOVEN.

§ §

Dok - tor sperrt das Thor dem Todt No - te hilft auch

§ §

aus der Noth Dok - tor sperrt das Thor dem Todt

§

No - te hilft auch aus der Noth

Written on May 11, 1825, at Baden, Helenthal, on the second Anthony bridge towards Siechenfeld.

[According to the original in the *Gesellschaft der Musikfreunde*, Vienna. Dr. Braunhofer was the master's physician during his long and severe illness of the winter 1824-25; the great quartet in A minor is connected with the composer's recovery. Nottebohm tells us that the Brownianers and the Stollianers represent the adherents of two methods of healing opposed to each other. John Brown, a Scotchman by birth, a pupil of the distinguished Professor William Cullen, was a physician of great note, and adopted the irritation theory. Max Stoll was the representative of humoral pathology.]

MLXX

TO THE NEPHEW CARL

*Baden, 17th May.*

DEAR SON!

It is abominable weather here, to-day even colder than yesterday, so that I can hardly move my fingers to write; this seems to me, however, to be only the case here in the mountains, and especially in Baden. I have forgotten the chocolate to-day, I am sorry to have to trouble you about it, but there will not be much more of this. I send you 2 fl., add the 15 kr. to it; send it, if possible, by the afternoon mail-coach, for I should have none by the day after to-morrow, the people of the house will probably help you about this.

God be with you, I am beginning to write again fairly well, but it is almost impossible to do anything in this very miserable cold weather.

As ever,

Your good and faithful FATHER.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl.]

MLXXI

TO NEPHEW CARL

*[May 18, 1825]*Mid-day about  
one o'clock.

DEAR SON!

I only inform you that the old one is not yet here—why I do not know; inquire at once at Höbel's in the Kothgasse whether the Höbel, who was to come here, has started from Vienna for Baden? It really is so very hard for me to be dependent on such people, that life would appear to me

unbearable if it did not possess some higher charms. Yesterday's letter with the 2 fl. for chocolate you will have received ; to-morrow I shall very likely be obliged to drink coffee. Who knows whether it will not be better for me than chocolate, for the prescriptions of this B. have been wrong several times, and in general he seems to me shallow and at the same time a fool ; he must have known about the asparagus. After the dinner ordered from the inn I had a severe attack of diarrhoea. The white wine is all gone, so I have to get it from the inn, and what kind of wine is it at 3 fl. ? The old woman gave me notice the day before yesterday and told me that she wished to die in the hospital, so perhaps she will not come any more. Well, she will always remain a wicked old woman ; in that case she will have to arrange with the person she knows. She gave me notice of quite a different kind. When she told you on Sunday that the people would not hand over the bell-pull, who knows but what she had an interest in saying this ? Yesterday about 6 o'clock she went to town and I begged her very much to arrange to come back again this forenoon, if she comes I shall probably have to go to town the day after to-morrow, so leave word when I shall meet you (by letter).

Write at once a few lines, I am sorry to disturb but you see I cannot help it.

How painful it is  
to be here in such  
a position.

Your true  
FATHER.

[According to the original manuscript in the Royal Library, Berlin ; first printed by Nohl. H. Rollett mentions this letter and at the passage about "Höbel" adds "the Höbel belonging here," *i.e.*, his female servant.]

MLXXII

TO NEPHEW CARL

[May 1825 ?]

DEAR SON !

To-day the joiner with the old—witch—the pictures and what has been brought into *asinanio's* house during the summer must not be forgotten, at least look after it once more. Perhaps I come already Saturday, if not, come on Sunday.

Dear son, may God enlighten you.

Your  
FATHER

I cannot write much  
do write a few words.

[true servant ! ?].



[According to the original manuscript in the Royal Library, Berlin ; first printed by Nohl. *Asinanio* is one of the characteristic names given by the composer to his brother Johann.]

MLXXIII

TO NEPHEW CARL

[*May 1825 ?*]

At last—at least give the chocolate to the old woman. Ramler, if he has not yet been engaged, would perhaps look after the old woman. I am getting thinner and thinner, am rather worse than better, no doctor, and no sympathetic person about me. Whenever you can on Sundays do come. I would, however, not keep you away from anything, if I were only sure that the Sunday is spent well without me ; I would willingly give up everthing if it were only vouchsafed to me that my great sacrifices bear good fruit ? What sufferings have I not undergone !

Your true  
FATHER.

[According to the original in the Royal Library, Berlin ; first printed by Nohl.]

MLXXIV

TO NEPHEW CARL

[*Wednesday, May 18*]

The letter of the 17th May  
is to-day dated wrongly  
it is the 18th of May.

DEAR SON !

The old woman has already come, so do not trouble, study diligently and rise early in the morning, when you might try to do many things for me which have to be done. It is becoming to a youth nearly 19 years old to combine his duties to his benefactors and supporters with those of his education and progress—as I truly did to my parents.

In haste, your true  
FATHER.

[According to the original in the Berlin Library.]

MLXXV

TO THE NEPHEW CARL

[*May 19*]

Landstrasse Ungarstrasse, House No. 375, Ungargasse next to the brewery, containing 4 rooms, kitchen—view on the adjacent gardens, to inquire of the landlord, several

others also, said to be in the main street. Give the landlord in Ungarstrasse 1 fl. for first refusal till Saturday, when I shall call for you if the weather is not too bad. We will settle to-morrow whether from Michaelmas or now. If I should come Saturday, leave word where to find you.

Your faithful

[According to the original manuscript in the Royal Library, Berlin ; first printed by Nohl. At the back of the letter is written, "For Carl van Beethoven next to the Karlskirche Allegasse, No. 72, first floor at H. v. Schlem̄er's."]

MLXXVI

TO THE NEPHEW CARL

[*May ? 1825*]

All possible good and kind greetings to my most honoured fellow guardian, Dr. von Reissig ; I feel too weak to write to him myself at present, I hope that Herr von R. will have no objection to your coming here on Saturday evening. You well know that no *misuse* was ever made by me of a similar permission from Blöchlinger. Of your application with such support, I feel, however, sure.

Your faithful father,

BEETHOVEN.

[According to the original manuscript in the Royal Library, Berlin ; first printed by Nohl.]

MLXXVII

TO FERDINAND PIRINGER

*Baden, May 13, 1825.*

Whilst thanking you most sincerely for your offer to correct a *copy* of my Mass, I beg you to let me know as soon as you have finished and to hand the Mass only to him whom I shall send to you for it. Please tell Böhm, the brave fiddler, how sorry I am not to have been able to let him have the *quartet* yet, as I only received it back from Herr Mayseder, after great trouble, exactly on the day, May 7, of my departure hither. The effects of the inflammation of the bowels are very hard for me to bear, as I am so weak that I can scarcely walk well, much less work. May God improve matters.

As ever,

Your friend

and servant,

BEETHOVEN.

[According to the facsimile of the letter sent to me by Herr J. A. Schittenhelm, amanuensis of the *Gesellschaft der Musikfreunde*. Vienna. On this facsimile is a statement by Panschab, the Abbot of Lilienfeld monastery, that it was addressed to Ferdinand Piringer, schoolmaster at Stratzing near Krems. Whether this was the Piringer is, however, open to question, as Beethoven only went to Gneixendorf in 1826. It was more likely addressed to the Piringer to whom reference has already been made. The letter was published in 1907 in Dr. Frimmel's "Beethoven-Jahrbuch."]

MLXXVIII

TO THE NEPHEW CARL

*Baden, May 22.*

Although I have been informed by somebody that again there have been secret meetings between you and your mother, up till now I have only suspected it—have I once more to suffer the most abominable ingratitude?! No, if the tie between us is to be broken, let it be so, but you will be hated by all impartial people who hear about it. The statements of my *Herr Bruder* and those of Dr. Reissig, as he says, and yours yesterday concerning Dr. Sonleitner who necessarily must feel offended with me, as the law court decided exactly the opposite of what he demanded, do you think that I would risk once more to be mixed up in those vulgarities?—no, never more—if the *Pactum* is irksome to you, then, let it be so, I leave you to divine providence; I have done my part, and can appear fearless before the highest of all judges. Do not be afraid to come to me to-morrow, I still only suspect. God grant that *nothing* of it is true, for in truth there would be no limit to your unhappiness, lightly as this scamp of a brother of mine and perhaps your mother, may think of your gossiping with the old woman. I shall expect you with certainty.

[According to the original manuscript in the Royal Library Berlin; partly printed by Schindler; in full by Nohl.]

MLXXIX

TO CHARLES NEATE

*Vienna, May 25, 1825.*

MON AMI!

Je crois nécessaire de vous écrire encore une fois. Je vois dans la lettre que vous m'avez écrite il y a deux ans, que l'honoraire des Quatuors est L. 100 sterlings. Je suis content de cette offre, mais il est nécessaire de vous avertir, que le

premier Quatuor est si cherché par les plus célèbres artistes de Vienne, que je l'ai accordé à quelques uns d'eux pour leur benefice. Je crois tromper votre amitié en ne vous avertissant point de cette circonstance, parceque vous pouvez aussi en faire usage à Londres. Or si vous me répondez que vous êtes content des propositions que je vous ai faites dans ma lettre dernière, je vous enverrai aussitôt le 1<sup>er</sup> Quatuor; cependant je vous prie d'accélérer votre résolution, puisque les editeurs désirent vivement de le posséder. Cependant vous n'avez point de remettre l'honoraire qu' après avoir reçu l'assurance de ma part, que les deux autres Quatuors sont achevés. Seulement je vous prie d'ajouter à votre lettre l'assurance de votre contentement en ce qui concerne mes offres. Voila ce que j'ai cru devoir vous dire. Je crois vous avoir fait une complaisance, et je suis certain que vous ferez le même envers moi. Conservez votre amitié pour moi.

Je suis, avec le plus grand estime,

Votre ami sincère,

LOUIS VAN BEETHOVEN.

[According to Moscheles' "Life of Beethoven." The quartet in question was one in E flat (Op. 127).]

MLXXX

TO THE NEPHEW CARL

Baden, May 31, 1825.

I intend coming to town on Saturday, and returning here again on Sunday evening or Monday morning. I ask you, therefore, to inquire of Dr. Bach at what hour he generally can be seen, also to get the key from my *Herr Brother, the baker* to see whether in the room which my unbrotherly brother occupies, there is sufficient furniture so that I can stay there overnight, whether the bed-linen is clean, &c. As Thursday is a *fête* day, you will scarcely come here; I indeed do not demand it. You might undertake these few errands, and could report to me Saturday on my arrival. I do not send any money, for in case of need you can borrow 1 fl. in the house. Moderation is necessary for the young, and you do not seem to have paid enough attention to this, since you had money *without my knowing it*, and *without my knowing from whom*. Nice goings-on. To go to the theatre is not advisable just yet, on account of its great distraction, so I think. The 5 fl. laid out by Dr. Reissig, I shall pay off punctually every month—and that is done with. Spoiled, as you have

been, it would do you no harm at last to study *simplicity* and *truth*, for my heart has suffered too much through your crafty behaviour towards me, and it is difficult to forget and even if, like a yoke-ox drag along without murmuring, yet if you behave towards others in the same manner, it will never win for you people who love you. God is my witness that I dream only of you, of my wretched brother, and of the joy of having nothing more to do with this deceiving, abominable family foistered on me. May God hear my prayer, for I can never trust *you* any more.

Sorry,  
YOUR FATHER,  
or better still, not your father.

[According to the original manuscript in the Royal Library, Berlin; partly printed by Schindler, in full by Nohl.]

MLXXXI TO CAPELLMEISTER C. W. HENNING IN  
BERLIN

January 1, 1825.

To my great astonishment I received to-day the news that a work of mine, published by Herr Trautwein: *Festouverture*, from the unprinted *original score*, for 4 hands, and arranged by you, is in circulation, although it was arranged between me and Herr Bethmann, that this overture should not on any account become the property of the Königsstadt theatre; for only the *whole* score of the *Ruinen von Athen*, together with all numbers, has been assigned to this theatre as its exclusive property, but certainly not the *Overture*. Some time ago I assigned this very *Overture* to an honorable publisher. It will appear within a fortnight, at the latest in one month. You will see that I am about to lose my honour in the matter, for I would never think of doing such a thing after the written arrangement with Herr Bethman. As part of the evil has already been done, I beg you to use your best endeavours to prevent the circulation of this *pianoforte duet* until I write you. I give you my word of honour that I will very soon do this, in case it is wanted. I shall try to make this very unpleasant affair as little detrimental to *myself* as well as to *you*. You know that I have to live only on the works of my brain, and can imagine what a loss I should suffer through

it. Convinced that you would rather love than offend me, with great respect, I am,

Your devoted friend,  
LUDWIG VAN BEETHOVEN.

#### HENNING'S REPLY TO BEETHOVEN.

The astonishment which you express in your letter of the 1st of January is, I can assure you, surpassed by the astonishment I felt after reading its contents, and I am quite convinced that I have good grounds for allowing myself to recall to your memory the following *data* respecting the settlement of the matter in question between you and the Direction of the Königstadt Theatre. This business, indeed, has been settled on the following terms, viz. : that the above Direction, for the sum of 56 *Ld'ors* has become the proprietor of your composition to the *Ruinen von Athen*, together with the *Overture* in question, the score of which you handed me personally; and that they could do with them as they liked; and at their wish the assurance was given you through me that the *Overture* should not be published till a year after receiving the same. — — — With the best desire to comply with your wish, the edition by Herr T. Trautmann can on no account be recalled, as this honourable firm has become legally the proprietor of this piece, and has already published it. But as regards the other *arrangements* which also were to appear, I will now, from my respect for your person and your wishes, give up my intention and make no use of all that is already completed in manuscript. As this matter is legally settled, and cannot be changed on my part, I only express the hope that it will not cause any further unpleasantness to you. Assuring you that I shall never cease to honour in you the esteemed master, I beg you to retain your kind feeling towards me, and I have the honour to be

Your devoted,  
C. W. HENNING.

Berlin, January 13, 1825.

#### DECLARATION

“ Herr L. van Beethoven in Vienna, has announced in No. 28 of the *Wiener Zeitschrift für Kunst, Literatur, und Mode*, as follows : ”

#### INFORMATION

“ I consider it my duty to warn the musical public against a totally incorrect pianoforte arrangement for 4 hands of my last *Overture*, which is entirely wrong and not agreeing with the original Score, and which has been published by Trautwein in Berlin under the title of *Fest Ouverture* by Ludwig van

Beethoven. And, further, the pianoforte arrangement for 2 and 4 hands, arranged by Herr Carl Czerny, and entirely in accord with the score, will be published soon in the only lawful edition.

“LUDWIG VAN BEETHOVEN.”

[Beethoven's letter in the Royal Library, Berlin, is only signed ; it was published by La Mara in her “Klassisches und Romantisches aus der Tonwelt.” The “Declaration” was inserted in the paper mentioned on March 23, 1825.]

MLXXXII            TO THE NEPHEW CARL

*Baden, June 9, 1825.*

I wish at least that you could come here on Sundays, but I do not receive an answer from you. God be with you and with me.

As ever,

YOUR true FATHER.

*I have written to Herr von Reissig* to ask you to come here on Sundays. The coach starts from his house at 6 o'clock, that is from the *Kugel auf der Wieden*. You have therefore only to work and study a little in advance so as not to lose time. I am sorry to give you this trouble. In the afternoon you can start again from here by the same coach to Vienna. Everything is paid for, you can shave here, and have a necktie and shirt, so that you may arrive here in time.

Farewell, even if I am grumbling at you, I do not do so without cause. I should not like to have spent *so much* merely to have provided to the world an *ordinary man*. I hope to see you for certain.

If, however, the *intrigues have achieved* their purpose, declare it openly (and naturally), and you always will find in me a man who remains the same for all that is good. The house was advertised in yesterday's newspaper, so if you were not able to do anything in this matter, you might have got somebody else to write about it, if you perhaps were unwell, I should be glad not to be obliged to act otherwise. You know how I am situated here in this cold weather ; the constantly being alone weakens me only the more, for really my weakness seems almost like a swooning away. Oh do not grieve me any more, the Scythe Man will not, as it is, fail to come soon.

B.

If good rooms were to be found in the Allegasse I would certainly take them.

[According to Jahn's copy in the Royal Library, Berlin.]

MLXXXIII

TO THE NEPHEW CARL

[June (?) 1825]

Tuesday morning.

MY DEAR SON!

The upper or lower sample for 21 fl. seems to me the best, the landlord perhaps can advise you—trousers 88—

4½—

You receive herewith 62 fl. Vienna value, 30 kreutzers, give a correct account about it. It is earned with great trouble—however for the sake of *one* fl. (*per ell*) it is wiser to have the best. Choose yourself, or let anybody else choose between the two at 21 fl., but it must be the best.

For the trousers also the best! However, do not put on your best clothes when at home. One need not be fully dressed when anybody calls; so as soon as you come home, take off your coat and make yourself comfortable in the clothes meant for that purpose.

Meanwhile farewell,

Your true FATHER.

## POSTSCRIPT

The wench left yesterday, and has not come back, but you will see how this turns out; the old woman is troubled that she has to go, because like a wild beast without aim and sense, she cannot rest. God have pity on me, it has already commenced with the *cooking* yesterday.

[According to the original manuscript in the Royal Library, Berlin, first printed by Nohl.]

MLXXXIV

TO THE NEPHEW CARL

[June (?) 1825]

MY DEAR SON!

Here are the 90 fl., get a receipt and a few lines about it. It would not appear so peculiar from a house wife, but it is usual with those who are under guardianship. My wafers are all used, could you not send a little box of them here some way or other? ! Acknowledge at once the receipt. God be with you, do your best to deliver me from this old



devil. Do not enter into any secret dealings with my *Herr Bruder*—in short do not act secretly against me.

Your very sincere FATHER.

Farewell! The old witch and Satan and I?! You need only put the total in the receipt, and carry out what else you have to do. H. receives this with his instructions. good night.

[According to the original manuscript in the Royal Library, Berlin, first printed by Nohl.]

MLXXXV

TO THE NEPHEW CARL

*Baden, June 15.*

DEAR SON,

I hope you have received the 62 fl. 30 kr. d. r. [durch Reissig? through Reissig]. You might also take a pair of trousers of the same cloth, do so, I hope you have taken the best at 25 fl.; in such cases it is advisable to take the best even if it costs a few fl. more; of the grey cloth for trousers you might have enough for 2; afterwards you will have to add the tailor and whatever else has to be paid—what the right hand does the left one ought not to know—so noble-minded men think; unfortunately it is your own fault that your attention has to be drawn to this. Do not forget to go to *Friesz*—May Aurora not only be your awakener, but also urge you on to activity. Now about domestic matters. The girl has come, but will not stay; I have meanwhile spoken in *alto* to the old woman as *much* as one can speak to such people—away with the infernal lot. Herr Bruder *Asinatio* has written.

To dine alone I find hardest, and it is really a wonder that I write passably well.

Perhaps I may come to town on Saturday, then, I hope, you will make it possible to drive back with me at 6 o'clock in the evening?! Now farewell, dear boy, deserve it, take what you want; whatever else you need shall be bought for you on the way hither. I embrace you, be my good, diligent, noble son.

As ever,

Your true FATHER.

I wanted only to know about the safe arrival of the money. Has the crammer arrived?

[According to the original manuscript [in the Royal Library, Berlin; first printed by Nohl.]

MLXXXVI

TO THE NEPHEW CARL

[June 1825 ?]

I am glad, my dear son, that you are pleased with the career you have chosen, and as it is so, that you are zealously doing all that is required for it. I did not recognise your writing. I am only looking at the *import* and *meaning*, as now you must also strive to acquire a good style. If you find it too difficult to come here, do not attempt it. But if you can by any possibility, I shall be so glad to have a human heart about me in my solitude. If you come, the house-keeper will help you so that you may leave Vienna already at 5 o'clock and thus have time left for studying.

I embrace you heartily,  
Your true FATHER.

[In pencil on the side of the address :]

Do not forget the morning newspaper and the letter from Ries.

[According to the original in the Royal Library, Berlin; first printed by Nohl. The Ries letter mentioned is as interesting as it is important. We therefore give part of it from the Fischhoff manuscript.]

Godesberg, June 9, 1825.

DEAREST BEETHOVEN !

Having returned from Aix-la-Chapelle some days ago, I tell you with very great pleasure that your new Symphony has been performed with extraordinary precision, and received with the greatest enthusiasm. It was very hard work, and on the last day I rehearsed the Finale for 3 hours—but I especially, and all the others, have been sufficiently rewarded through the performance. It is a work which is without its equal, and even if you had written nothing else, it would have ensured your immortality. Whither are you leading us ?

As it will interest you to hear something about the performance, I give you a short description. The orchestra and choir consisted of 422 performers among them many distinguished persons. The first day began with a Symphony of my own, followed by Handel's "Alexander's Feast." The 2nd day began with your new Symphony followed by Mozart's *Davidde penitente*, the "Zauberflöte" overture, and The Mount of Olives. The applause was almost terrifying. I had been already in Aix-la-Chapelle since the 3rd of May for the rehearsals, and as proof of the satisfaction and enthusiasm of the public, I was summoned to the platform after the performance, and a lady (she was very pretty) handed me a poem and a laurel

crown. Everybody was pleased, and all told me that it has been the best of all the 7 Whitsuntide *fêtes* they have hitherto had. . . . I am glad you have not accepted the engagement to England. If you want to go there, you must make preparations beforehand, so that you may get a good profit out of it. Rossini has received £2500 from the theatre alone. Of applause and honours there will be no end, but of these, I am sure, you have had enough.

With all good wishes for your prosperity.

Yours ever,

FERDINAND RIES.

[Thus, already one year after the great concert at Vienna, the *opus summum* was performed at the Lower Rhenish Festival.]

MLXXXVII

TO NEPHEW CARL

*Baden, June 28, 1825* [?]

DEAR SON,

As perhaps you may take a bath during this hot weather, I send you 2 more fl. However you have to state in writing as well from [illegible] as from those who have received something from you; for mistakes are made, as with the blue cloth and the 3 fl. for the looking-glass. You are now a real Vienna citizen, but I hope you will not become a fast young fellow. At your age it will not be a disgrace to render a perfect account of the money you receive, as one only becomes of age when 24, and you yourself, if you had property of your own, would have to render account of everything this year to your guardian. Do not let me hark back still further. It would be easy for me, but painful, and finally people would then say, on the whole you are a right good guardian, &c. If only there you had some judgment, you would, for the most part, have acted quite differently. Now of these low-minded servants, the kitchen-maid went already yesterday, and the new one at once came in. It is difficult to find out what the old woman thinks of the change; she is now again smiling, and will not acknowledge that *she has lost anything as regards the accounts*, what do you think about it?

[The second sheet of the original in the Royal Library, Berlin, is torn, the right half of it is missing (in the German text the fragment has been given, but it is unnecessary to translate the broken sentences, Nohl indeed omits it as "an unintelligible fragment." —TR.)]

MLXXXVIII      TO THE NEPHEW CARL

[Baden, June (?) 1825]

BEST RAGAMUFFIN!

Concerning Sunday's conversation, write to me also, it is about the Court, Court tattle of which one must speak with reserve—Holtz has not come to-day. If only he is to be trusted.

[Then follows the actual letter.]

This very evening I received your letter, but see how I am forced to laugh. It is not the proper thing for the Mainzers to have acted so, as, however, it has happened, it does not matter. Our age needs powerful minds which will scourge these small-minded, sneaking, wretched scamps of human souls—however painful it is to my heart to hurt any man. It was only a joke, and it was not my intention that anything should be printed. Inquire of the magistrate about the form for changing chamber-bonds into the Rothschild lottery, in order not to trouble the Upper Guardianship.— — Be brave, be good; here you have an example how all rejoice when such men are taken at their proper value—be my dear only son, imitate my virtues, but not my faults; however, since a man must err do not have worse faults than your true

affectionate faithful FATHER.

[According to the original manuscript in the Royal Library, Berlin; first printed by Nohl.]

MLXXXIX      TO THE NEPHEW CARL

[June 1825]

To-day is Friday  
to-morrow Saturday.

Here comes Satan—she has somewhat toned down her boiling rage and mad fury, meanwhile—if she should apply to you, direct her to me the day after to-morrow—I had to suffer and be patient as a saint for the whole week—away with those vermin which are a reproach to our civilisation; we are in want of them and we despise them, and we have to be in such close contact with them—to-morrow go with her for the seltzer water to the Karoliner Thor, as formerly. If the small bottles are as genuine as

the great ones they might be taken, I however believe that it must be safer to take the large ones *ce depend de votre Esprit votre distinction, &c.*—farewell, dear son, and contrive that we get the genuine, *not artificially made* seltzer water, otherwise I might, who knows, catch something. Now ragamuffin, farewell, we are fairly devoted to you. To-morrow morning at 8 o'clock we expect that you will not fail to appear at breakfast [Frühstück], if indeed it is not as usual a late breakfast [Spätstück]—*ah au diable avec ce grands coquins de Neveux—allez vous en—*

*Soyés mon fils*

*mon fils bien aime— —  
adieu*

*je vous baise  
votre père sincere  
cōme toujours.*

[According to the original manuscript in the Royal Library, Berlin; first printed by Nohl. The newly coined word "spätstück" also appears later in a letter to Carl Holz.]

MXC

TO THE NEPHEW CARL

[June 1825]

The old goose follows with this—she has given you the pens, and you have told a lie—alas!—farewell, I only expect your report about the book. She goes to-day to Tatel, she has little time to commit any stupidity—God will set me free from them, *libera me domine de illis, &c.*

[According to the original manuscript in the possession of the Royal Library, Berlin; first printed by Nohl.]

MXCI

TO THE NEPHEW CARL

[June 1825]

DEAR SON—DEAR LAD,

The point of *Bonheur* is to be touched upon, which I already found out with Lichnowsky, that these so-called grand gentlemen do not like to see an artist, who otherwise is their equal, also well-to-do. *Voilà le même cas—votre altesse!* in the context sometimes V. A. On the letter *à son Altesse Monseigneur le Prince, etc.*—one cannot know whether this is a weakness—here follows a sheet, already signed by me—you could add this, so that he may not be

disturbed by newspaper gossip, which, if I wished, would give me no little praise. The Quartet was a failure the first time that Schuppanzigh played it, for he, being so very stout, wants more time than formerly before he can grasp anything, and many other circumstances were the cause of its not succeeding. This was also predicted by me, for although Schuppanzigh and two others draw their *pension* from Princes, this *Quartet* is no longer what it was when all were constantly playing together; on the other hand, it has been performed six times by other artists in the best possible manner, and received with the greatest applause. On one evening it was played twice consecutively, and still once more after *supper*. It will also be given for the benefit of a violin player named Böhm. And now I have still to give it to others—in *Peters'* letter to Leipzig *Grand Quartet*—hurry up with it, so that he may soon send an answer—these fatalities are not to be avoided, as we must defend ourselves—close this letter to my brother and post it. Tell the tailor in the Kärntnerstrasse to fetch the cloth for a pair of trousers, and to make them long in the legs, yet without straps, a kerseymere cloth pair of trousers; he can also get the ? [Untzer] at Wolf's. The cobbler has his shop in the town, in the Spiegelgasse, straight before you as you are going from the Graben. His name is : *Magnus Senn* near the Town Hall, No. 1090—go to Hönigstein and *be frank*, so that one may *know how this wretch has acted*; it would be well before sending the letter to Galizin to be informed. I really think that something else is being planned for you in the winter, we will speak about it. Before you come here on Saturday, inquire in the Naglergasse about knives, these you could hand over first. The old woman has been playing the fool—yesterday when I drove here I found Clement, Holz, Linke, Retschasehek [Rzehaczek] at Neudorf, they had all come to my house while I was away in the town, they wished to have the Quartet again. Holz drove back here from Neudorf, and had supper with me when I then gave him back the *quartet*—with the *overture* remember that there is a letter to Galitzin announcing to him that when it is printed it will be dedicated to him.

The attachment of able artists is not to be despised, moreover it affords one pleasure—as soon as you have spoken to Hönigstein, write at once to me—on the Overture in C write the *dedication* to Galitzin, let the H. servant undertake the delivery, and give it them, but folded up. God be with you. I expect safely to have a letter from you, my dear son,

God be with you and with me. There will soon be an end of

Your faithful FATHER.

Farewell ragamuffin !

[According to the original manuscript in the Royal Library, Berlin; first printed by Nohl. Very interesting are the communications here concerning the performances of probably the first of the last quartets, and the reminiscences about Prince Lichnowsky, of whom Beethoven very naturally thought himself the equal. These reminiscences occur to him just at the moment when he is preparing to write to the Russian Prince, Boris von Galitzin.]

MXCII

TO THE NEPHEW CARL

[*Summer (?) 1825*]

DEAR SON !

Send this letter off to the pseudo brother—and add something to it. It is impossible for the thing to last much longer, to-day no *soup*, no beef, no eggs—roast meat at last from the inn.

Recently when Holtz stopped here, there was scarcely anything to eat in the evening. Besides, her bold impudent behaviour made me say to her to-day that I should only put up with her at most till the end of this month.

For to-day nothing more, for the magistrate I have only got to write a note so that you may receive the money; for the rest, it is well that you also inquire what to do, so that these exchequer bonds may be converted into Rothschild lottery tickets. For to-day I say nothing more, except that I look upon you always as my dear son who deserves it. However little food I *really* need here below, as you are aware, still it is far too hard, also at every moment to be in danger of being poisoned. Farewell, during this heat take care of your health. Dear son, keep in good health; avoid everything which may unnerve and weaken your youthful strength, farewell, ah, to speak with you would be better.

Your ever faithful father  
who embraces you.

[According to the original manuscript of the Royal Library Berlin; first printed by Nohl.]

MXCIII

TO THE NEPHEW CARL

[Summer 1825]

DEAR SON!

You see everything from the enclosed—write this letter to Schlesinger

to Schlesinger in Berlin.

to be delivered at the Schlesinger Art and Music warehouse, but first of all improve many things in it. I think that one might well reckon on 80 ducats. If *necessary*, keep back the letter to Galitzin, but see that Schlesinger's goes off on Saturday—you will have received the *parcel*. I beg you to bring me some shaving soap, and at least a couple of razors, and here are 2 fl. for the knife-grinder if there is something to pay, if not, for housekeeping; for you always have too much money—but a Viennese remains a Viennese. I was glad when I could help my poor parents; what a difference in my behaviour to you, and yours to me—thoughtless fellow, farewell.

Your faithful FATHER.

Bring anything in the shape of a newspaper with you.

This time you have too much to do, you will probably write before Sunday. The *wretches*, do not flatter them.

He is a weak patron, &c. I

embrace, &c.

*not better.*

[According to the original manuscript in the Royal Library, Berlin; first printed by Nohl.]

MXCIV TO PRINCE N. BORIS VON GALITZIN

[Summer 1825]

Baden.



VOTRE ALTESSE!

With regard to the *contestation* Jenner a parfaitement raison—la Viola a un ré<sup>b</sup> dans cet passage c'est a dire




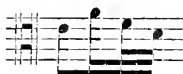

les motifs se trouvent déjà dans le thème d'écrire ainsi, and, besides, on account of the melody, which is always of prime consideration. For the rest, this passage


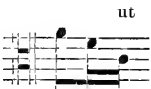




is based on  in spite of the  in the first

*Violin*, which is only a Nachschlag or *Anticipation*, which every good singer would make, for just as in art there is nature, so again there is nature in art. If, however, I had

written  the whole melody would have become disjointed, and why? Because in place of the  $\frac{6}{4}$  chord

which occurs in this passage  and 

has the fundamental chord , the  and 

chord of the 6th which has the F minor chord  as

fundamental chord, would have arisen, and this would have been foreign and contrary to the whole course of the melody and harmony. In short, Jenner *a parfaitement raison*, and I am pleased at finding myself at once understood by this clever artist. The new quartet in A minor is already finished, and I shall try to send it as quickly as possible to Your Serene Highness. In my next letter I will write to you more fully, and hope in this way to scatter the clouds which seem to come between me and Your Serene Highness. Believe me, that it is my most ardent wish that my art may find favour with the noblest and most highly educated men; unfortunately, and in a nanner none too gentle, one is dragged down from the heaven of art to what is of the earth earthly. As to those who belong to us and who neither wish nor are able to heap up riches, we must see to it that they bless our memory, since we are not all of us grand princes who, as is well known, leave the welfare of their families to the future and to God. In conclusion I have only to mention one thing more. I hear of considerable difficulty in having to deal with rubles and ducats, &c. I ask Your Highness, therefore, not in the least to trouble about this; I am quite satisfied to leave it the same as it has been up to now, and

all the more since you permit me to publish these quartets at once. So I have already made use of this permission with the first quartet, and have given it to a publisher. I beg you also not to take amiss the mistake of 4 ducats, as I am very conscientious, yes, I must even confess that there is another mistake of 2 ducats, but, as I said before, I am quite content with the honorarium for the quartet. A person of so high a position has to give on all sides, so graciously grant me the pleasure of leaving everything else to your magnanimity. I now hand to Hönigstein 2 *Overtures*, one of which I have taken the liberty to dedicate to Your Highness, and it will give me great pleasure if you think the dedication worthy of you. Heaven bless you and your family; myself I beg you to count among the most grateful of your acquaintances, and so I am Your Highness, &c. The 3rd Quartet is also nearly finished.

[Of two manuscripts placed in my hands by Herr Hellmuth Friedenthal, related to the Schlesinger music firm, one was the above hitherto unknown letter of Beethoven's to the Russian Prince Galitzin, and still the only one known. In the margin Schindler has written, "Please keep this letter of L. v. Beethoven's, and if I should not return to Berlin, send it back to me by post. Very difficult to decipher! Schindler." I am inclined to think that this is only the draft of the letter actually sent.

Beethoven mentions Jenner, a clever artist, and Marie Pachler-Koschak at Graz, had a friend of that name. It cannot, however, be the one in the above letter. The Graz Jenner did not become acquainted with the composer until 1826. But in the Fischhoff manuscript copies of the letters of the Russian Prince to Beethoven I found one of November 29, 1823, in which occurs the following passage: "Yet I have heard this piece played on the pianoforte only, for M. Jenner who has the good fortune to be recommended to you, and who is one of your greatest admirers, pays me a visit every day, and I never let him go away until he has played me something of yours." With regard to the musical examples, it is difficult to say to which of the late quartets it refers, possibly to the Allegretto section before the last movement of the C# minor quartet. [Or why not to the Allegro con moto at the close of the E<sup>7</sup> quartet, Op. 127?—TR.] The name of the Russian Prince will for ever be associated with the history of the late quartets. In one of his letters to the master (April 8, 1824) he says: "Truly your genius is centuries in advance, and at the present time, there is scarcely one hearer who would be sufficiently enlightened to enjoy the full beauty of this music, but posterity will pay homage to you, and bless your memory more than your contemporaries are able

to do." In the Thayer-Deiters Beethoven Biography (iv.), we read that the Prince was a performer on the 'cello, and his wife (*née* Princess Saltykow) an excellent pianist. The former arranged pianoforte compositions of Beethoven which he could not play, for strings. When he entered into correspondence with Beethoven, he was twenty-eight years of age.]

[The following is from the same volume:]

" A MONSIEUR  
MONSIEUR LOUIS VAN BEETHOVEN  
à VIENNE

*St. Petersburg, 9 Novembre, 1822.*

MONSIEUR !

Aussi passionné amateur de musique, que grand admirateur de votre talent, je prends la liberté de vous écrire, pour vous demander, si vous ne consentirez pas à composer un, deux ou trois nouveaux Quatuors, dont je me ferais un plaisir de vous payer la peine ce que vous jugerez à propos de marquer. J'en accepterai la dédicace avec reconnaissance. Veuillez me faire savoir à quel banquier je dois adresser la somme, que vous voulez avoir. L'instrument que je cultive, c'est le Violoncello. J'attends votre réponse avec la plus vive impatience. Veuillez m'adresser votre lettre à l'adresse suivante. Au Prince de Galitzin à St. Petersburg aux soins de Mrs. Stieglitz et Co Banquiers. Je vous prie d'agréer l'assurance de ma grand admiration et de ma considération distinguée.

PRINCE NICOLAS GALITZIN.

MXCV TO BROTHER JOHANN VAN BEETHOVEN

*Baden, 13th July, 1825.*

WORTHY BROTHER !

As you have taken such care of the *book*, I beg you to send it back *here* to the *owner*—again a pretty story. I have long ago explained myself clearly about your wish to see me at your house. I beg you to let me hear nothing more about it, for you will find me firm as a rock in this matter, as always ; spare me from going into particulars, as I dislike repeating anything unpleasant. You are happy, and indeed this is my desire ; let it remain so, for each is best *in his own sphere*. I only once used your rooms ; but the oven almost made me ill, therefore it was only for once—as I now have lodgings, I shall probably hardly ever make use of the other room which you offer me. If you write, at least *seal* the letters and *address* them to Carl at Vienna, as such a letter costs too much here. I once again beg you earnestly for the return

of the book belonging to mechanician Kunst in the Graben, for such a thing is really quite unheard of, and I find myself in no little perplexity—therefore the *book*, the *book*!—send it swiftly and speedily to Carl at Vienna.

Farewell, my worthy brother.

God bless you,  
Yours,

Baden, 13th July, 1825.

LUDWIG.

To Herr Johann v. Beethoven,  
Landowner at Gneixendorf Post Krems.

[According to Jahn; first printed by Nohl, who copied from the original in the possession of Artaria. Beethoven's resolve not to go to his brother's house was, alas! not adhered to. He went in the following year to Gneixendorf, where he caught the illness which soon put an end to his life.]

MXCVI To SCHLESINGER, MUSIC PUBLISHER, BERLIN

Baden, July 15th, 1825.

With great pleasure I received your *Allgemeine Berl. Musikal. Zeitung*, and I beg you to keep on sending it. By chance a few leaves of it came into my hands, and I at once recognised its *able* Editor, Herr Marx; I hope he will continue to reveal more and more the higher and true sphere of art, which would be of great advantage and might somewhat lessen the mere counting of syllables. At your desire I inform you that I could let you have 2 great new violin quartets; the *honorarium* for *one* would be 80 ducats, for lately works of mine have been in great request on all sides.

=*de* but I should like to give you the preference.

I have been offered the same for the quartet also, for example, for a pianoforte sonata for four hands, Vi = as you can send this *quartet* to Paris, London—for I know from Ries that your son in Paris has already sent compositions of mine there. You might therefore be willing to pay more; however I am satisfied with this price. I myself shall not send any more to London, as my friend and pupil Ries is no longer there. The *correspondence* and the forwarding take too much of my time, and a priest of *Apollo* ought anyhow to be spared this. Unfortunately circumstances demand that one's thoughts must be turned from the celestial sphere

earthwards—yet to give you a proof of my regard for you  
[Sentence left unfinished.]\*

If you can send a bill on a good firm at 3 or even 4 months, on receipt of it you shall have the quartet at once. I shall, however, wait first for your decided answer, and then write to you when to send the bill, in exchange for which the quartets will at once be sent; for it would not be honest and, besides, too troublesome to wait till these works arrive in Berlin. Everywhere I act in this manner; you can rely on the quartets being given to you in exchange, as soon as I receive the bill. I will gladly give you now and then a Canon, or such like, as contribution to the *B. Allg. Z.* whenever it is desired. Hasten then with your answer, so that the quartets, which I should like to be seen by Herr Marx first of all, may be published by you in Berlin

With respect,

Your devoted,

BEETHOVEN.

Kindly send your letter at once by letter post, for I cannot wait long. It only needs as address: To Ludwig van Beethoven in Vienna.

[The Beethoven letter according to the original in the possession of Carl Meinert. The quartet in A minor which Schlesinger accepted and published was completed. What the other named quartet was is doubtful. I am inclined to think with Nottebohm that it was the one in B flat (Op. 130). Or it may have been the quartet in F (Op. 135), which, as a matter of fact, Schlesinger published.]

MXCVII

TO NEPHEW CARL

*Baden, July 15 [1825].*

DEAR SON!

In the letter to Schlesinger the following is to be added, whether Prince *Radzivil* is in *Berlin*. You can also write about the 80 ducats, that the same need only be paid in convention Gulden, the Ducat at the 4 fl. 30 + exchange. However I leave that to you, for it is not too much *for him*, as he has also England and France. As regards the bill at 4 months, you must also express yourself correctly. Mayseder receives from Artaria 50 ducats for *Violin Variations*. Moreover let it always be seen that my illness, and other

\* The "de" sentence seems to come in here. Beethoven in his sketch-books often connected sentences apart in this way.—T.R.

circumstances, compel me to look more than formerly to my interests ; it is hard for me to act thus, but it has to be done. How bad I feel when I find myself again alone among these people. Be sure to forward the letter to the *brother* in order to get the book back, what a trick. I would also like very much to do what is possible for my hearing ; here one would have time. What unfortunate circumstances, to have such a brother ! Woe is me, alas ! Farewell, I embrace you heartily.

Your true FATHER.

Do not neglect anything, you must help yourself by rising early. If it cannot be, do not come on Sundays, only write ; just now it is not worth the trouble. Everything can be discussed when you can come on Sundays.

[According to the original in the Royal Library, Berlin ; first published by Nohl. It is difficult to know what kind of book the master was so anxious about ; mention has already been made about it in previous letters to the brother. This letter seems to show that it was a special book on medical hygiene. The words, "What a trick, I would also like very much to do what is possible for my hearing," reminds us that Beethoven, still in the evening of his thorny life, entertained the hope of curing his deafness.]

MXCVIII

TO NEPHEW CARL

*Baden, July 18, 1825.*

DEAR SON !

You see from this letter what is to be done. Do not swerve from *moderation*, fortune has crowned my endeavours, let not thy misfortune be founded on wrong ideas about yourself, speak the truth, and, before all things, be exact in the statement of your expenses, do not go to theatres as yet, follow your guide and father, follow him who is always working for your moral welfare, and not merely for *everyday existence*. This Herr Thal will come to you, together with Hönigstein ; you may, if you think advisable, give him also the *Overture*. He will stay here 3 weeks so you might invite him to dine here—of course on a Sunday when a certain little rascal can be present. Come very early by the carriage I shall send, show yourself very amiable to this man, for art and knowledge unite the best and noblest men, and your future position does not exclude you from them. If your time allows of it, you might drive as far as Rampel's. Concerning the copying

of the Quartet you can tell him that I write now quite differently and more legibly than during my illness, also that it will be copied twice and forwarded. Some one has offered his services here, but I do not know what he can do. In the wood [Holz] *Christi*, or in the chip of the wood *Christi* I should not put too much trust at first.

Write at once, perhaps the old goose comes to Vienna to-morrow; farewell, follow my advice.

Your true and very affectionate,

FATHER.

Perhaps you will go home to Vienna with this Herr Thal, but you must not be too inquisitive about the money.

*Baden, July 18, Monday.*

[According to the original in the Royal Library, Berlin; partly printed by Schindler, completely by Nohl. The here-mentioned Thal was a friend of the already named banker Hönigstein; for it was now a question of the terrible nephew being put to business.]

MXCIX

TO NEPHEW CARL

*July [?] 1820.*

MY DEAR SON,

[At the top stands 3 times.]

! : *Come soon!* ! Be it so, bring the letter of g [Galitzin! ?] with you, I have scarcely read it myself. The day before yesterday Sig. *Fratello* came with his *brother-in-law*—*what a miserable fellow*. The old witch, who has again made herself obnoxious yesterday, brings you the answer about the book of his *brother-in-law*; if the contents of the letter do not state anything certain about it, hand them at once this letter. If *Cato* on seeing *Cæsar* exclaimed: *he and we*, what ought one to say to such a fellow? ! I leave the letter—the day after to-morrow will be soon enough. It is getting late. I press my loving seal on your loving trustfulness and affection towards me. If you neglect anything, stay there.

As ever,

Your affectionate solicitous,

FATHER.

[According to the original in the Royal Library, Berlin; partly printed by Schindler, fully if not quite correctly by Nohl. In the passage about *Cæsar* and *Cato* Beethoven was not thinking about politics, but about the terrible family events connected with his brother's house. The story connected with the words "*he and we*" is to be found in Plutarch.]

MC

TO NEPHEW CARL

Aug. 2, 1825.

DEAR SON

Post the enclosed early to-morrow, Wednesday, it is about *proofs which must be hurried on* as soon as possible. There must be an end of this old bad constitution—scarcely anything to eat, and in addition, the boldness and cheek of this really wicked old witch—and think of what I pay her. I shall probably have to let my pseudo-brother come, and then I would take the woman I had last winter from the Kothgasse, who was a very good cook.

Write me a few words and send them here to-morrow. Take care of yourself, do not forget the baths—only spend your money properly, be my dear son. What an unheard of dissonance it would be if you were *false* to me, as some people say is the case.

God be with you,

Your faithful FATHER.

N.B.—Do send off the letter to-morrow, Wednesday. I don't know anything about the knives, and then I am beginning to run short of cut quills.

[According to the original in the Royal Library, Berlin, first printed by Nohl.]

MCI

SOUVENIR POUR S. M. DE BOYER PAR LOUIS VAN  
BEETHOVEN

Baden, Aug. 3, 1825.



[According to Nohl, who states that probably Boyer the French surgeon was consulted by Beethoven for his deafness.]



MCII

To CARL HOLZ

*Baden, Aug. 10, 1825.*

BEST CHIP!

Best wood of the Cross! Wherever are you hiding? I am blowing the wind to Vienna so as to draw you here in a whirlpool. If only the quartet is here at any rate by Friday; but if it is longer do see that Carl brings it with him on Sunday. That you will be heartily welcome if you come yourself, you know *per se* "*voilà quel homme de langue la moi!*" I am astonished to hear that the Mainz ragamuffin boys have misused my joke! It is dreadful, I swear it was not my intention, though something like it; after this piece of wit Castelli will have to write a poem, but only on the name of the musical Tobias with music by me. As, however, it has happened so, it must be looked upon as a dispensation of providence. It is a side-piece to Goethe's *Bardt—sans comparaison* with any writer whoever he may be. But I think that Tobias himself is somewhat in fault as regards yourself. *Voilà revenge!* but it is far better than to fall into the jaws of a monster! I cannot shed tears over it; but it makes me laugh. Come on Friday, you will dine best as my house-keeping is so luxurious—in fact I will regale you, mysterious Paternostergässlers. Pitinger will grumble, he can't scream, he is as some one said of Schreyvogel, he cannot scream nor—farewell my good Holz, write and everything comes at the right time; in greatest haste.

Your friend,

BEETHOVEN.

[According to Jahn; first printed by Dr. Kalischer. Holz is addressed in this letter as "Best Chip" one of the numerous variants which Beethoven cut out of the name "Holz" (=wood). The Mainz ragamuffin boys were no less than Schott and his people.]

MCIII

To NEPHEW CARL

*Baden, Aug. 11, 1825.*

DEAR SON

I am in deadly fear about the quartet. The 3rd, 4th, 5th, and 6th movements Holz took with him, but the opening bars of the 3rd movement were left here; the number of sheets is 13.

I get no news from Holz, I wrote him yesterday. As

a rule he writes. What a terrible misfortune if he should have lost it; he is a *heavy drinker, this between ourselves*. Do set my mind at ease as quickly as possible. You can find out about Linke's rooms at Hasslinger's. Hasslinger was here to-day and very friendly; he brought the parts and other things and was very anxious to have the new quartets; don't enter into any details about the matter; it leads to vulgarities. For God's sake put me at ease about the *quartet*, it would be terrible loss—the rough copy was all written on odd bits of paper, and I should never be able to write out the whole again.

Thy true FATHER.

[At the top stands the following: ]

I also remind you that *next* Sunday and Monday are 2 holidays, so you can arrange accordingly. You could, perhaps, come here on Saturday evening with me, if I come to town, so that you would have the whole of Sunday morning to the good.

[According to the original in the Royal Library, Berlin; first printed by Nohl. The quartet may have been the one in C sharp minor or the last one in F, as each has six movements.]

MCIV            TO B. SCHOTT & SONS, MAINZ

*Vienna, August 13, 1825.*

DEAR SIRS!

I am astonished to find in the 7th number of *Cæcilia*, p. 205, that together with the Canons you have inserted the joke which I sent to you in a friendly way, and which could be regarded as a bitter insult. For it was certainly not my intention to hurt any one's feelings, and certainly not in keeping with my character. As an artist I have never been known to be moved by anything that has been written about me; but if my personal character were attacked I should feel quite differently. You might have seen from the very outset that the whole sketch of the life describing my esteemed friend, Herr Tobias Hasslinger, was only a joke, and could not have been taken otherwise, since I, as my letter shows, added to the joke, in that I wished you on your side to get him to consent to the publication of his biography. It therefore really seems as if my hasty and frequently illegible writing had caused this misunderstanding. I would have certainly complied with your request to send

contributions, if only you had inserted the two *Canons*, the superscriptions of which sufficiently show that they had nothing to do with the biography of Hasslinger. But I could never have conceived that you would have misused a private *correspondence*, and have printed such a joke for the public, which, in the nonsense that you were pleased to insert (for example, line 2, "Canons which I as supplements, &c.") cannot be at all understood. The word "*empty-headed*" which belongs entirely to the humorous sketch, might pass in a circle in which people were joking, but it never occurred to me to print it in place of *learned*. That would be carrying the joke too far! For the future I shall know how to take care that my writing does not give rise to fresh misunderstanding. I therefore expect that you will put this into *Caecilia* without delay and without clauses or omissions, as the matter is exactly as I have explained it here, and cannot be taken in any other sense.

*Vienna, August 18, 1825.*

L. VAN BEETHOVEN.

I quite count on your inserting this at once in *Caecilia*.

Yours truly,

BEETHOVEN.

[According to the original in the Town Library, Mainz; first printed by Nohl. The letter was not written by Beethoven, neither was it signed by him; the postscript, however, is in his handwriting. Below the latter, the firm wrote: "The letter was probably written by Haslinger himself." Nohl tells us that W. Künzel possessed a sketch of the letter in the handwriting of the nephew, evidently dictated, with changes in Beethoven's hand. (The German words for *empty-headed* and *learned* are *geleert* and *gelehrt*, the similarity of which forms a part of the joke which, of course, is lost in translation.—Tr.)]

MCV

*Baden, August 24, 1825.*

Yes Yes! *Paternostergässel* and our directors are nicely in for it. It is a pretty story to know about, even if one does not gain anything by it.

Best mahogany wood! we know nothing about pens. be satisfied with that. Your letter made me laugh, but Tobias remains a T——, but we will certainly *out-tobias him*. Yes yes! Castelli must have his share in it. The thing will be printed and engraved for the benefit of all poor Tobiases.

I am just writing to Carl to keep back the letters to P and S., *i.e.*, I also expect the answer of Herr A. in Manheim. Baden, August 24.

It is indifferent to me what hell-hound licks or gnaws my brain, because it must be so. Only don't let the answer be waited for too long. The hell-hound in L. can wait, and meanwhile amuse himself with Mephistophiles, the editor of the *Leipziger Mus. Zeit.* in Auerbach's cellar, the latter of whom will soon have his ears pulled by Beelzebub, chief of all Devils.

My good friend, the last quartet also contains six movements, and I think I shall finish it this month, if only some one would give me something for my poor stomach. . . . My brother has been again to P. n. G. But, my good friend, we must see that all these new-coined words and expressions are preserved down to the third and fourth generation of our posterity.

Come on Fridays or Sundays, come Fridays, when Satanus in the kitchen is at her best. Yes, fare right well, a thousand thanks for your devotion to and love for me; I hope that you will not be punished through it. With love and friendship.

Your,  
BEETHOVEN.

*n'oubliez pas de rendre  
Visite à mon cher  
benjamin*

Do write again,

Better still, come. (Address :)

An Seine Wohlgebohren Hr. v. Holz in Vienna Molker-Bastay, No. 96.

*Four steps up in the Bergerstamm House.*

[According to the original in the possession of Carl Meinert; first published in the *Wiener Presse* (1858). This humorous, sarcastic letter is the precursor of a joke at the expense of the music publishers, and Castelli was to help. This poet and writer on music relates in his "Memoiren meines Lebens" (Vienna 1861, vol. iii), how Beethoven wanted him to help in the matter. He also refers to his "1000 Sprichwörter" which he showed to the composer, who thought some might be set to music as canons; and so he gave him a copy of the book interleaved with music paper. After a time, Beethoven told the poet he had already written down some, but after the composer's death there was no trace of the volume, neither is there any reference to it either in

Thayer or Nottebohm in their Catalogues. Mention is made of "new-coined words and expressions." Some examples were given in the *Wiener Presse* of 1858, and Schindler says that Beethoven and Holz used to amuse themselves in finding German equivalents for certain technical terms. It is evident, however, from the above letter that Beethoven did not exactly consider them as nonsense words. (Here are a few specimens: Composer: *Tonsatzwerker* (Composition worker); Instrument: *Klangmachwerkzeug* (Clangmakingmachine). There seems, however, no doubt whatever that Toneflightwork for *Fugue*, and Art-lover-to-pass-away-the-time for *Dilettante* were mere jokes.—TR.)

MCVI

TO CARL HOLZ

[August 1825]

WORTHY?! HOLZ!

Nobody doubts that wood (Holz) is *Neuter*, how incongruous, then, is the masculine, and what conclusions can be otherwise drawn for wood (Holz) personified?

As regards our affair, I beg you not to let the *quartet* be either seen or heard. Friday is the only day on which the old witch, who would certainly have been burned 400 years ago, cooks tolerably—for on this day the devil has no power over her—therefore come or write: this is all for to-day.

Your friend,

BEETHOVEN.

[According to the Leipzig *Allgemeine Musikalische Zeitung*, March 2, 1870, in which it was printed by Nottebohm, under heading, "A Letter from Carl Holz." He states that the following was written on the autograph by Holz: "I received this letter from Baden in August 1825, when I was seeing to the copying of the quartet in A minor which had just been finished, and of which he had entrusted to me the autograph score."

MCVII

TO THE NEPHEW CARL

[Baden, Aug. 25, 1825]

However little this day may deserve to be noticed, either by you or by myself, I hoped to get a letter—however, in vain—you need not write to Peters on Saturday. . . . If you prefer Sunday, let it be either early or not at all.

Your true

FATHER.

[According to Jahn; first printed by Dr. Kalischer. The nephew had most probably forgotten his uncle's name-day. In the calendar the name "Ludwig" stands against August 25.]

MCVIII TO THE MUSIC PUBLISHER M. SCHLESINGER

*Baden, 1st September.*

MY WORTHY S.!

I receive with much pleasure from my Carl the assurance that you are coming here with him next Sunday. You so surprised me recently that I really could not keep my composure when with you, all the less as I was just busy writing, and immediately after was engaged on some business matter, *i.e.*, exactly as if one were transferred from Etna to the glaciers of Switzerland. You have still something to hand over to me, and I have much to ask you, and I need not tell you how agreeable it is to have so accomplished a man with me, to which, formerly, I was always accustomed, but here among these Phæacians that is very rare; all the more will your presence rejoice me.

Yours very truly,

BEETHOVEN.

[According to Nohl's *Mosaik*. The person addressed is Moritz Schlesinger, who, in the year 1825 was much with Beethoven. Nohl states that he published the letter from the autograph which Moritz S. had sent him from Paris.]

MCIX TO FRIEDRICH KUHLAU

*Baden, 3rd September, 1825.*

CANON.  $\text{S}$

Kuhl nicht lau, nicht lau, Kuhl nicht  
 lau, Kuh - lau nicht lau, Kuhl nicht  
 lau. Kuhl nicht lau, nicht lau,  
 Kuhl nicht lau, Kuhl nicht lau, Kuhl nicht lau.

" I must also confess that the champagne got very much into my head yesterday, and I had again to learn from experience that such things rather suppress than increase my efficacy, for, however easily I, otherwise, am able to answer on the spur of the moment, I do not in the least know what I wrote yesterday.

Think sometimes of

Yours very truly,

BEETHOVEN, m.p.

[This Canon, together with the letter, was first published by Seyfried ("Beethoven's Studien"), who also furnishes a graphic account of the occasion which gave rise to this merry caprice. F. Kuhlau, who was in Vienna in 1825, wished to make Beethoven's acquaintance before he left that city, and so Tobias Haslinger arranged an excursion to Baden where Beethoven was spending the summer; among those who went were Sellner (professor at the *Vaterland Conservatorium*), Conrad Graf, the pianoforte maker, and Carl Holz. While merriment was at its height, Kuhlau improvised a Canon on the name Bach, Beethoven replying with the above, "Kuhl nicht lau."]

MCX

To CARL HOLZ

[Baden, September 3rd, 1825]

BEST ONE

I had hardly got home when I remembered what nonsense I must have written yesterday, give this to *Kuhlau* the rest you know about—write very soon or come to me on Thursday—Friday, but write first; inquire whether the cook understands anything about game so that she may rule supreme in my hunting quarters.

With Carl it would be more expedient to *threaten*, when he is caught in the act, to tell me; hurry on *prestissimo* everything—in our mutual friendship always think of me as a *cantum fermun*. Farewell,

Your devoted friend,

BEETHOVEN.

[According to Jahn.]

MCXI

To NEPHEW CARL

September 6th, 1825.

DEAR SON!

I understand very well how troublesome it would be for all to come here, they can therefore be all told to come to

Schles. Friday forenoon, and I will come to town, for if anything is wanting I must be present. It will be best, and there will be an end of the matter. Yesterday also he was here to tell me that he would pay at once for the quartet after you had given it to him, *entre nous il est pourtant juif*. It is enough if they only do the *new* one themselves; you will see what is best, if they prefer even Thursday, I will also come then. Only see to it that the affair is finished as quickly as possible, so as to assign the money at once to Peters in L., whom, however, you must not mention at all—Schlesinger thinks he will no longer be in Vienna on Sunday, so no time must be lost; also, the ducats must be paid in gold, as reference is made to others who have not done so. Do not fail to let me have a letter to-day by the old woman. Nothing is required but the *proof for correction*; do not delay, only see that the old woman comes early enough. It will, perhaps, be best for you to arrange everything in town for Friday, when I shall certainly go there. Has Schles. *delivered* the quartet (the first), and not made any fuss about it? There are it seems difficulties about the payment. Your letter now changes everything, since Friday is *fixed upon*, whether here or in Vienna, Holz will probably let you know; if, however, he does not come, I shall come to town on Friday. The affair with Schles. is the main thing, and ought not to be delayed any longer. If he waits for the rehearsal, he shall not have it at all. Yesterday he said that after all he would not take the quartet, I told him it would be all the same to me. The Lord bless you, your

faithful

FATHER.

I only leave the foregoing scribbling on account of Schles.

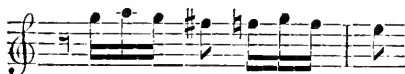
[According to Jahn. Castelli tells us about the production on Friday, September 11, of the A minor quartet (Op. 132) by Schuppanzigh and his associates, and of the brilliant banquet, at which Wolfmayer, to whom the last quartet in F was dedicated, and Catherina Cibbini, the gifted daughter of the composer L. Kozeluch, were present. He mentions that Sir G. Smart was also a guest. In the recently published "Leaves from the Journals of Sir George Smart," the following account of the rehearsal is given:—

"At twelve I took Ries to the Hotel Wildemann, the lodgings of Mr. Schlesinger, the music-seller of Paris, as I understood from Mr. Holz that Beethoven would be there and there I found him. He received me in the most flattering manner. There was a



numerous assembly of professors to hear Beethoven's second new manuscript quartet, bought by Mr. Schlesinger. This quartet is three-quarters of an hour long. They played it twice. The our performers were Schuppanzigh, Holz, Weiss, and Linke. It is most chromatic and there is a slow movement entitled 'Praise for the recovery of an invalid.' Beethoven intended to allude to himself, I suppose, for he was very ill during the early part of this year. He directed the performers and took off his coat the room being very warm and crowded. A staccato passage not being expressed to the satisfaction of his eye, for alas, he could not hear, he seized Holz's violin and played the passage a quarter of a tone too flat. I looked over the score during the performance. All paid him the greatest attention. About fourteen were present, those I knew were Boehm (violin), Marx ('cello), Carl Czerny, also Beethoven's nephew, who is like Count H. Antonio, so is Boehm, the violin player. The partner of Heiner, the music-seller, was also there."

The Diary also mentions a visit to Baden on the following Sunday, when Beethoven improvised on these few notes



but says nothing about a banquet immediately after the performance.—TR.]

**MCXII FOR SIR GEORGE SMART**

*Written, September 6, 1825.*



[According to Thayer's Chronological Catalogue. Mr. Alfred Morten is the owner of the autograph. There is a facsimile in the Smart *Journal* mentioned in notes to Letter MCXI.]

**MCXIII TO THE NEPHEW CARL**

*September 14 (?) 1825.*

Dear Son! Do not forget to give Tobias the receipt together with the money. The *tutor* ought to have come earlier—as matters now stand thus, you must conform to them. I also do not wish you to come to me on the 14th of

September, it is better to finish these *studies*. God has never forsaken me, and perhaps somebody will be found to close my eyes. Something underhand seems to me to have taken place in all that has happened, and in which my Herr Bruder (Pseudo) plays a part. Later on, I know, you also will not wish to be any longer with me; of course, matters in my house are carried on in a somewhat too *upright* manner to suit you—you also borrowed, last Sunday, 1 fl. 15 + from the housekeeper, this old vulgar kitchen-wench. It has been forbidden—but so it is with everything. My frock coat would have lasted me 2 years; it is true I have the bad custom to put on an old coat when at home, but my Herr Carl [says], fie! the disgrace, but why? The money-bag of Herr L. v. B——n is only there for that. You need also not come to me this Sunday, for there can be no true harmony and unison with such behaviour as yours. Away with this hypocrisy, and you will then become a better man; then you need not dissimulate, not tell lies, and it will be better for your moral character—for thus, you see, you *appear* to me, as if reflected in a mirror; for of what use is it to reprimand even in the most affectionate manner!!—besides, you get angry—however, do not be afraid, I shall always provide for you as I have hitherto done. Think what *scenes* you create—as when I found the 1 fl. 15 + on the bill.

Do not send any more stupid notes, for the housekeeper can read them when there is light enough. I have just received this letter from Leipzig, but I do not think of sending the Quartet yet, we can talk it over on Sunday. 3 years ago I asked only 40 ducats for a quartet; I must really see what you have written.

Farewell; he, who indeed has not given you life, but certainly has kept you alive, and what is more than all the rest, has taken care to cultivate your mind, yes, even more than a father, begs you most earnestly to walk along the only true path which leads to what is good and just.

Farewell,

Your true good

FATHER.

[At the side :]

Bring the letter back again on Sunday.

[According to the original in the Royal Library, Berlin.]

MCXIV

TO DR. VON BRAUNHOFER

[Delayed !]

*Vienna, 18th April, 1825.*

MY HONOURED FRIEND !

I am not well, and trust that you will not deny me your help, for I am suffering great pain. If it is possible for you to pay me a visit even to-day, I beg you most earnestly to do so.

With eternal gratitude and esteem,

Yours,

BEETHOVEN.

[Address :]

To Herr Dr. von Braunhofer of this place.

[This note, in the possession of the widow of Major Wolf, was published in Dr. Frimmel's "Beethoven-Jahrbuch" (1908).]

MCXV

CANON AND WORDS TO HERR M.  
SCHLESINGER*Vienna, 26th September, 1825.*

Si non per Por - tus per mu - ros, per  
mu - ros, per mu - ros.

I wish you the most beautiful bride, my worthy friend, and take this opportunity of begging you to commend me to Herr Marx of Berlin, that he may not be too severe with me, and may sometimes allow me a way of escape.

Yours,

BEETHOVEN.

*Vienna, 26th September, 1825.*

[According to the fascimile in Marx's "Biography of Beethoven," second edition, 1863.]

MCXVI

TO THE NEPHEW CARL

*Baden, 4th October [1825].*

DEAR SON!

Like the wise Odysseus I also know how to help myself; if you come on Sunday you need not be afraid that it will be too cold, some of the old window shutters are here, of which one can make good use. I also hope to get rid of my cold and catarrh here, but it is now dangerous here for my chest complaint, the winds, or rather, hurricanes, still prevail. Inquire about Biedermann, whether Schlesinger has given him an order, for one can still write to Peters in case Biedermann has no order from Schlesinger. For to-day, indeed, it would be hardly possible to get a letter, but I hope for one to-morrow, and to see you certainly on Saturday. I trust that you need never be ashamed of your want of affection for me, I alone suffer, I can say nothing else. I hope and trust that all that you have here alleged to go to Vienna is really so—at all times you may expect from me only all that is good, but ought I not also to wish this from you? if you see me stormy, ascribe it to my great anxiety for you, for you easily get into trouble. I hope at least to-morrow to have a letter from you, do not make me anxious. Oh, consider my sufferings. In justice I ought to have no cares at all on this point, but how much have I already endured?!

As ever,

Your most faithful FATHER.

Consider that I sit here alone and may easily become ill.

[Address on the fourth page:]

To Herr Carl van Beethoven in Vienna  
*next to the Karlskirche Allegasse, No. 72*  
 on the first floor at Herr von Schlemmer's

[On the reverse side of same page:]

*N'oubliez pas de demander  
 des quittances  
 e donnez moi ausci vite que  
 possible des Nouvelles.*

[According to the original manuscript of the Royal Library, Berlin; first printed by Nohl.]

MCXVII

TO THE NEPHEW CARL

*Baden, 5th October (?) [1825].*

[At the top stands :]

For God's sake do come home again to-day, who knows what danger might be threatening you, hasten, hasten.

MY DEAR SON !

Only nothing further—only come to my arms, you shall hear no harsh word. For heaven's sake do not rush to destruction—you will be received as ever with affection—as to considering what is to be done in future, we will talk this over in a friendly way, no reproaches on my word of honour, for it would be of no use. You need only expect from me the most loving help and care.

Only come—come to the faithful heart of your father,  
BEETHOVEN.

Come home at once on receipt of this  
*Volti sub.*

[Address :]

For Carl van Beethoven.

[Underneath :]

*Si vous ne viendrez pas  
 vous me tuéres surement*

[On the side of the address :]

*Lisez la lettre et restés a la maison chez vous, venez de  
 m'embrasser votre pere vous vraiment adonné soyez assurés  
 que tout cela restera entre nous.*

[According to the original manuscript of the Royal Library, Berlin.]

MCXVIII

TO NEPHEW CARL

*October 5th, 1825.*

MY DEAR BELOVED SON.

I have just received your letter. Already most anxious, I had already determined to hasten to-day to Vienna. Thank God, it is not necessary. Only follow me, and love, like happiness of soul united with human happiness, must be with us; then you will *unite inward with your*

*outward happiness*, although it would be better to give the foremost place to the *former*—*il fait trop Froid*—I hope to see you on Saturday, write whether you come early or in the evening, when I will hasten to meet you. I embrace and kiss a thousand times not *my lost*, but *new-born son*. I wrote to Schlemmer, do not take it amiss, I am still too moved.

My love and my solicitude for you whom I have found again will always show you that I am your affectionate father.

October 5th.

[Address on the fourth page of the letter :]

To Carl van Beethoven

*next to the Karlskirche*

Alleestrasse, No. 72.

1st floor

at Herr von Schlemmer's house.

*Ayez la Bonté de m'envoyer a light box with Rossini matches on en portes avec vous, puisque celle de Kartnerthor on ne peut pas faire usage.*

[According to the original in the Royal Library, Berlin ; first printed by Schindler.]

MCXIX

TO NEPHEW CARL

*Baden, October 14th [1825].*

I write in greatest haste to inform you that I shall come to-morrow morning, even if it rains, when I shall rely on your being at home. I am looking forward to seeing you again, and if there are still some dark clouds, do not ascribe them to intentional bad temper on my part ; they will be all dispersed through the efforts which you have promised me to make, and through work which will give you true, pure happiness. When writing my last letter, something was in my mind which put me, though not *altogether* justly, in black humour. This is easily possible after what has passed, but who would not rejoice if the erring one returns again to the right path, and this I still hope to experience. I felt especially hurt by your coming so late and leaving again so early on Sundays. To-morrow I shall come with the joiner, the *rabble of witches* shall be sent off at once ; it really is too bad. Before the new housekeeper comes I can make use of the joiner—more

by word of mouth, and you will say that I am right. Expect me to-morrow for certain, in spite of rain.

Your affectionate  
FATHER.

*Baden, October 14th.*

[Under the address is written :]

*Please see that this letter is sent off as soon as possible.*

[According to the original in the Royal Library, Berlin. Schindler tells us that the nephew did not pass his exams at the second University term, hence he could not pass on to the faculty of philosophy, but had to go to the Polytechnic Institution to prepare for a business career. The master, in consequence, had to shorten his stay at Baden, and hasten to town. Reissig, who had been appointed co-guardian with Beethoven, was director of the Polytechnic, so that the composer thought his nephew would be well looked after. Yet, in spite of all love and watchfulness on the part of both Reissig and Beethoven, the young man went again to the bad, and at last attempted suicide.]

MCXX

To CARL HOLZ

*17th October, 1825.*

I arrived here in the evening, the day before yesterday, like a shipwrecked man, and looked for you yesterday; but all was silent. If you can come to me before you go to your *Collegium*, I shall be very glad.

In haste, your friend,  
BEETHOVEN.

*17th October.*

(For Herr von Holz  
Schwarzspanierhaus.)

[According to Nohl. When he published it in the *Neue Zeitschrift für Musik* in 1870, the autograph was in the possession of Herr Leibrock in Brunswick. From the letter we note that the master went to his rooms in the Schwarzspanierhaus on October 15, 1825.]

MCXXI

To C. F. PETERS IN LEIPZIG

*Vienna, 25th November, 1825.*

DEAR SIR!

When I offered you the *Quartet*, the answer of your *partner* was not quite clear and decided. It is the same

with your last two letters ; as soon as you plainly state the sum, namely 360 *fl.* convention coin, which I have received from you, and assure me that you will take the *Quartet* for this amount, you can have one shortly. If you had done that at once, you could have had two new *quartets*, for you cannot desire that I should suffer loss. If I chose to take a still higher tone, I might demand an even larger sum for a *quartet*.

Therefore, as soon as you write to me, I will as speedily as possible put you in possession of a new *quartet* ; but if you prefer your money, you can have it back without delay, for it has long been lying ready ; moreover I send nothing more on approval.

I await a prompt reply as to this.

Yours truly,

L. v. BEETHOVEN.

*Vienna, 25th November, 1825.*

[According to the original in the possession of the Peters music publishing firm, Berlin ; first printed by Nohl. The letter was written by the nephew, and only signed by Beethoven, and with it all intercourse between Beethoven and Peters came to an end. In the reply Peters said that he gave up the idea of the quartet, and requested Beethoven to return the money with interest due. This Beethoven did and received in due course the receipt.]

MCXXII To B. SCHOTT & SON IN MAINZ

*Vienna, 25th November, 1825.*

DEAR SIRS !

The *tempo* indication, according to Mälzel's metronome, will follow next time ; I send you here the title of the Mass :

*Missa*

*composita et*

*Serenissimo ac Eminentissimo Domino Domino Rudolpho Joanni Cæsareo Principi et Archiduci Austriæ, S. R. E. Tit. s. Petri in monte aureo Cardinali et Archiepiscopo Olomuensi profundissima cum veneratione dicata*

*a*

*Ludovico van Beethoven.*

The subscription lists must be put before the dedication.

1. The Czar of Russia.
2. The King of Prussia.
3. The King of France.



4. The King of Denmark.
5. Crown Prince of Saxony.
6. Grand Duke of Darmstadt.
7. Grand Duke of Tuscany.
8. Prince Galizin.
9. Prince Radziwill.
10. The Caecilia Society of Frankfort.

The dedication of the Symphony I beg you to postpone for a time, as I am still undecided about it ; but I really beg you to delay the publication of these works for another three months ; you will greatly oblige me by doing this. What is wanting shall be seen to as quickly as possible.

I again entreat you to be good enough to send me a copy of the improved bassoons.

You may not yet have received any assurance of your right to the possession of the Quartet in E flat ; I enclose it herewith.

Yours truly,

LUDWIG VAN BEETHOVEN.

I hereby certify that Herren B. Schott and Sons have received from me a Quartet in E flat for 2 violins, viola and violoncello, and that the same is their sole property.

As witness my hand.

*Vienna, 25th November, 1825.*

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the Town Library at Mainz ; first printed by Nohl. The letter was written by the nephew, and only signed by Beethoven. The word *dicata* instead of the usual *dedicata* deserves note. Schindler gives eight as the number of subscribers to the Mass ; from this letter we see that there were ten. Dr. Hans Volkmann in his "Neues über Beethoven," gives a very interesting account of August Mittag (1759-1867), performer on the bassoon in the Hofkapelle at Vienna, who, through Holz, became acquainted with Beethoven. There is much about this intercourse in the Conversation Books. In one occurs (September 1825) the following : "Have had a talk with Mittag about the improved bassoon," and again : "Mittag begged me to tell you that the hour he spent with you was the happiest of his life."]

## MCXXIII CANON FOR HERR THEODOR MOLT

*Vienna, 16th December, 1825.*

For Herr Theodor Molt : a souvenir from L. v. Beethoven.

Freu dich des Lebens, Freu - - - dich, Freu-

- - dich des Lebens, des Lebens, des Lebens.

[According to Thayer's Chronological Catalogue, No. 257 ; at that time (1865) the original manuscript was in the possession of Herr Molt, Junior. Thayer says nothing about T. Molt, neither can I give any information. Even for this Canon there are sketches in a "Notierbuch" in the Berlin Library, between sketches for the B flat and C sharp minor quartets. The first bars, very different from the final version, are as follows :

## MCXXIV To CARL HOLZ

[1825 ?]

I greet you, and announce that I am not going out to-day. I should be very glad if you could perhaps see me in the evening after your office hours—in great haste.

Your friend,

BEETHOVEN.

I am not well.

[Address :]

For Herr von Holz  
Government Official  
Mölker Bastej, No. 96  
1st floor.

[According to the original manuscript in the Royal Library, Berlin ; first printed by Nohl.]

MCXXV TO JENGER, CHANCERY OFFICIAL

Vienna, 1825 (?).

MY HONOURED FRIEND!

One of these days I will send you with great pleasure the score of Matthisson's *Opferlied*; everything, whether published or not, is always at your service. Why do not my circumstances allow of my letting you have at once the more important works which I have written, even before they have been heard elsewhere. Unfortunately I am tied in this respect. Such an opportunity might, however, occur later on, when I should be happy to meet your wishes.

The enclosed letter is to the Court Councillor von *Kiesewetter*; I beg you kindly to convey it to him, all the more so, as it concerns you quite as much as himself.

With highest esteem,

Your most devoted friend,

BEETHOVEN.

[According to Nohl, who published from the autograph then (1865) in the possession of Baron v. Prokesch-Osten. In a letter written by Marie Pachler to Beethoven, which has been preserved among Schindler's papers, she says: "Herr Joh. B. Jenger is one of our friends, and a true worshipper of your Muse." From that time was established a friendship between Beethoven and Jenger which lasted until the composer's death. In the above letter we hear also of friendly relationship with the distinguished writer on music, Raphael Georg Kiesewetter (1773-1850).]

MCXXVI TO THE 'CELLIST LINKE

[1825 ?]

DEAR LEFT (LINKE) AND RIGHT.

As I have heard much that is good of Herr von Bocklet, I think it would be best to ask him to be kind enough to play in the Trio at your concert. I do not know him myself, otherwise I would have applied to him for you. Always rely on me, when I can be of service to you.

Your friend,

BEETHOVEN.

[According to Nohl. With regard to Bocklet see Letter DCLXVI.]

MCXXVII

To ?

1825 (?).

DEAR SIR !

Your mother not long ago was sent away through the stupidity of my housekeeper, without any one having told me a word of her coming here. I have rebuked this unbecoming behaviour, for she was not even shown into my room; the *incivility and rudeness* of these people whom I am so unfortunate as to have about me, is known to every one. I therefore beg to apologise.

Your obedient servant,

L. v. BEETHOVEN.

[According to Nohl, who gives the following explanation. In 1825 an amateur of music published a volume of Waltzes. It was so successful that he ventured to ask Beethoven, with whom, through his father and grandfather he had made acquaintance, to write something as a supplement. The composer promised to do so, and told the gentleman to call again in about four weeks. But as the latter fell ill, he asked his mother to call for the music, and to express his thanks. The housekeeper, however, to whom the lady gave her name and address, would not let her in, saying that the master was again off his head. At that moment Beethoven's head appeared at the door. "Hide yourself," said the housekeeper to the lady, pushing her into a dark room, "you cannot speak with him to-day." So she had to go away without the music. A few days after Beethoven sent the music, with this letter.]

MCXXVIII TO THE BANKERS HENIKSTEIN &amp; CO.

IN VIENNA

[1825]

I beg you earnestly to tell my Carl what happened then about Prince Galitzin's bill, and whether you really could only give 215 fl. instead of 225 for it, for I am not always satisfied with my brother's transactions, and I should be sorry if on that account you felt somewhat hurt. I should also like to know whether you received a letter of the 29th April from Prince Galitzin to yourselves or no letter at all from him, as he wrote to me that he had *also written to you*. Lastly, I beg you kindly to arrange for a parcel to Petersburg, as it is too large to be sent by letter post. I am also having my quartet for the Prince written, the sooner H.H. receives it the better. I find it too troublesome

by letter post. I await your kind information about this, and am with entire esteem.

Yours very truly,  
BEETHOVEN.

[According to the original manuscript in the possession of the Town Library, Vienna; first printed by Nohl. Baron Henikstein attended to the business correspondence between Beethoven and Prince Galitzin.]

MCXXIX TO THE COPYIST RAMPEL

[1825 ?]

Best Rampel, come to-morrow morning, but go to hell with your calling me gracious, *God alone can be called gracious*. The servant I have already engaged, only impress on her to be honest and attached to me, as well as orderly and punctual in her small services.

Your devoted,  
BEETHOVEN.

For the Copyist Rampel  
am Donaustrom.

[According to Dr. Frimmel in his "Neue Beethoveniana."]

MCXXX TO CARL HOLZ

[1825 ?]

BEST ONE!

I told you already yesterday that I have already found out that she [sc., the cook] cannot cook daintily, nor in a way beneficial to health. She behaved at once very pertly when told about it, but in my sweetest manner I told her that she should pay more attention to it. I did not trouble any more about her, went for a walk in the evening, and on my return found she had gone, leaving this letter behind. As this is leaving without giving notice, the police perhaps will know how to make her return. I ask your help, and it would be nice if you could come just for a moment.

Yours,  
BEETHOVEN.

For Herr von Holz.

[According to Nohl's *Mosaik*. The note in 1882 was in the possession of the late conductor, Karl d'Ester, in Wiesbaden.]

MCXXXI

To CARL HOLZ

[1825]

BEST *violino secundo*

Read *Violino 2do!* The passage in the first *Allegro* in the 1st violin, so



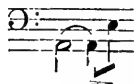
play it thus ; also in the first *Allegro* just follow these marks of *expression* in the four parts :





The notes are all right—only understand me rightly.

Now about your copy, my good friend. *Obligatissimo*—*ma*, the signs *p* < > &c., are terribly neglected, and often, very often, in the wrong place—no doubt owing to hurry. For heaven's sake please impress on Rampel to write everything as it stands ; now only look carefully at what I have corrected, and you will find all that you have to say to him ; where  $\cdot$  is over the note, there must be no  $\cdot$  also vice versa !

$\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  and  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  are not the same thing. The < are often intentionally placed after the notes, for instance,



The slurs just as they now stand ! It is not a matter of indifference whether you play  or  !

Mind, this comes from a high quarter. I have spent no less than the whole morning and the whole of yesterday afternoon with the correction of the two pieces, and am quite hoarse with swearing and stamping.

In great haste, yours,

BEETHOVEN.

Excuse more for to-day, it is just four o'clock.

[The owner of the letter could not decipher the last sentence, but he traced the letters with pencil. It is somewhat like this: "To go to Carl about four o'clock, we were very pleased."]

MCXXXII

TO THE NEPHEW CARL

[*Delayed*]

*Without date!*

MY DEAR BELOVED CARL!

I cannot see you to-day, too much to do! moreover, I am not yet quite recovered; do not, however, be anxious about anything. Certainly I, too, mourn for your father, but we cannot honour his memory better than by your continuing your studies with the greatest zeal, and becoming an upright and excellent man; and I, by being a real father to you in his place, and you see how I do everything to be such a one.

Your faithful loving uncle,

L. v. BEETHOVEN.

To-morrow early I shall certainly see you.  
All kind greetings to the whole G. family.

[According to Jahn; first printed by Dr. Kalischer in "Neue Beethovenbriefe." The "G." family stands for Giannatasio del Rio, hence the letter must have been written between February 1816 and February 1818. The "uncle" in the signature renders it probable that the letter was written soon after the father's death in 1815.]

MCXXXIII

TO THE NEPHEW CARL

*4th January, 1826.*

I shall be with you this evening.

4th January, B.

*et je porte avec moi aussi l'argent pour votre maitre.*

[According to Jahn; first printed by Dr. Kalischer.]

MCXXXIV

TO B. SCHOTT & SONS IN MAINZ

*28th January, 1826.*

DEAR SIRS!

In reply to your last letter I inform you that you will soon receive everything with metronome marks; I beg

you not to forget that the first Quartet is dedicated to Prince Galitzin. So far as I know, Math. Artaria has already received from you two copies of the Overture. Should it have happened that I have not yet thanked you for the former copies, this only occurred from forgetfulness; moreover, you ought to be convinced that I neither sell nor deal in copies; only some artists esteemed by me have received a few of them, and this can do you no harm, as they could not procure these works for themselves.

I must also know whether Prince Galitzin, when he made known to you the title for the dedication, at the same time asked you for the necessary copies of the Quartet and the Overture, otherwise I shall have to send them to him from here.

I also beg you to send to me in future through Math. Artaria and no longer through Steiner, as I think I shall receive everything sooner through the first-named firm.

On the title-page of the Mass the subscription lists should be printed first, and then the dedication to the Archduke which I have already sent you, should follow.

With regard to the dedication of the Symphony, I will let you know my decision before long; it was settled to dedicate it to the Czar Alexander; but circumstances have occurred which cause this delay.

Do you want any more works of mine?

BEST ONE!!

You have *grossly offended me!* You have committed several *falsa!* You have, therefore, first to exculpate yourselves before my judgment-seat; as soon as the ice has thawed, Mainz has to betake itself here; also the critical councillor of the High Court of Appeal will have to appear, and render an account; and now farewell!

You are by no means specially in our good books. Given without giving anything on the heights of the Black Spaniards, the 28th January, 1826.

BEETHOVEN.

The image shows two staves of musical notation for a Trombone 16 ft. The top staff has a treble clef and a key signature of one sharp (F#). Above the staff, the words "tr" and "trillo." are written. The notation consists of a single note with a trill ornament. The bottom staff has a bass clef and a key signature of one flat (Bb). Above the staff, the words "tr" and "minacciando." are written. The notation consists of a single note with a trill ornament.



[According to the original manuscript in the nephew's handwriting, in the Town Library, Mainz; first printed by Nohl. On the letter is written, probably in the publisher's hand: "The explanation *re* Schwarzspanier we found by chance in some blotting-paper. It is a piece of luck, otherwise no one would have understood what the joke about the Black Spaniards meant." Later on he writes: "Our reply to his last letter appears to have been forgotten, in which we showed him how unpleasantly he had compromised himself, as if we wanted to prove through the printing of his original letters that no syllable is (false?). You may write that to him." It is evident that Beethoven would have become compromised, had not the publishers been very indulgent. The music notes at the end of the letter are in Beethoven's handwriting.]

MCXXXV To B. SCHOTT & SONS IN MAINZ

[*Delayed*]

*Vienna, March, 1825.*

GENTLEMEN!

Here follow the numbers of the 3 great songs, No. 121  
*Mass No. 123.*

*Overture — 124*

*Symphony — 125*

*Bagatelles — 126*

*Quartet — 127*

The metronome *tempos* will soon follow, my own is ill and has to recover its *even* steady pulse at the watch-maker's. The Symphony, as you know, must not be published before the end of July. I should also be glad if the quartet, which is ready, did not appear for some time yet. People speak in extremely favourable terms of the quartet and *ut dicunt* it is the best and finest I have ever written, the best virtuosi vie with one another in their desire to play it. Enough for nothing to-day can be invented to multiply one's words by stereotypography without having need of *sticks* of copists.

More next time.

Your, with love and esteem,  
devoted BEETHOVEN.

[This appears to be the only letter which has not remained in possession of the firm. (It came to London in 1825, and is in the possession of Viscount Althorp, who most kindly allowed me to take a copy of it.—TR.)—The quartet in question was the quartet in E flat (Op. 127).]

MCXXXVI

TO CARL HOLZ

February 3, 1826.

Read this, also the enclosed answer which is of the right kind for this impudent woman, deliver the letter without entering into any particulars with her. I ask you to get a day off to-morrow and come to dinner.

The only work for to-day will be to find out Schlesinger's real address. Farewell, I hope soon to hear from you.

B. Feb. 3.

[According to Jahn ; first printed by Kalischer.]

MCXXXVII

TO ABBÉ MAXIMILIAN STADLER

IN VIENNA

February 6, 1826.

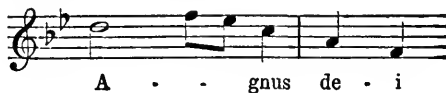
HONORED REVEREND SIR !

You have really acted well in rendering justice to the *manes* of Mozart by your truly admirable and profound essay, and learned as well as unlearned, in fact all who are musical, or are only counted as such, owe you thanks for it.

Either no knowledge or a great deal is required to talk on the subject as Herr W. has done. If one further considers that, so far as I know, a man of that sort has actually written a treatise on composition, and yet writes such passages as



and wants to ascribe them to Mozart, and if to that one adds W.'s patchwork, such as



W.'s astounding knowledge of harmony and melody reminds one of the late old imperial composers, Sterkel, Naumann, Kalkbrenner (père), André (not the other one), &c.—*requiescant in pace*. Let me thank you specially, my worthy friend, for the joy you give me by sending your article. I have always counted myself among the greatest admirers of Mozart, and shall remain so until my last breath.

Reverend Sir, *your blessing next time*.

With great respect,

Yours truly,

BEETHOVEN.

[According to the facsimile in the "Mozart" number of *Die Musik* (second Heft, October 1904). The whole letter is in facsimile in the Schlosser Biography of 1828. From 1825 to 1829 there was great discussion about the genuineness of Mozart's *Requiem*, in which Abbé Stadler and Gottfried Weber played the principal parts. Weber inserted in *Caecilia* a slandering attack on Beethoven and Stadler, but he was properly answered by A. B. Marx.]

MCXXXVIII

To ?

3rd April, 1826.

Holz assures me that you want to have the engraving representing Handel's monument in St. Peter's Church in London, printed in larger size, and published. This gives me great joy, to say nothing of my having been the cause of it. Accept my thanks for it in anticipation.

Your obedient servant,

BEETHOVEN.

3rd April, 1826.

[According to the original manuscript of the Vienna Court Library; first printed by Nohl. The letter is evidently addressed to a publisher, perhaps Steiner, Haslinger, or Artaria. (The monument referred to is the one by Roubiliac in Westminster Abbey, also called the "Collegiate Church of St. Peter."—TR.)]

MCXXXIX

To CARL HOLZ

26th April, 1826.

WORTHY FRIEND!

You may rest assured that I think no more of what occurred recently, and that my gratitude to you will never

alter ; I therefore beg you not to show anything with regard to it in your behaviour. You will always be welcome to me.

Next Sunday I hope that you will not despise my table. I have too much to do this week, and have no rest until everything is completed ; but in such cases *meal-times* are very uncertain with me, and as a rule ever since my thirteenth year I have been accustomed to take my midday meal very late. I became still further confirmed in this habit by respectable men of business here, and it is now difficult entirely to relinquish the habit. Do not take this ironically, remember that I am dependent on the Muses, and then you will certainly not blame me ; I have long ago thought of a means of proving my gratitude to you, which I shall put into practice as soon as possible.

If you can find time to call on me this week, it will give me pleasure if you will do so. You will find me unchanged, as usual. I expect you Sunday for certain.

As always, your friend,  
BEETHOVEN.

26th April, 1826.

[According to Jahn's Beethoven Papers in the Royal Library, Berlin ; first printed by Nohl. Beethoven's "rule" from his "thirteenth" year, must be taken *cum grano salis*.]

MCXL TO PROFESSOR DR. BRAUNHOFER

[April 1826]

DEAR SIR !

I only beg for one visit, having been for long troubled with a rheumatic or gouty complaint. I am certainly in your debt, but I shall not remain so much longer. I am always at home, the weather closes one's door.

I certainly hope to see you, if you could only come not later than to-morrow.

With all esteem,  
Your friend,  
BEETHOVEN.

I live at the Black Spaniards  
2nd story, No. 20 left

To Professor Braunhofer, Brandstätte.

[According to Nohl. In 1867 the autograph belonged to Julius Rietz. *Re Braunhofer see Letter MLXIX.*]

MCXLI

TO BARON CARL AUGUST KLEIN,  
COMPOSER

May 10, 1826.

Through court councillor von Mosel, I received your letter which, on account of much work, I could not answer at once. You desire to dedicate a work to me; little as I lay claim to such distinction, I will accept with much pleasure the dedication of your fine work. You also wish me to be a critic, but you do not consider that I myself must submit to criticism. But I think, with Voltaire, "that a few gnat stings cannot arrest a spirited horse in his course." I beg you to imitate me in this. However, to meet your wishes, not indirectly, but frankly, as is my wont, I only tell you that you might pay a little more attention to the separate conduct of the parts in future works of this kind. I shall always consider it an honour if I can be of service to you in any way, and commending myself to your kind thoughts, I am, with the greatest respect,

Your most devoted,

BEETHOVEN.

*Vienna. May 10, 1826.*

[According to Jahn, who did not know the name of the person addressed. I, however, owe the knowledge of it to Dr. Erich Prieger who sent me a copy from the original. V. Klein was born at Mannheim. Dr. Prieger also sent me the following letter from V. Klein to the Peters publishing house :

HONOURED SIR,

Herr Heinrich Gugel, or Petersburg, who stayed here not long ago, recommends you to me as a very active business man, and advised me to offer you a violin quartet which I wrote and *dedicate* to our worthy Beethoven. How this great composer received this little work, you will see from the enclosed copy of his own letter. If you feel inclined to publish this quartet I will send you the manuscript through the bookseller Kupferberg, when an opportunity offers itself. As regards the honorarium, I should only ask for some copies and some other music.

Awaiting a kind and speedy reply,

I remain,

Your obedient servant,

FRHR. V. KLEIN.

[Beethoven and v. Mosel had many art interests in common

especially as regards the employing German instead of Italian music terms. (See Letter No. DCLXIII.)]

MCXLII            TO B. SCHOTT & SONS IN MAINZ

*Vienna, 20th May, 1826.*

MESSRS. B. SCHOTT AND SONS IN MAINZ.

Overwhelmed with business, and constantly suffering in my health, I could not answer your favour of the 6th April sooner. Moreover, the quartet was not finished at that time; it is now completed. You can well imagine that I do not willingly take less than 80 ducats, which were offered and paid to me for the two earlier quartets which immediately followed yours (in E flat). But as you have already agreed to this fee, I accept with pleasure your proposal that it shall be paid in two instalments. Kindly, therefore, send me two bills, one for forty ducats at sight, the other for the same amount payable in two months. As you, no doubt, know of the misfortune which has overtaken the Fries firm, I should prefer you to draw the bills on Arnstein and Eskeles.

The metronome marks you will receive in a week by post. It proceeds slowly, as my health requires care. Of the quartet in E flat I have not yet received anything from you; the same remark applies to the Minerva. I must again beg you never to think that I would sell a work twice over. How it was with the Overture, you know yourselves. I could not possibly answer you about the accusation of having sold your quartet again to Schlesinger. Such a thing would be too bad for me to care to defend myself. Such a reproach could not be washed out, even with the best Rhine wine. For that purpose *Liguori penances*, such as we have here, would be necessary.

Yours very truly,

L. v. BEETHOVEN.

N.B.—Please answer this at once.

[According to the original letter written by the nephew in the Town Library at Mainz; first printed by Nohl. Only the signature is Beethoven's. Alfonso Maria de Liguori (1696–1787) was the founder of the *Liguorians* or *Redemptorists*. His "Moral Theology" in eight volumes created a sensation. We shall still come across this name.]

MCXLIII      TO THE MUSIC-PUBLISHER PROBST, IN  
LEIPZIG.

*Vienna, 3rd June, 1826.*

DEAR SIR!

I always consider myself bound to a certain extent to offer you works of my *composition* when I am in a position to do so. I am now freer than formerly, as I was compelled to let those who took greater works from me also have smaller ones, otherwise they would not have taken the more important ones. But you, if I remember rightly, would not take great works. I therefore offer you an entirely new quartet for 2 violins, viola and violoncello; but you must not be surprised if I ask you a fee of 80 *ducats* in gold for it; I can assure you on my honour that the same sum has already been given me for several *quartets*. Meanwhile, I must beg you to write to me as soon as possible on this point. In case you accept my offer, kindly instruct a banking house here, from which I can receive the money against delivery of the works. But in the contrary case I also await a prompt reply, as other publishers have already made me offers. The following trifles, which I could give are also ready: a *Serenade-Congratulations-Minuet*, and an *Entr'acte*, both for full orchestra; the two for twenty ducats in gold.

In expectation of a speedy answer, I remain,  
Yours truly,  
BEETHOVEN.

[The original of this letter is in the Royal Library, Berlin; first printed by Nohl. It was written by the nephew, and signed by Beethoven. No business was done with the Probst firm.]

MCXLIV      TO STEPHEN VON BREUNING

*Summer 1826?*

You are, as I myself, overwhelmed with work. At the same time, I am not yet quite well. I should have already invited you to dinner, but up till now I need several persons, to whom the cook is the most clever author, and whose smartest works are not in their own cellars, but in other people's kitchens and cellars; with their society you would not be pleased. However, there will soon be a

change. Do not get Czerny's Pianoforte School at present ; in a few days I shall receive more precise information about another one.

Enclosed you will find the journal of fashions promised to your wife, and something for your children. The journal can be sent back to you at any time, *and you need only ask for anything else you want from me.*

With love and esteem,

Your friend,

BEETHOVEN.

[According to the "Biographical Notices." The passage in the letter about dinner and the pregnant form of expression show that Beethoven was acquainted with Kant's works ; it appears to me to be a reminiscence of the author's Anthropology.]

MCXLV

TO THE NEPHEW CARL

[*Summer 1826*]

As you have not yet the money from the Archduke, which is annoying, *the 100 fl.* enclosed herewith must be used for the purchase of necessaries, and take care that everything that remains over comes back here into my hands—unfortunately you must go with me to the *tailor*, on account of the bill. If you want anything, take 2 fl. for yourself out of it. Adieu.

[On the back :]

I, the undersigned, certify that I have acquired 2 quartets as my own property, for one of which I will at once pay 80 ducats in gold here, and the other will be received for me in Vienna by H.— of this place, who will likewise pay the honorarium of 80 ducats in gold on delivery of the same.

M. SCHLESINGER.

[According to Jahn's Beethoven Papers in the Royal Library, Berlin ; first printed by Dr. Kalischer. H. is the banker, Joseph Henickstein.]

MCXLVI

TO THE NEPHEW CARL

[*Summer 1826*]

DEAR SON !

I inform you in haste that if it *does not rain* to-morrow, I shall most certainly be in Vienna, and will fetch you



before dinner—do not be afraid, you will have a fatherly reception from

Your true FATHER.

*Baden, Friday.*

[According to Jahn's Beethoven Papers in the Royal Library, Berlin; first printed by Dr. Kalischer.]

MCXLVII

TO THE NEPHEW CARL

[*Summer 1826*]

On account of the letters, you must kindly write when you can and will come to me, your putting it off may be genuine—I await your kind decision.

B.

[On the cover:]

*à une heure je vous attend surement.*

[Among Jahn's "Beethoven Papers" in the Royal Library, Berlin; first printed by Dr. Kalischer.]

MCXLVIII

TO THE NEPHEW CARL

[*Summer 1826*]

I shall be very glad to know when you will or can come to me. You know where we have to go, and then we can dine together where you like.

Your faithful UNCLE.

Not later than 12.30 or at latest 1 o'clock.

[Among Jahn's "Beethoven Papers" in the Royal Library Berlin; first printed by Dr. Kalischer.]

MCXLIX

TO THE NEPHEW CARL

[*Summer 1826*]

*Faites comme vous croyez de cette lettre à S. [Schlesinger], de donner ou que non, ce dépend tout à fait de votre intention.*

[Among Jahn's "Beethoven Papers" in the Royal Library, Berlin; first printed by Dr. Kalischer.]

MCL

TO THE NEPHEW CARL

[Summer 1826]

Since you at least have followed my advice, all is forgiven and forgotten, more about it with you by word of mouth. To-day quite calm. Do not think that any other thought weighs with me than that of your welfare, and judge my actions from this—do not take a step which may bring you into trouble and may shorten *my* life. I only got to sleep about 3 o'clock, for I was coughing the whole night. I embrace you heartily, and am sure that you will soon *misunderstand* me no longer, thus do I also judge your behaviour of yesterday. I expect you without fail to-day at one o'clock, give me no more trouble and anxiety, meanwhile farewell.

Your true and faithful father.

We are alone, I would not let H. come on that account, all the more as I wish that nothing may be said about yesterday, come then—let *my poor heart bleed no longer*.

[Among Jahn's "Beethoven Papers" in the Royal Library, Berlin; printed by the present editor. According to La Mara the original belonged to Frau v. Holstein. "H." is Carl Holz. In this letter an unknown name occurs: Fr. Salomon. As Beethoven wrote a letter to his nephew in her house, she must be regarded as one of his friends.]

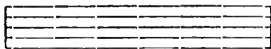
MCLI

TO CARL HOLZ

[Summer 1826]

MOST ASTONISHING ONE! ASTONISHING ONE!

You have dared to let me know that you do not consider me good enough to cut my hair, and effectively have sent me a real haircutter.



Ha! it is really too bad! you will have to pay, therefore, a fine of 2 ducats and a 3rd one besides, and again  $\frac{1}{2}$  a ducat, thus the one ducat will become two ducats, and altogether it will be a *brilliant* salad. It would be very good of you to come to an early breakfast to-morrow, but not to a late breakfast—think of the *miserabilia* of life. And that is by

*[Faint, illegible handwritten text, possibly bleed-through from the reverse side of the page.]*

Letter to Carl Holz, 1826

(See Letter No. 1154.)



no means all—therefore, as early as possible. I shall wait till you come, but do not forget to pay the  $\frac{1}{2}$  ducat fine.

Your amicus fidelis,

BEETHOVEN.

[According to Jahn, first printed by Kalischer.]

MCLII

To CARL HOLZ [?]

[*Summer 1826*]

Have you returned home to-day from the kingdom of love, as I have written to you and Breuning? If not, could you go, after your chancery, with the letter to Breuning—but if you—*quel. Resultat?* I cannot say more, the copyist has come. I hope, therefore, to see you this afternoon about 5. Mind you always take a *droschke*, whenever you can. How sorry I am to have to trouble you, but Heaven will help. Carl has only 5 or 4 days to stay here.

In haste,

Your friend

BEETHOVEN.

[According to the original in the Beethovenhaus, Bonn; the interesting note with the right address was printed by the editor in the Sunday supplement of the *Vossische Zeitung* of August 2, 1903. The sentence about Carl having to stop five or four days refers to the hospital to which the young man was taken after his attempted suicide.]

MCLIII

To CARL HOLZ

[*Summer 1826*]

I am in the greatest money perplexity, but only about these 100 fl. convention coin, which I send to you. If it is only possible for you to send me meanwhile 5 fl. bank-notes, you can keep the rest at your convenience.

As to Castelli, do not make too much fuss about this diplomat—and *Sublimat*—just a quick farewell.

In haste,

farewell,

amice

amicus

BEETHOVEN.

[The original manuscript is in the possession of Mr. S. L. Court-auld. Of Castelli we have already spoken. (*See Letter MCV.*)]

MCLIV

TO CARL HOLZ

[*Summer 1826*]

You had scarcely gone, when I still found the spoons on the box. As *she* [the servant ?] was busy, I placed them on the table. But it occurred to me to look once more through them after the used ones had been cleared away, and again one was missing. I therefore at once said that I would take and keep your spoons until you returned my spoon. Now, God forbid that at our venerable age we should make away with spoons. The best of them is, in fact, gone ; if not too troublesome to you let it be made the day after to-morrow. *To-day is Sunday*, so we can look forward to a right good *Sunday* meal. You see, so far as the spoon is concerned, it is as far off as the day before yesterday. If you could come to me to-morrow morning for a moment, that would be the best. You could have breakfast—the best is to end the matter as quickly as possible, otherwise something worse might happen.

Friday

Your  
*primus* and  
*ultimus*

[This unprinted letter to Holz was copied by me from the autograph in the Royal College of Music. The writing was difficult to decipher, some words are therefore doubtful.—TR.]

MCLV THREE-PART CANON ON ABBÉ STADLER

[*Summer 1826 ?*]

[This Canon is published in the B. and H. edition, Series 23.]

MCLVI TO B. SCHOTT &amp; SONS IN MAINZ

*Vienna, 12th July, 1826.*

With respect to your honoured last, in which you pointed out that you have at once notified the first half of the fee for my latest quartet at Herr Frank's, I announce to you that the mentioned work is completed and is ready to be delivered. There remains, therefore, nothing more than for you kindly to send me a bill for the second half to be paid in two

months (40 ducats), as soon as I receive it I shall hand over the work without delay to Herr Frank.

In connection with this circumstance, which I attribute to forgetfulness on your part, I would not trouble at all if I were not planning a short journey for the sake of my health, for which I need a sum of money, and this by such a bill I should easily obtain.

I conclude with the request to send me by the next post this bill, as my stay here will only be of short duration, and I am, with all esteem,

Your most devoted,

L. V. BEETHOVEN.

[According to the original manuscript in the Town Library, Mainz; first printed by Nohl. The letter was written by the nephew and only signed by Beethoven.]

MCLVII

To B. SCHOTT & SONS IN MAINZ

Vienna, 26th July, 1826.

From the postscript of your honoured letter of the 8th, I perceive that you want to send two copies of the Symphony to the King of Prussia. I beg you to put this off for a time, as I am thinking of sending a manuscript copy to the King from here by courier, which could be done in this way without any danger. Now I beg you to keep back the edition until I give you notice that the King has received the copy; you understand that with the publication of a work, the value of the copy ceases. Please see that the two copies for the King are printed on fine paper.

In my last of the 12th, which, no doubt, you have received, I wrote to you that on account of my uncertain state of health I intended to take a little journey; I am still expecting your bill on Herr Frank, so that on receipt of it I may carry out my plan without delay.

I beg also for a speedy answer.

With esteem, yours very truly,

BEETHOVEN.

[In the master's own hand:]

*Postscript.* Tobias now *primus*, lately *secundus*, is troubled at many inquiries after the quartet in E flat, and he has therefore written *two months ago* about a supplement, nevertheless he has not received it—this belongs to

the books of the Black Spaniards, which will now soon appear.

[According to the original manuscript in the Town Library, Mainz; first printed by Nohl. Both letter and signature are in the nephew's handwriting, but the postscript was written by Beethoven. In this letter it is a question about the Ninth Symphony which was dedicated to William III. of Prussia. The autograph is one of the treasures of the Berlin Library. To "Tobias *primus*" means that Tobias was now head of the firm of Steiner and Co.]

MCLVIII TO B. SCHOTT & SONS IN MAINZ

*Vienna, 29th July, 1826.*

I hasten to announce to you that I have duly received your honoured letter of the 19th.

At the same time I announce to you that in a few days the quartet, also your letter to Herr Frank, will be delivered; this would already have been done, had not my desire to send you the work perfectly correct for printing decided me to look through it once again most carefully.

I thank you heartily for the remittance of your bill, and beg you again not to consider this request on my part as a proof of any mistrust against your worthy house.

You will receive the metronome marks shortly.

However much I wish to write to you on an equally important matter both for yourself and for me, yet I am so overloaded with work that for to-day it is impossible. I therefore put off the special explanation to next post, and am,

Yours truly,

BEETHOVEN.

[According to the original manuscript in the Town Library, Mainz; first printed by Nohl.]

MCLIX TO PROFESSOR EHLERS IN MANNHEIM

*1st August, 1826.*

MY WORTHY EHLERS!

Overloaded with work comes my answer, also late—I agree to everything that you are doing in respect to *Die Ruinen von Athen*, only do not forget to restore the true text, which through *Meissner's* version has very much suffered, and which, naturally, is only to be found in the *Kotzebue* original



text. If you can do something with it, I agree to all this, only see that everything is genuine, for in the Meissner version there was another overture in G minor to *Die Ruinen von Athen*, for the Josephstadt again another one, which Schott has printed at Mainz. It therefore depends on the arrangement of the latest version. If you want the latter in C major, as soon as you write I shall at once refer you to Schott about it, for the Capellmeister of the Königstadt Theatre has made a disgraceful piano score of the *Overture* in C. It is to be supposed that he also has sinned against the score, he thought probably to be in Königsberg, and to be able there to make use of Kant's *Critique of Pure Reason*. With great pleasure I leave to you the profit which you can get out of this work for your trouble. I would only ask you for a little present as a souvenir. I will write to Schott for him to send you the *Opferlied*, if you ask for it, for the original and real rough draft of it was only found later. If you will only give me news soon about this matter I shall be very glad. I embrace you heartily.

Your friend,

BEETHOVEN.

[Address :]

To Herr Ehlers  
Professor of singing and  
*General Regisseur* of the  
Grand Ducal Court Theatre  
in Mannheim.

[According to the facsimile in the possession of Dr. Erich Prieger in Bonn. The autograph, according to Nohl (*Mosaik* 1882), belonged to the clergyman Körner, Mainz. Wilhelm Ehlers was a famous stage singer and teacher, born in Hanover 1774. He came to Vienna in 1809, when he most probably made the acquaintance of Beethoven. Schindler tells us that Beethoven wrote his *Opferlied* (Op. 121b) and his *Bundeslied* (Op. 122b) for a benefit concert of Ehlers at Pressburg. From 1824 to 1826 Ehlers was Regisseur at the new Königstadt Theatre in Berlin. According to the above letter, Ehlers, about 1826, would have been Regisseur in Mannheim. Ehlers had *Die Ruinen von Athen*, provided with a new text, and then produced it at the Königstadt Theatre where Henning was conductor. With regard to Henning see Letter MLXXXI and notes. It is worthy of notice that here again Beethoven remembers Kant; formerly it was the "Kritik der praktischen Vernunft," now it is the "Kritik der reinen Vernunft." "Meissner" is a mistake on Beethoven's part; for it was not Meissner, the Prague poet, but the Viennese poet, Carl Meisl, who prepared the Kotzebue text for *Die Ruinen von Athen*.

It may be mentioned that, long before Ehlers, another poet worked with Beethoven at it, namely, Johann Chrysostomus Sporschil, of whose relations to the composer Dr. H. Volkmann has much to say in his "Neues über Beethoven."]

MCLX

TO DR. A. SMETTANA

[August 1826]

MOST HONOURED HERR A. SMETTANA.

A great misfortune has happened, which Carl by chance has inflicted on himself. I hope that it will be possible to save him, you can do so if you appear soon. Carl has a ball in his head, how, you will soon learn—only quickly for God's sake, quickly.

Yours respectfully,

BEETHOVEN.

To hurry on matters he had to go to his mother, where he is now. The address follows herewith.

[According to the original manuscript in the Beethoven House, Bonn; first printed by Dr. Kalischer. The letter belongs to the period of the catastrophe; in August 1826, the nephew attempted suicide. The physician, Dr. Smettana, soon appeared on the scene to help, and the nephew was saved, and remained for a long time in the official Hospital, to which Beethoven now addressed a number of letters.]

MCLXI

TO HERR VON HOLZ

[Summer 1826]

Most astonishing, unbrimstoned best one! We shall come to you somewhere about 5 o'clock.

BEETHOVEN.

[According to Nohl. Only the signature in Beethoven's hand. Many notes of the kind are among Jahn's "Beethoven Papers." The originals of the six following letters to Holz were, in 1867, in the possession of W. Künzel, Leipzig.]

MCLXII

TO HERR VON HOLZ

[Summer 1826]

Holz!—Bring wood! to-morrow very early the least dangerous of all persons will bring money for that purpose. Must it be Herr C——l and agent? It must be!

Do your part, as we ours.

*Amicus* BEETHOVEN.

[Written with pencil.]

[Among Jahn's "Beethoven Papers" in the Royal Library, Berlin; first printed by Nohl. The "least dangerous person" was the old housekeeper. Here we have the "Muss es sein, es muss sein," which we find in the Finale of the F major quartet, Op. 135. A great deal has been written about the real meaning of this phrase; Schindler attributed it to the housekeeper "Frau Schnaps," or to an episode with the court agent, von Dembscher.]

MCLXIII

To CARL HOLZ

[*Summer 1826*]

The dinner will be ready about one o'clock, when I shall certainly expect you. I am sorry to give you so much trouble.

Yours,

BEETHOVEN.

[According to Nohl.]

MCLXIV

To CARL HOLZ

[*Midsummer 1826*]

Do not forget the money, I shall soon have nothing left. Carl is steadily getting better. This afternoon Frau Table-Queen will sing at my house.

[According to Nohl. The "Table-Queen" who sang to the master can only have been the famous Nanette Schechner, who made her *début* at Vienna in 1825, and was still there in 1826. The Conversation Books make this perfectly clear. In one Schindler writes: "I come to ask permission to introduce to you *Delle Schechner*, who longs to make your personal acquaintance.

"A true *portentum naturæ*.

"Milder is very inferior to her.

"To-day is *Don Juan*, and then will come *Fidelio*.

"You will not find her a beauty, but she is a very *honnête* and staid maiden, who, in addition to art, gives herself up entirely to looking after the house, for she keeps and instructs ten children, whom she supports with her income."

The result was, as the letter informs us, that Schechner could venture to pay the visit, and she was very soon invited to dinner.]

MCLXV

To CARL HOLZ

[*August 1826*].

Please be kind enough to leave the name of the police reporter where we were. A pretty story. Yesterday Carl

was fetched away by the police, and why—they are not satisfied; I am running about to see if I can find some one.

[According to Nohl, this note also concerns the suicide catastrophe. The zealots (Zionswächter) wished to reproach Beethoven for not having sufficiently cared for the salvation of his nephew's soul.]

MCLXVI To ST. v. BREUNING ?

*Midsummer 1826.*

With regard to Carl there are, I think, 3 points to be observed: (1) he must not be treated as a criminal, for that certainly would not be what is most desirable, but the very reverse; (2) in order to be advanced to a higher grade, one certainly cannot afford to live in a poor insignificant style; (3) too much restriction as regards food and drink would be hard lines for him; but I will not dictate to you.

[According to Jahn; first printed by Nohl. Jahn addressed the letter to Holz, but Nohl showed that it was not written to Holz but to St. v. Breuning, who now, in the Schwarzspanierhaus, took the deepest interest in all the composer's troubles and joys.]

MCLXVII To CARL HOLZ

*[Midsummer 1826]*

AMOROUS SIR,

I send to you the Symphony, tell the bearer where Haslinger's warehouse is, so that she may give it to him to bind, without giving up herself.

Could I send *to you* this afternoon for the copies of the Clementi Pianoforte School? If I receive one gratis, I will take one, and it shall be duly paid for; if not gratis, I take *only one*, and *duly pay for it*.

Carl begs you for *Cigarro*, if you could manage all this and that, it would be of consequence this afternoon. If you thought how necessary it is to go with me once more to the hospital, let it be at least the day after to-morrow, for we could still learn something. I believe that Herr Brother will not come, so at least you would bring *one fourth* of your

*ego* to Döbling the day after to-morrow, and be with me about 7 o'clock—the afternoon would not be convenient.

Infatuated Lover,  
I bend my knees before the  
power of love  
Your devoted  
B——N.  
†  
*memento mori.*

P.S.

It would be nice if you told the book-binder to see that it is properly bound and cleaned.

Inf. L——r.

[Among Jahn's "Beethoven Papers" in the Royal Library, Berlin; first printed by Dr. Kalischer. The letter to Holz in the stage of his infatuation belongs to this excited summer period. The housemaid was to take the Ninth Symphony to be bound to Haslinger in the Paternostergässel; probably the copy with the dedication to the King of Prussia, which is now in the Royal Library, Berlin. The Clementi Pianoforte School, which Beethoven so highly prized, was intended for Gerhard von Breuning *See also* "Aus dem Schwarzspanierhause."]

MCLXVIII

To CARL HOLZ

[*Midsummer* 1826]

The sister of the sister comes to you to-day. She gave me her character, *non hai danaro*. So give her the earnest money, and at the same time tell her that she will have 100 gulden yearly, and weekly 36 kr. bread-money; I forgot all this yesterday. Do bring the rest of the B flat quartet with you. To-night, since your parents brought you forth and what a trouble it cost them to create such an astonishing piece of work, I could congratulate you on your *existence*—how? why? &c. The riddle solves itself. I shall see you at dinner to day.

Your,  
BEETHOVEN.

[According to Jahn; first printed by Kalischer. A servant and birthday letter—the word "*hai*" must, of course, be *ho*.]

MCLXIX

To CARL HOLZ

[*Summer 1826*]

BEST ONE !

After sufficient Liguorian exercises of penitence, come and dine with us. I hope nothing will prevent you, and as I have invited you I hope you will have strength enough to get away from your office.

*Optime amice*

Yours,  
BEETHOVEN.

[According to Nohl. Reference to Liguori will be seen in notes to Letter MCXLII.]

MCLXX

To CARL HOLZ

*Vienna, 30th August, 1826.*

With pleasure I give to my friend Carl Holz the desired explanation, that I have chosen him for a future edition of my biography, if I can only perceive that it is wished for; and I am fully confident that what I have communicated to him for this purpose will not be handed to posterity distorted.

*Vienna, 30th August, 1826.*

LUDWIG VAN BEETHOVEN.

[According to Schindler. The original in the hand of Holz was written in pencil and afterwards copied over with ink; the signature of Beethoven is undoubtedly authentic. It is in any case to be regretted that we have no Beethoven biography from Holz; in comparison with Schindler he was more gifted, and would have written about Beethoven's music far better than Schindler was able to do. Holz later on renounced his rights as biographer in a peculiar way. He wrote to Dr. Gassner as follows: "In handing over to my friend, Dr. Gassner, rights granted to me in the present declaration, I am convinced, considering his excellent supply of materials for a critical biography of Beethoven, that he will satisfy the ever-increasing number of the admirers of the great master. I therefore undertake not only to hand over my not inconsiderable contributions to Herr Dr. Gassner for his intended edition, but also, through my influence with the friends of Beethoven still living here, to enable not only unknown original dates to be fixed, but errors spread about in the hitherto faulty biographies to be set right. I do all this the more willingly, since Herr Dr. Gassner has declared that he will be ready with his manuscript by the end of August 1844, and I think that will be all the easier, since during his two visits

to Vienna he made many personal acquaintances useful to him for his undertaking. Vienna, 4th November, 1843." The first Beethoven Biography by A. Schindler appeared in 1840; but nothing was written either by Holz, or even by Dr. Gassner.]

MCLXXI TO THE MAGISTRATE'S COUNCILLOR,  
CZAPKA

[August 1826]

I entreat you, as my nephew in a few days will be well, to give orders that he is only to leave the hospital in the company of myself and Herr v. Holz. It is impossible to allow him to be with his mother, that most depraved person. Her bad and wickedly crafty character, yes, indeed, the inducing Carl to get money from me, the probability that she may have shared moneys with him, likewise her intimacy with Carl's dissolute companion, the sensation which she caused with her daughter for whom the father is being sought, yes indeed, the presumption that at his mother's house he made the acquaintance of ladies none too virtuous—all these things justify my anxiety and my request; the very fact of being with such a person cannot possibly incline a young man to become virtuous. I entreat you to take this matter to heart, and with my kindest remembrances to you, I only add, that although the matter is a painful one, it affords me the highest pleasure to have made the acquaintance of a man of such distinguished intellect and such noble qualities.

I remain, dear sir, with high esteem,

Yours,  
BEETHOVEN, m.p.

[This and the following letter were published by Dr. Gerhard v. Breuning in 1880 in the Vienna *Neue Freie Presse*. V. Czapka to whom Beethoven offers such striking testimony, displayed both love and zeal on the composer's behalf. "Carl's dissolute companion" was a young man named Niemetz, who also, in the Conversation Books of this sad period, is severely condemned.]

MCLXXII TO THE MAGISTRATE'S COUNCILLOR,  
VON ZZAPKA [CZAPKA]

[August 1826]

DEAR SIR!

Herr Court Councillor von Breuning and I have carefully considered what is to be done, and have come to the

conclusion that, for the present, the only thing is for Carl (on account of his leaving here for the army) to spend a few days with me. He still talks in an excited way of the impression which my rebukes have made on him, when he was already in the act of putting an end to his life; but after this period he also showed himself full of affection for me. Rest assured that even fallen humanity ever remains sacred to me. A warning from you would have a good effect, and it would also do no harm to let him notice that he is secretly watched whilst he is with me.

Accept the expression of my high esteem for you, and regard me as a loving friend to humanity, who, where it is possible, has its welfare at heart

Yours very truly,

BEETHOVEN, m.p.

[First published by G. von Breuning in the *Neue Freie Presse* for 1888.]

MCLXXIII

To CARL HOLZ

[*Midsummer 1826*]

This for the magistrate. To be ill and dependent on such a woman, and such a depraved one too, what a fate! The one who was to come has not made her appearance, perhaps because she was intentionally not admitted; the best thing would be to send for the G. [=goose] to come when you are at my rooms. It would be a real blessing to find at last a suitable one! Please bring some sheets of fine note-paper and some matches from Rossini's at the Stephansplatz. Much worried Odoardo! The goose cannot make barley gruel. Beasts are sacred, and so are such people. Farewell till dinner.

[According to Jahn, first printed by Kalischer.]

MCLXXIV

To CARL HOLZ

[*Midsummer 1826*]

TO HIS GRACE HERR VON HOLZ.

BEST LIGNUM CRUCIS

We shall break through the ceiling in a quarter of an hour at the most, and you will have to catch me, rest meanwhile.

B.

[According to Jahn, first printed by Kalischer.]



MCLXXV

To CARL HOLZ

[*Midsummer* 1826]

Chip of the wood of the Cross has still to correct the mistakes, which no other man would make. Wood, however, has to be stirred.

[According to Jahn, first printed by Kalischer.]

MCLXXVI

To CARL HOLZ

[*Midsummer* 1826]

FOR HERR VON HOLZ

On account of a special occurrence I beg you to leave word, when you go out, where I can find you in the morning. In any case I shall see you at noon.

Yours,

BEETHOVEN.

[Among Jahn's "Beethoven Papers" in the Royal Library, Berlin; first printed by Kalischer.]

CMLXXVII

To CARL HOLZ

[*Summer* 1826]

In this heat it would certainly be best if you would come to the "Horse" inn, just opposite the street where Rampel lives; at half-past one.

[These words, written on the cover of a letter which has not been found, are, apparently, a postscript. I published it from the original in the *Monatshefte f. Musikgeschichte*, 1896, No. 4. This and the following letter are in the Berlin Library.]

MCLXXVIII

NOTE FOR HERR HOLZ

[1826]

Piringer has met with his due fate. The witches' cave p.n. will be set fire to—if possible send the tailor, and if going that way, matches. No chance of my going out, rather of going to eternal blessedness.

[P.n. stands for "Paternostergässl" where the Steiner firm was.]

MCLXXIX

To CARL HOLZ

[Midsummer 1826]

BEST HOLZ !

Don't be a stick !

The blessed government wants to speak to me to-day at 10 o'clock, I beg you therefore *to go there in my stead*, but to come to me *before* doing so, which you can arrange quite to your convenience ; I have already written a letter to the *high authorities* which you can take with you. I am sorry to trouble you again, but I cannot go myself, the matter must however be finished.

Yours,  
BEETHOVEN.

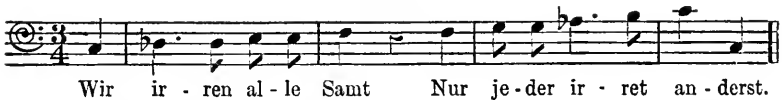
[According to Nohl, who published this note from the original in the possession of Baron Prokesch-Osten in Gmünden.]

MCLXXX

To CARL HOLZ

1826.

Motto



[This Motto, with the music, is in the Vienna Court Library ; neither music nor words are in Beethoven's hand. The Motto is given by Nohl as a postscript to a letter to Holz, December 1826.]

MCLXXXI

To CARL HOLZ

[Midsummer 1826]

As earnest money, my stick did its duty yesterday. I think it far better to find somebody to follow the track : perhaps something better is to be found than one thought, and even then one must act first on conviction. Whatever it may cost I will gladly refund, only the matter must be cunningly planned out. I shall be very pleased if you get your sister, to whom kind regards, to buy 2 ells of flannel like this sample, and bring it with you when you come to me at noon. I am very sorry to give you so much trouble.

In haste,  
Yours,  
BEETHOVEN.

[According to the autograph in the possession of capellmeister Göttmann, Berlin ; it was published in 1890 in the *Neue Zeitschrift für Musik* by the former owner, court capellmeister Brückler, Darmstadt, who stated that he had received the letter, also a sheet containing sketches for the E flat Concerto, probably in 1837, from a colleague who was formerly studying at Vienna. The mention of Holz's sister brings to mind Letter MCLXVIII.]

MCLXXXII

To CARL HOLZ†

September 9, 1826

MOST WORTHY !

It is easily seen what effect better and purer air, also ladies, produce, for in less than 3 days your crust of ice is already thawing. I see this from your yesterday's letter, for the one of the 7th Sept. is like a *dried fish*. I received it only yesterday evening, when I was at Nusdorf for the sake of cooler and more agreeable air. I should come also to Baden, perhaps even to-morrow. As regards the rooms, I should like to have a look at them, but I must hurry on *correcting the proofs* for his Royal Majesty. C. is bent on entering the army ; he wrote, I also spoke with him. It would, however, be better for him first to go to a military institute such as the one at Neustadt. If you go there with your family, you would only have to ask Colonel Faber whether the years there are reckoned as they are here ; I do not think so, for there *one has to pay*, and C. can at once leave *as officer*. To be *cadet* for a long time, I do not think advisable ; and as we want him to be an officer, the *pay* of an officer must be given to him, and something must be added for living ; he ought not to be treated as a *criminal*. On the whole, I am *not at all* in favour of a military career.

When you are *there*, everything must be done *very quickly*. I am tired, and it will be long before I can feel happy ; the present and future terrible expenses must cause me anxiety ; all hope has vanished of my having about me some one similar to myself, at any rate as regards my better qualities. Enjoy yourself out there as much as you can, take your fill of all enchanting nature, and I hope to see you again for certain on Monday and to [pasted over.]

As ever, gratefully,

Yours,

BEETHOVEN.

[According to the original in the possession of Carl Meinert ; first printed by Jahn. It is the only "military" letter we have of Beethoven's, and it shows his feeling of hopelessness at the time ; all the good seed he had sown for his beloved nephew had borne no good fruit, and in spite of his aversion to the military profession, Carl entered into it. Through the influence of field-marshal Baron v. Stutterheim, Carl was received into his regiment at Iglau. In return for Stutterheim's kindness, Beethoven dedicated to him the C sharp minor quartet (Op. 131). See Letter to Schott, March 10, 1827, written only a fortnight before Beethoven's death.]

MCLXXXIII To HERR TOBIAS V. HASSLINGER

[September 1826]

In conformity with my exclusive *privilege*, the bearer of this has to pull and shake, first your right ear, *cres* : — — — and then the left one, *ffmo.*, etc.— — — — After this beneficial operation, he has to explain that I desire to take back all those works which you have not yet printed and published for the same *disgraceful fee* which you have given for it. Question ? Answer ! From the position of manager intended for you some time ago, you have now again been raised to that of a maker of bills of exchange. Farewell, former Tobias *juvenis* and *2dus*, at present *primus caput*, Tobias *primus*

L. v. BEETHOVEN.

To Herr  
Tobias v. Haslinger  
&c. &c. &c.

[According to the original in the Royal Library, Berlin ; first printed by La Mara ("Klassisches und Romantisches.") Tobias H. was now at the head of the Steiner firm.]

MCLXXXIV To TOBIAS VON HASLINGER

*arrived on the 20th September, 1826.*

BEST MR. NORTH-AMERICAN  
WHOLESALE  
ALSO RETAIL DEALER !

Here only for half a day, I ask you what the Clementi Pianoforte School, translated into German, costs ; I ask you kindly to give me information on this point without delay, and whether you have it, or where, otherwise, it is

to be got? Best Herr: Hm, Hm, Hm! enjoy yourself right well in your newly varnished office, remember that now the former nest will be a beer-house, for all beer-drinkers are good musicians, and have to call at your house.

Yours very truly,  
BEETHOVEN.

[Address:]

To Herr Tobias Haslinger  
formerly b—r—t  
Now Art Manufacturer.

[According to the original manuscript in the Royal Library, Berlin; first printed by La Mara.]

MCLXXXV To TOBIAS HASLINGER

[27th September, 1826, arrived]

Thanks. I beg you to tell me how the dedication should be. Could you see to its going to Dr. Spiker. I leave here to-morrow and shall probably stay away so long, that I shall not be able to see him. Have you found out whether the Embassy has agreed to it.

Yours very truly,  
BEETHOVEN.

[According to Nohl, who published it from the original in the possession of Paul Mendelssohn (1867). The dedication concerned the Ninth Symphony, which the former editor of the *Spenerische Zeitung*, Dr. Spiker, was to take with him to Berlin. Dr. Spiker himself went to see Beethoven, and described his visit in an attractive manner. See Kalischer's article "Beethoven und der preussische Königshof unter Friedrich Wilhelm III.," in "Nord und Süd" for 1889.]

MCLXXXVI To B. SCHOTT & SONS IN MAINZ

*Vienna, 29th September, 1826.*

On the point of starting off to the country, I announce to you hastily that you will shortly receive the metronome marks for the Symphony.

You will probably already have the Quartet in C sharp minor; do not be alarmed at the four sharps. The work will shortly be given here for the benefit of an artist.

Finally, I beg you to hasten on what is necessary con-

cerning the publication of my complete works. I cannot hide from you that, did I not firmly adhere to my promise, you might easily suffer some loss through proposals made to me by other publishers.

In the hope of hearing very soon from you.

Yours truly,

BEETHOVEN.

P.S.—I must still point out that in the second movement of the Symphony, after the last bar of the *Maggiore*

Viol 1mo



the D. S. is forgotten.

Yours truly,

BEETHOVEN.

[According to the original manuscript in the Town Library, Mainz; first printed by Nohl. The letter was written by the nephew; the only words by Beethoven are: "Ihr ergebener Beethoven." Beethoven was now on the point of going to his brother's estate at Gneixendorf, near Krems; unfortunately, for it was there that he contracted his mortal sickness.]

MCLXXXVII

To HOLZ ?

1826.

[Fragment.]

— — from whence the moving into the Gärtnergasse will take place—should there be, however, such pouring rain as to-day, everything will be stopped until further orders.

L. VAN

BEETHOVEN.

Given

without giving

and without having anything.

[This unprinted fragment, written in pencil, is in the Beethovenhaus, Bonn. It is marked in the catalogue there as addressed to Zmeskall, but it can only be to Holz or Schindler (see the "datum without giving" in a letter to Schindler in 1824). Whether Beethoven ever lived or intended to live in the Gärtnergasse is a question which still awaits solution.]

MCLXXXVIII

To CARL HOLZ

[October (?) 1826]

The two gentlemen were there—but they will have to be told by both parties to keep strictly silent as regards the order. *Haslinger* asserts that in this matter you are a son of the late Papageno—*prenez gard*.

I told Carl to-day about our decision that he could only leave the hospital either with me or with you. I dine at home to-morrow, I shall therefore be pleased if you will come; as you are not officially engaged to-morrow, you may come even later, as it is really important.

*Portez vous bien, Monsieur, terrible amoureux*

Your indeclinable friend,

BEETHOVEN.

[According to Nohl, who published ("Briefe Beethovens") from a facsimile given to him by Carl Engel in Oldenburg, owner of the autograph. As regards the "order," see next letter.]

MCXLXXIX To KING FREDERICK WILLIAM III.

OF PRUSSIA

[Beginning of October 1826]

YOUR MAJESTY !

The gracious permission of Your Majesty to dedicate to you, in all humility, the present work, affords me great happiness.

Your Majesty is not only the father of your subjects, but also the patron of arts and sciences; so much the more, therefore, must your gracious permission rejoice me, as I am myself fortunate enough to count myself, as a citizen of Bonn, amongst your subjects.

I beg your Majesty to accept this work as a trifling token of the high esteem which I entertain for your virtues.

Your Majesty's most humble and obedient,

LUDWIG VAN BEETHOVEN.

[According to Nohl, who does not name the source. The Conversation Books of 1826 contain much about the matter. (See my article in the May and June numbers in "Nord und Süd" about Beethoven and the Prussian Court under Friedrich Wilhelm III.) Schindler preserved the reply from the King, which is as follows :

## TO THE COMPOSER LUDWIG VAN BEETHOVEN

Recognising the value of your compositions, I was much pleased at receiving the new work which you have sent me. I thank you for this gift, and send you the enclosed *diamond ring* as a token of my sincere esteem.

*Berlin, 25th November, 1826.*

FRIEDRICH WILHELM.

Much has been written about the story of the diamond ring in which Prince Hatzfeld was concerned. We will only give an unprinted letter of Beethoven's taken from a Conversation Book :]

## MCLXXXIXA

DEAR SIR.

While offering you my best thanks for the letter sent to me, I must beg you kindly to forward me the ring intended for me by H.M. the King of Prussia. I much regret that indisposition prevents me from receiving in person this token of the love of H.M. for art. I should, however, be sorry to entrust it to strange hands. At the same time, I beg you to let me have a few lines to say whether the worshipful Embassy would have the goodness to receive and forward a letter of thanks for H.M. the King.

B.

[This letter, however, must have been sent to Prince Hatzfeld. At length the supposed diamond ring came into Beethoven's possession. It is said that the composer was not a little astonished to find, on opening the case, not a diamond, but some reddish stone, valued by the court jeweller at 300 fl. in paper money.]

[Sir George Grove in his "Beethoven and His Nine Symphonies," wrote: "How it came to pass that, after the engagement and payment of the money by the Philharmonic Society, Beethoven should have allowed the Symphony to be first performed in Vienna, and have dedicated it to the King of Prussia, is a mystery which must be left to Mr. Thayer to unravel in the forthcoming volumes of the Biography. The fourth volume of the Thayer-Deiters Biography, under the editorship of Dr. Hugo Riemann, contains no reference to that matter. There is another mystery connected with the Symphony. The Philharmonic Society offered £50 and, according to Hogarth's history of the Society, the money was at once advanced (*i.e.*, end of 1822 or beginning of 1823). But there is a receipt (British Museum) signed by Beethoven, dated April 27, 1824, acknowledging receipt of £50 for Symphony composed for the Philharmonic Society. Nohl (iii. 358), indeed, states that Beethoven received 100 guineas for the work.—TR.]



MCXC

TO DR. FRANZ WEGELER

*Vienna, 7th October, 1826.*

MY DEAR OLD FRIEND!

I cannot tell you how much pleasure your letter and that of your Lorchen gave me. Certainly a reply ought to have been sent with lightning speed, but I am generally somewhat careless about writing, because I think that



.FACSIMILE OF BEGINNING OF VARIATION V. SONATA IN A FLAT (OP. 26)

the better sort of men know me without this. I often compose the answer in my mind, but when I wish to write it down, I usually throw the pen away, because I cannot write as I feel. I remember all the love which you have constantly shown me, for instance, when you had my room whitewashed, and so pleasantly surprised me. It is the same with the Breuning family. If we were separated, that happened in the natural course of things; every one must pursue and try to attain distinction in his calling; but the eternal unshaken foundations of virtue held us ever firmly united. Unfortunately I cannot write to you to-day so much as I wished, as I am bed-ridden, and

therefore confine myself to answering certain points of your letter.

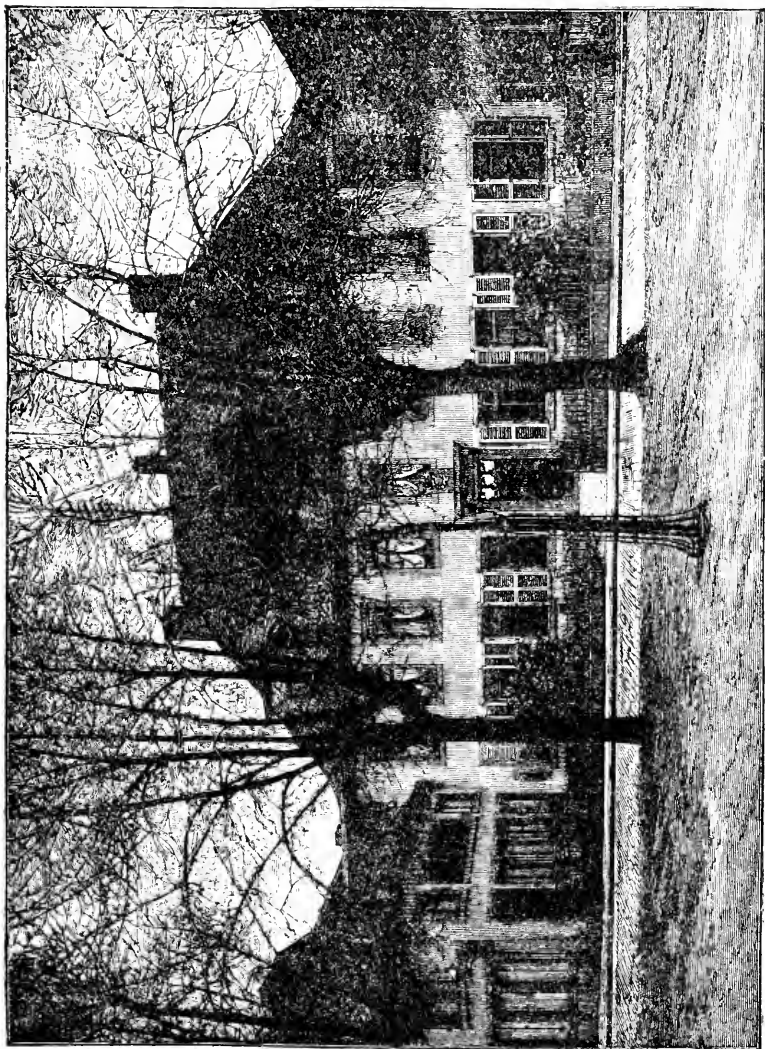
You write that I am somewhere spoken of as a natural son of the late King of Prussia; I, likewise, heard of this long ago, but have made it a principle never to write anything about myself, nor to reply to anything written about me. So I willingly leave it to you to make known to the world the uprightness of my parents, and especially of my mother. You write about your son. I need not say that if he comes here he will find in me a friend and father, and if I can help or be of service to him in any way, I will gladly do so.

I still have the silhouette of your Lorchen, from which you will see that all the goodness and affection shown to me in my youth are still dear to me.

Of my diplomas I will only tell you briefly, that I am honorary member of the Royal Society of Sciences of Sweden, as well as of Amsterdam, and also honorary citizen of Vienna. A short time ago a certain Dr. Spiker took with him my last great Symphony with chorus to Berlin; it is dedicated to the King, and I had to write the dedication with my own hand. I had already sought permission through the Embassy to be allowed to dedicate this work to the King, and it was granted. At Dr. Spiker's instigation I was obliged myself to hand over to him the manuscript for the King, with the corrections in my own handwriting, as it was to be placed in the Royal Library. Something has been said to me about the red order of the Eagle, 2nd class; what will come of it, I do not know, for I have never sought such tokens of honour; yet in this age they would not be unwelcome to me for many reasons.

Moreover, my motto is always: *Nulla dies sine linea*, and if I ever let the Muse sleep, it is only that she may awaken all the stronger. I hope still to bring some great works into the world, and then, like an old child, to end my earthly career amongst good men.

You will also soon receive some music from Schott Brothers of Mainz. The portrait which you receive enclosed, is certainly an artistic masterpiece, but it is not the last which has been taken of me. With regard to tokens of honour, which I know will give you pleasure, I may also mention that a medal was sent to me by the late King of France with the inscription: *Donné par le Roi à Monsieur Beethoven*, accompanied by a very obliging letter from the *premier gentilhomme du Roi Duc de Châtres*.



BREUNING HOUSE (BONN)

(From the *Musical Times*, December 15, 1892)

My dear friend, for to-day, farewell. For the rest, the remembrance of the past takes hold of me and not without many tears will you receive this letter. A beginning is now made, and you will soon get another letter, and the more frequently you write, the more pleasure will you give me. No inquiry is necessary on either side concerning our friendship, and so, farewell. I beg you to kiss and embrace your dear Lorchon and the children in my name, and at the same time to think of me. God be with you all!

As always, your true friend who honours you.

BEETHOVEN.

[According to the "Biographische Notizen." In connection with the silhouette, Wegeler remarks: "The silhouettes of all the members of the Breuning family, also of intimate friends of the house, were taken in two evenings by the painter Neesen at Bonn; and that is how I came into possession of the one of Beethoven, of which there is a print here (*i.e.*, in the Notices). Beethoven at that time was about sixteen years old." In connection with Beethoven's remembrances of the days of his childhood, I may mention, that during my stay (1908) at Bad Neuenahr, I met the administrator of the district, a descendant of the Breuning family, whose grandfather the Breunings of Bonn used to visit.]

MCXCI

To TOBIAS HASLINGER

[October 1826]



There is no time to-day for the remaining consonating and vocalising. I only beg you to hand over the enclosed letter at once.

You, of course, forgive me for troubling you; but as you are the proprietor of an art post-office, one naturally can do no less than make use of it.

You see from this that I am here in Gneixendorf. The name somewhat resembles a breaking axe. The air is healthy. Concerning anything else one must make the *Memento mori*.

To the most astonishing, first of all Tobiasen, to his Grace of the Art and Post-office

we commend ourselves,

BEETHOVEN.

[According to Nohl, from the autograph collection of F. J. Schäffer—only the last words “we commend ourselves” are in Beethoven’s handwriting. The *memento Mori* soon became a sad reality. The following letter shows the state of things at Gneixendorf; not entirely unfavourable to the brother Johann.

*Gneixendorf, November 1826.*

My dear Brother! it is impossible for me to remain quiet any longer about Carl’s future destiny; he is getting quite out of the way of all industry, and will only be brought to work again with the greatest difficulty the longer he lives here so idly. When he left the hospital, Breuning gave him only a fortnight to recuperate, and now it is two months. You see from Breuning’s letter that he certainly intends Carl to return to his profession; the longer he is here, the more unfortunate for him, for the more difficult will work appear to him, and thus something bad may happen. It is a crying shame that this talented young man should so fritter away his time, and who but ourselves will be blamed for it, for he is still too young to guide himself. Therefore it is your duty, if you do not wish to incur reproach later on from yourself and from others, to get him to return at once to his profession. When that takes place, much may be done for him and his future, but as he is now, nothing can be done. I see from his behaviour, that he would gladly remain with us, but then his future would be lost, so that this is impossible, and the longer we hesitate, the more difficult will the leaving us become; I therefore implore you to take a firm resolution, and not allow yourself to be influenced by Carl. Let it therefore be *next Monday*, for you cannot wait for me in any case. I cannot leave here without money, and it will be long before I receive enough to enable me to go to Vienna.

Let us leave this until the day when you go away. Faugh! the old woman (of Johann?)

she has her share  
she will get no more.]

[Schindler remarks as follows: “The above letter shows that Johann van Beethoven must have had his good points, so that one feels somewhat reconciled to him. Certainly Ludwig van Beethoven was angry at his brother’s request, and a very disagreeable scene took place between the two brothers concerning the inheritance of Johann in favour of Carl. . . . Ludwig wished his brother to get rid of his wife and disinherit her, but this Johann refused to do. This was the chief cause of dispute between the two brothers for the previous five or six years.” Schindler also feels bound to say that the chief fault was on Beethoven’s side.]

## MCXCII To HERR TOBIAS HASLINGER

Gneixendorf, 13th October, 1826.

BEST OF ALL TOBIASES (8 bars of music added).

We write to you here from the castle of the Signor Brother. I must again be troublesome to you, for I beg you kindly to send the two enclosed letters to the post at once. I will repay you for all the expenses I have caused you, including the Pianoforte School, when I return to Vienna. The lovely weather and the fact that I have not been in the country at all this summer is my excuse for still staying on here. A quartet for Schlesinger is already finished; only I do not know in what way to send it to you most safely, so that you may kindly deliver it to Tendler and Manstein and also receive the money for it. Schlesinger has probably given no letter of advice for gold; if you can arrange for me to receive it, I shall be very much obliged, as I am paid in gold by all publishers. Meanwhile, best little Tobias, we need money, for it is not quite the same thing whether we have it or not. If you can manage to see Holz, nail him on to another wood [*i.e.*, arrange matters differently]. The fire of love has got a terrible hold on it;\* it is thereby almost in full flame, so that somebody has written for a joke that Holz is a son of the late Papageno.

Most astonishing, worthy of admiration, unique Tobias, farewell. If it is not unpleasant to you, write me a few lines here. Is Dr. Spiker still in Vienna?

With highest esteem and fidelity, yours




BEETHOVEN.

[According to Nohl who reproduced it from the *Signale für die musikalische Welt*.]

## MCXCIII To B. SCHOTT &amp; SONS IN MAINZ

Gneixendorf, 13th October, 1826.

I am using the rest of the summer for recreation here in the country, as it was impossible for me to leave Vienna this summer. Meanwhile, I have entirely metronomised the Symphony, and add the *tempi* here.

Allegro ma non troppo	88 = 
Molto vivace	116 = 
Presto	116 = 

\* The "it" is wood, *i.e.*, Holz.—TR.

Adagio tempo primo	60 = ♩
Andante moderato	63 = ♩
Finale Presto	66 = ♩
Allegro ma non troppo	88 = ♩
Allegro assai	80 = ♩
Alla Marcia	84 = ♩
Andante Maestoso	72 = ♩
Adagio divoto	60 = ♩
Allegro energico	84 = ♩
Allegro ma non tanto	120 = ♩
Prestissimo	132 = ♩
Maestoso	60 = ♩

You can have them specially printed. Do not forget what I pointed out to you about the second movement.

I will also send you the Mass metronomised next time.

It is to be hoped that you have already received the new quartet.

With regard to the publication of my complete works, I should be glad to have your opinion, and beg you to let me know it as soon as possible. If I had not energetically opposed it, the publication would already have been begun in part, which would have been harmful to the publisher and of no advantage to me.

The neighbourhood in which I am now staying reminds me in some degree of the Rhine districts, which I so deeply long to see again, as I already left them in my youth.

Write me soon something pleasant. As always, with esteem,

Yours very truly,

BEEETHOVEN.

[According to the original manuscript in the Town Library, Mainz. The quartet in question was the one in F (Op. 135).]

MCXCIV            To TENDLER AND MANSTEIN IN  
VIENNA

*Gneixendorf, 30th October, 1826.*

DEAR SIRS !

I send you through my brother my newest violin quartet composed for Herr Schlesinger, and beg you to hand to the

former the honorarium of eighty ducats, deposited with you for that purpose ; of which amount I hereby acknowledge receipt.

With esteem,

Yours very truly,

LUDWIG VAN BEETHOVEN.

[According to Nohl, who states that, with the exception of signature, everything is in the nephew's handwriting. A. B. Marx in his "Beethoven" gives a facsimile of the following :

*Grave.*      11



Muss      es      seyn ?      &c.

*Allegro.*



Es   muss   sein !                      Es   muss   sein !

Latest Quartet of L. v. Beethoven  
*Gneixendorf, October 30, 1826.*

MCXCV

TO B. SCHOTT & SONS IN MAINZ

*Vienna, 9th December, 1826.*

Your last letter of the 28th November gave me much pleasure. Unfortunately an accident on my return journey from the country has made me feel ill and compels me to keep my bed. I have had the Quartet written out, and can therefore conclude, though not with absolute certainty, that even in your score some faults are still to be found, but I have gone through it carefully ; with one's own score, however, one is seldom so very attentive. In order to proceed quite safely in the matter, I will indicate to you what strikes me as most necessary. You will receive as soon as possible the coat of arms of the Archduke Rudolph, together with the metronome marks. What has to be attended to with regard to the Symphony you will get by next post.

Your postscript about the reprint of the quartets has caused me all the greater astonishment, as you yourselves have a publishing house in Paris ; but I have nothing whatever to do with it. If I might make a conjecture, I must confess that I should attribute the blame to Schlesinger. You remember that he already once asked in writing for



the quartet; you yourselves believed me at that time mean enough to give him such a work. Old Schlesinger from Berlin was here this summer, and also wanted to have a quartet of mine from Matthias Artaria, the publisher here, which, however, was refused. If I, with regard to the publication of my works, gave you a serious warning, it was precisely on account of Schlesinger; for he has sent to me a collection of my quartets from the earliest to the latest in order that he might reprint them; I have absolutely refused him this, because my honour does not allow me to countenance such an undertaking, and still less to put my name to it. I however advise you to have nothing of it printed, for it is difficult in such cases to find sufficient proofs. Farewell, if I visit the Rhine, I will also visit you. I hope my health will soon improve.

Yours truly,

[According to the original in the Town Library, Mainz. The letter was written by the nephew, and there was no signature.]

MCXCVI

To CARL HOLZ

[December 1826]

YOUR OFFICIAL MAJESTY!

Immediately after my arrival, which took place a few days ago, I wrote to you, but the letter was mislaid; thereupon I became unwell, so that I thought it better to stay in bed.

I shall, therefore, be delighted if you will come and see me. You will find it the less troublesome, as every one from Döbling is in town.

Finally, I only add:



Wir ir - ren al - le - sammt ein je - der ir - ret an - ders

As always,

Your friend,

BEETHOVEN.

[According to Nohl. Only the close with the music, the latter exists independently in the Vienna Library (see Letter MCLXXX.), is in Beethoven's hand. Nohl states that the autograph formerly belonged to Baron von Reden in Danzig. The music in the Vienna Library is not in Beethoven's hand.]

MCXCVII To B. SCHOTT &amp; SONS IN MAINZ

[December 1826]

I hasten to send you the coat of arms of H.I.H. the Archduke Rudolph. You can also put the subscription lists of the others after the dedication.

The metronome marks will shortly follow ; do wait for them. In our age such things are certainly necessary ; also I hear from Berlin that the first performance of the Symphony went off with enthusiasm, which I ascribe in great part to the metronome marking. We can scarcely have any more *tempi ordinari*, for one must follow the ideas of unfettered genius.

You would be doing me a great kindness if you would send the following to one of my most worthy friends, the Prussian State Councillor, Franz von Wegeler in Coblenz : the *Opferlied*, the *Bundeslied*, the song "Bey Chloen war ich ganz allein ;" and the Bagatelles for pianoforte. Kindly send him the first three in score. I will gladly repay you the amount.

You will likewise receive the dedication of the Quartet in a few days. I have been laid up already for some weeks, but trust that God will raise me up again. Commending myself to your remembrance, I am,

Yours very truly,

LUDWIG VAN BEETHOVEN.

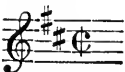
[According to the original manuscript in the Town Library, Mainz, the letter is in the nephew's hand. It was first printed by Nohl in his "Musikalisches Skizzenbuch." Nohl gives a letter from Wegeler which belonged to Frau Carl van Beethoven ; one passage is especially interesting with regard to the Neuenahr incident (*see* note to Letter MCXC) ; "of your friend's family, the father died January 1, 1800, at the age of 70. My wife's father died four years ago at the age of 72, aunt Stockhausen von der Ahr, this year 73 years old. Maria Breuning is 76, the Uncle at Kerpen, 85 ; the latter still enjoys good health, and often speaks about you. Mamma went again with aunt to Cologne and they stayed in their parents' home." This is the only reference to relations of the wife of the Councillor von Breuning (and Stockhausen) living in Neuenhar. It therefore appears evident that Beethoven came there frequently.]

MCXCVIII To B. SCHOTT &amp; SONS IN MAINZ

[December 1826]

Indications of some written or printed faults in Beethoven's latest Grand Symphony in D minor and in his latest quartet in E flat major.

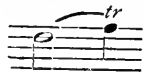
I. In the Symphony in D minor, page 65, of the score, after the pause must be written: *Dopo il Maggiore Presto*

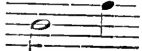
 *si ricomincia dal segno § il Minore  $\frac{3}{4}$  e continuando si fa la seconda parte solamente una volta fin' à questa fermata; poi si prende subito la Coda.*

Page 73. After the 8th bar is to be added: *Da capo del Segno §*

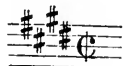
II. In the quartet in E flat there should come in the 3rd movement after the *Presto  $\frac{3}{4}$*  measure, *a tempo  $\frac{3}{4}$* ;

and here in the 17th bar of the 2nd violin



should be written instead of , page 30 of the

score. In the same quartet, in the 2nd movement in the

*Adagio molto espressivo*  in the 13th bar of the

1st violin it should be

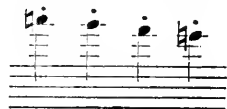


instead of



. In the same 1st violin part, in the Finale

page 11, at the 33rd bar it should be



instead of



(and so on)

DEAR SIRS!

I have already kept my bed for two months, and am suffering from dropsy—hence my silence.

Here you now receive what is still essentially wanting



DEAR SIRS !

After the words in the "Mainz edition," the sentence is wanting : "In the score of the E flat quartet, page 30, line 2, the 5th bar, in the 2nd violin is missing, as already shown above."

Yours very truly,

LUDWIG VAN BEETHOVEN.

[Address also by Schindler :]

Herr W. Schott, the celebrated  
Music Publisher in Mainz.

MCXCIX

TO DR. J. B. BACH

*Vienna, Wednesday, 3rd January, 1827.*

HONOURED FRIEND !

Before my death I declare Carl van Beethoven, my beloved nephew, my sole residuary legatee of all my goods and possessions, and especially of 7 bank shares and what may remain in ready money. Should the law prescribe any alteration here, try yourself as much as possible to apply it to his advantage. I appoint you his trustee and beg you, together with Court Councillor Breuning, his guardian, to take the place of a father to him.

God preserve you. A thousand thanks for the love and friendship you have shown me.

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in Schindler's "Beethoven Papers ;" printed by Nohl. (*See Letter DCCCLXXIX.*)]

"This Will of L. Ludwig v. Beethoven which Dr. Bach brought publicly to the court, and which was read to him, being present, is to be kept and copies taken thereof. By the Magistrate, March 27, 1827, Schutz."

MCC

TO MAX STUMPF IN LONDON

*Vienna, February 8, 1827.*

. . . Unfortunately I have been prostrated with the dropsy since the 3rd December. You may imagine to what a state this has reduced me. I usually live only on the income from the work of my brain, so as to provide everything for myself and for my Carl. Unhappily for the last two and a half months I have been unable to write a

single note. My annuity is sufficient to cover my rent, and then a few hundred gulden remain over. Remember that the end of my illness is still uncertain, and at length it will be impossible to fly up in the air on Pegasus with full spread wings. Physician, surgeon, apothecary, everything must be paid. I remember quite well that several years ago the Philharmonic Society wished to give a concert for my benefit. It would be fortunate for me if they would again entertain this idea, I might perhaps still be saved from all the difficulties which lie before me. I am writing about this to Sir G. Smart, and if you, my worthy friend, can do anything for the furtherance of this object, I beg you to co-operate with him; Moscheles will also be written to on the matter, and I think that by the combination of all my friends, something may still be done for me.

[According to Schindler's "Beethoven Papers;" printed by Nohl. The harp manufacturer Stumpf, who sent the edition of Handel's works, answered this letter. In it he says, "that the works of Handel which I sent caused you great pleasure is a sufficient reward to me, for that was my sole object. In conformity with your wish and without the slightest delay I won Messrs. G. Smart and Moscheles for the good cause, I also acquainted the directors of the Philharmonic Society with the matter, whereupon it was at once resolved to hand over a sum of one hundred pounds to Baron Rothschild here, with a request that it should be forwarded by the first post to the Rothschild in Vienna with the direction that the money could be drawn by you through Herr Rau, tutor in the house of Baron Eskeles, in smaller or greater sums as you might require it." He also describes how Herr Moscheles kindly saw to the carrying out of the matter.]

MCCI

TO DR. F. G. WEGELER IN BONN

*Vienna, February 17, 1827.<sup>1</sup>*

Fortunately I received your second letter through Breuning. I am still too weak to answer it, but you may believe me that everything in it is welcome and desirable<sup>(2)</sup>. My recovery, if I may call it so, is very slow; a fourth operation is to be expected, although the doctors do not say anything about it, I am patiently thinking that every evil has sometimes its good. But now I am astonished to see from your last letter that you have not received anything. From the present letter you will perceive that I wrote to you

already on the tenth of December last year. With the portrait it is the same, as you will see from the date when you receive it (3). "Frau Steffen said" (4) in short, Steffen wished to send you these things if some opportunity offered, but they remained lying here up to this date, and it was very difficult to get them back up till now. You will now get the portrait by post through Schott and Co., who also send you the music. I should like to tell you still much more but I am too weak, thus I can only embrace you and your Lorchen in spirit.

With true friendship and affection to you and yours, I am,

Your old, true friend,

BEETHOVEN.

[This last letter of the dying composer to his old friend Wegeler is only signed by Beethoven. I here give Wegeler's notes to this letter in full :

(1) So a month before his death.

(2) So far as I can remember I told him in my letter about Blumauer, who, after he had been tapped, lived for many years and in health (*see* his letter to Stoll). I proposed to him to fetch him and take him to the Bohemian Baths, and on the way to go along the Upper Rhine as far as Coblentz, when he ought to find himself quite strong.

(3) On the portrait, above his name, stands written in Beethoven's hand : "To my old, honoured, beloved friend, F. Wegeler." but there is no date.

(4) Beginning of the 2nd verse of the well-known song : "Zu Steffen sprach un Traum," &c.]

MCCII

To SIR G. SMART IN LONDON

*February 22, 1827.*

I remember that the Philharmonic Society made the offer to me some years ago to give a concert for my benefit. In consideration thereof I beg to state to you that it would be very welcome to me if the Philh. Society would now renew the proposal, as I have been laid up already since the first days of December with dropsy, a very wearisome illness, the end of which cannot be foreseen. Besides, as you know, I am living only on the proceeds of the works of my brain, and shall not be able to think of writing anything for a long time yet, and my income is so insignificant that I can scarcely pay the half year's house rent with it. I beseech you, therefore, kindly to use all your influence to further this object and quite convinced of your kind

disposition towards me, I hope you will not take amiss my request. I shall also write to Herr Moscheles who, I am quite sure, will very willingly join you in furthering this object. I am so weak that I cannot write any more and this only by dictating the letter. I shall be very glad to receive an answer soon that there is hope of the realisation of my request. In the meanwhile receive the assurance of my greatest respect, and I remain, &c.

[This letter is among the Schindler papers in the Royal Library, Berlin.]

MCCIII                      To F. MOSCHELES IN LONDON

I am sure you will not take amiss my troubling you as well as Sir G. Smart, for whom I enclose a letter with a request.

The matter, in short, is thus. Already some years ago the Philharmonic Society in London made me the handsome offer to arrange a concert for my benefit. At that time, thank God, I was not in a position to make use of this noble offer. But now it is quite different; as I have been laid up nearly 3 whole months with a tedious illness, viz., dropsy. Schindler, in his enclosure, will tell you more about it. You have known me a long time, you also know how and by what I live. For a long time I shall not be able to write anything, and this being so, I might, I am sorry to say, become in want of the necessaries of life. You have not only a large circle of acquaintances, but are also of great importance in the Philharmonic Society. I therefore ask you to do your best, so that the Society may again adopt this resolution and carry it out. The enclosed letter to Sir George Smart is to the same purport, as well as the one I already sent to Herr Stumpf. I beg you to hand this letter to Sir George Smart and to unite with all my friends to further this object.

Your friend,

BEETHOVEN.

[According to Schindler; printed by Nohl.]

MCCIV                      To B. SCHOTT & SONS IN MAINZ

*Vienna, February 22, 1827.*

DEAR SIRS

Your last letter I received through Capellmeister Kreutzer and I only answer now what is necessary. Before *The Opus*



(quartet in C sharp minor) which you have, comes the one of Matt. Artaria; from that you can easily fix the *Opus* number. *The dedication is to my friend, Johann Nepomuk Wolfmayer.* But now I approach you with a very important request. My doctor ordered me to drink very good old Rhine wine. Now to get it here, unadulterated is not at all possible even by paying the highest price, and should I receive a small number of bottles, I will show my gratitude by contributions to *Caecilia*. At the excise office they would, I think, favour me a little, so that the transport would not be so very high. As soon as my strength permits me, you will also receive the metronome marks for the Mass. I am just about to undergo a 4th operation. The sooner, therefore, I receive the Rhine, or Mosel wine, the better it will be for my present state. I therefore pray you heartily to do me this favour for which I shall be most gratefully obliged.

With the greatest respect,

I am, dear Sirs,

Your most devoted,

BEETHOVEN.

[According to the original in the Town Library, Mainz; the letter, written by Schindler, is signed by Beethoven, but in a shaky hand; printed by Nohl. The Brothers Schott naturally hastened to fulfil the wish of the dying hero.]

MCCV

To HERR VON HOLZ

*Vienna, February 25, 1827.*

MY DEAR HOLZ!

I beg you to see whether the receipt for the Archduke has been signed by me. Further, I ask you to send me your tailor as soon as possible. If you could make it possible to come to me to-morrow morning for a moment, I should be very glad, so as to receive the money from the Archduke, as I am in need of it.

As ever,

Your friend,

BEETHOVEN.

[This last letter to the beloved youthful friend Carl Holz is, like *almost* all of the following letters, only signed by Beethoven. It was printed by Nohl from the original which belonged to Dr. Schebeck.]

MCCVI

To ANTON SCHINDLER

[End of February, 1827]

Of your accident, since it has already happened, when we meet. I can send somebody to you without any inconvenience. Accept this—here some Moscheles, Cramer, without your having received a letter. It will give an extra reason for writing on Wednesday, and again to urge my request. If you are not well by that time, one of my [servants] can post it and get a receipt. *Vale et fave*—I need not assure you of my sympathy at your accident. Accept, please, *this food from me*, I give it with all my heart. Heaven be with you.

Your sincere friend,

BEETHOVEN.

[According to the original, among Schindler's papers. Of it, the master's Pylades gives the following explanation: "When Beethoven wrote this letter, he could no longer think consecutively; hence the broken sentences. *It is the very last letter which he wrote.*" The words (here some Moscheles Cramer) mean that Beethoven sent piano music, not only by Cramer but also by Moscheles, to his sick companion for study.]

MCCVII To B. SCHOTT &amp; SONS IN MAINZ

March 1st, 1827.

DEAR SIRS!

I am again about to trouble you by sending a parcel for the Government Councillor, Wegeler in Coblenz, with the request to kindly forward the same from Mainz to Coblenz. You know very well that I am not selfish enough to expect it done for nothing. I once more repeat my request regarding *old white Rhine* or *Moselle wine*. It is very difficult indeed to buy the same here, genuine and unadulterated, even by paying the highest price. Some days ago, on the 27th of February, I underwent my 4th operation, and still I cannot look forward to real improvement and cure. Pity your truly devoted friend.

BEETHOVEN, m.p.

[According to the original in the Town Library, Mainz. Only the shaky signature is by Beethoven, the rest was written by Schindler. The letter was printed by Nohl.]

MCCVIII To BARON PASQUALATI

[March 6, 1827]

HONOURED, OLD FRIEND!

Hearty thanks for your present to benefit my health. As soon as I have found which of the wines is the most suitable for me, I will let you know, but you may be sure I shall not misuse your kindness. I am looking forward to your preserves, and shall ask you more frequently for them. Already writing this costs me great exertion. *Sapienti pauca.*

Your grateful  
Friend,

BEETHOVEN.

[The whole of this letter in pencil, was written by Beethoven, even the address. The date was added by some one else. It is here printed from the original in the Court Library, Vienna; first printed by Nohl.]

MCCIX To BARON PASQUALATI

[March 1827]

HONOURED FRIEND!

Again I ask you to-day for some cherry-preserves, but quite *simple*, without any lemons; some light farinaceous food, something like milk pudding, would also please me very much, as my honest cook cannot prepare as yet food suitable for sick persons. I may drink *champagne*, but for the first day I beg you to send also a champagne glass. As regards Malfatti and myself, we voted for *Moselle*, but knowing that it was not to be had genuine, he himself sent several bottles of *Krumbholz-Kirchner*, saying that it would be best for my health, as no genuine *Moselle* was to be had. Pardon my troubling, and ascribe it to my helpless condition.

Respectfully,

Your friend,

BEETHOVEN.

[This letter, also written entirely by the master, is according to the original in the Vienna Court Library; first printed by Nohl. Schindler tells us how difficult it was to get Dr. Malfatti, who had formerly been offended, to come to the sick-room. The *Krumbholz-Kirchner* is really called *Gumpolds-Kirchner*.]

MCCX

To G. SMART IN LONDON

[*March 6, 1827*]

I do not doubt that you, dear Sir, have received through Herr Moscheles my letter of the 22nd of February ; but as I have found by chance among my papers S.'s address, I do not hesitate to write direct to you and recall my request again to your mind.

Up to now I cannot look forward to an end of my terrible illness ; on the contrary, my sufferings and with it, my cares, have still increased. On the 29th of February I underwent my 4th operation, and it may be, perhaps, my fate to undergo a 5th or even more. If this continues, my illness will surely last till the middle of summer, and what will then become of me ? How shall I then manage to live till I have recovered strength enough to gain my own living by my pen ? In short, I will not trouble you further with my complaints, and refer only to my letter of the 22nd of February, asking you to use all your influence to induce the Philharmonic Society to carry out their former resolution concerning the concert for my benefit.

[According to Schindler ; printed by Nohl. The letter was not written to Stumpf, as Schindler states, but to Smart ; this was already pointed out by Nohl.]

MCCXI

To BARON PASQUALATI

[*March 1827*]

WORTHY FRIEND !

I am still confined to my room. Please tell me, or rather, write to me, the name and address of the house valuer. If you possess a *Universal Medicine*, please remember me.

Your  
poor Austrian  
Musician  
and citizen here  
L. v. BTHVN.

[According to the original in the Vienna Library ; this also was written entirely by Beethoven. It was printed by Nohl.]

MCCXII To B. SCHOTT SONS IN MAINZ

*Vienna, March 10, 1827.*

DEAR SIRS !

According to my letter, the quartet ought to be dedicated to somebody whose name I already sent you. Some event has taken place which necessarily compels me to make an alteration. It has to be dedicated to Field-marshal Lieutenant, Baron Stutterheim, to whom I am under great obligation. If you should have already printed the first dedication, for heaven's sake have it altered. I will gladly pay the expense. Do not take this as mere promise, but it is of such importance to me that I am ready to pay any compensation for it.

The title is enclosed.

As regards the parcel to be sent to my friend, the R. Prussian Government Councillor, v. Wegeler in Coblenz, I am glad to release you entirely, as an opportunity is offered to forward everything to him.

My health, which will not be restored for a long time yet, compels me to ask you again for the wine which will certainly refresh me, and give me strength and health.

I am, with great esteem,

Your devoted,

LUDWIG VAN BEETHOVEN.

[This last letter to Schott is according to the original manuscript in the Town Library in Mainz. To the letter written by Schindler, Beethoven added his signature in full, and the writing is wonderfully clear. The answer arrived three days after the composer's death.]

MCCXIII To BARON PASQUALATI

*Vienna, March 14, 1827.*

HONOURED FRIEND !

Many thanks for yesterday's food, there will even be enough for to-day. I may eat all kinds of game. Field-fares, the doctor says, will be very beneficial for me—this only as a hint, it need not, however, be to-day. Pardon my thoughtless letter, tired with lying awake at night I embrace and honour you.

Your respectful,  
most devoted friend,

[Without signature.]

[According to the original in the Court Library in Vienna ; first printed by Nohl.]

## MCCXIV To BARON PASQUALATI

March 1827.

HONOURED FRIEND !

I cannot thank you enough for the splendid champagne, and how it has refreshed me and will still refresh me ! For to-day, I do not want anything—and thank you heartily for all you have done. Whatever conclusion you may draw as to the *Seine*, I ask you to note that I am quite willing to compensate you for it. I cannot write any more to-day; may Heaven bless you for your kind sympathy.

Your devoted and suffering

Friend,

BEETHOVEN.

[Printed by Nohl from the autograph then (1867) in the possession of Frau Antonie von Arneht, *née* Adam Berger. Nohl says that the writing is still strong, though certain strokes show that the letter was written in bed.]

## MCCXV To I. MOSCHELES IN LONDON

Vienna, March 14, 1827.

MY DEAR MOSCHELES !

Some days ago I found out through Herr Lewinger that you inquired in a letter to him of the 10th of February regarding the state of my illness, of which so many different rumours have been spread about. Although I have no doubts whatever that my letter of the 24nd of February has arrived, which will explain everything you desire to know, I can but thank you for your sympathy with my sad lot, and beseech you to be solicitous about the request which you know of from my first letter, and I am quite convinced that in union with Sir Smart and other of my friends, you will succeed in bringing about a favourable result for me at the Philharmonic Society. I have once more written to Sir Smart about it.

On the 27th of February I underwent the 4th operation and there are visible symptoms that I shall have to suffer a fifth. What does it tend to, and what will become of me if it continues for some time longer ? A hard lot, indeed, has

fallen upon me ! However, I submit to the will of fate, and only pray to God so to ordain it in His divine will that I may be protected from want as long as I have to endure death in life. This will give me strength to bear my lot, however terrible it may be, with humble submission to the will of the Most High.

Therefore, my dear Moscheles, I entrust once more my affair to you, and remain with greatest respect ever

Your friend,

L. VAN BEETHOVEN.

Hummel is here and has called on me several times.

[According to Schindler, to whom it was dictated.]

MCCXVI

To BARON PASQUALATI

March 16, 1827.

HONOURED FRIEND !

Thanks for the dishes sent to me yesterday. Like a child a sick person looks forward to such things, I therefore ask you to-day for some peach preserves, as regards other delicacies I must first have the doctor's advice ; they consider Grinzing the most beneficial for me, but they prefer *old Krumbholz-Kirchner* to all other wines. I hope this explanation will not be interpreted by you to my disfavour.

With heartfelt esteem,

Your friend,

BEETHOVEN.

[According to the *Neue Zeitung für Musik* (November 20, 1828). The editor states that the original was in the *Gesellschaft der Musikfreunde*.]

MCCXVII

To A. SCHINDLER

[*Beethoven's last lines to Schindler, March 17, 1828.*]

WONDER ∙. ∙. ! [=Wonder, Wonder, Wonder]

The very learned gentlemen have been beaten both of them ; only through Malfatti's knowledge shall I be saved. It is necessary for you to come to me this forenoon just for a moment.

Yours,

BEETHOVEN.

[According to the original manuscript among Schindler's papers ; printed by Nohl. Schindler spoke of the former letter

written to him as the "very last written by Beethoven;" he probably meant the last letter of any importance, and regarded the above only as a short note. The two learned gentlemen were the Doctors Wawruch and Seibert. Nine days after this ray of hope, Beethoven breathed his last.]

MCCXVIII To I. MOSCHELES IN LONDON

*Vienna, March 18, 1827.*

With what emotion I read your letter of the 1st March is not to be described in words. This magnanimity of the Philharmonic Society, with which they anticipated my request, has touched my inmost heart. I therefore ask you, dear Moscheles, to be the organ through which I can express my most heartfelt thanks to the Philharmonic Society for their sympathy and help. Tell these worthy men that, if God restores me to health, I shall try practically to show my gratitude by works, and that I leave it to the Society to choose what I shall write for them. A whole sketched Symphony [the 10th] is in my desk, also a new Overture or even something else. As regards the concert which the Philharmonic Society has resolved on giving for my benefit, I beg the Society not to give up this intention. In short, I shall try to fulfil any wish expressed by the Society, and never have I undertaken a work with such ardour as will now be displayed. May it only please God to restore me soon again to health, and then I shall prove to these magnanimous Englishmen that I know how to value their sympathy to me in my sad condition.

I was compelled to accept the whole sum of 1000 fl., since I was then in the disagreeable position of having to draw out invested money.

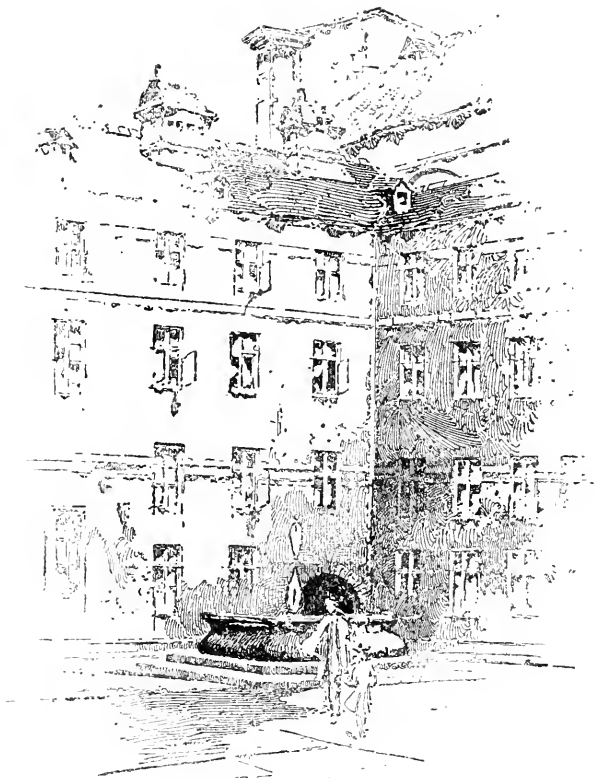
Your noble behaviour I shall never forget, and I shall soon render my thanks in particular to Sir Smart and Herr Stumpf. The metronomised Ninth Symphony please hand to the Philharmonic Society. Enclosed find the markings.

Your most devoted friend,

BEETHOVEN.

[According to Schindler, to whom it was dictated; printed by Nohl.]





The Schwarzsponierhaus  
in Vienna where  
Beethoven died.

John P. B.  
1852

## MCCXIX CODICIL. TESTAMENTARY DISPOSITION

My nephew Carl shall be my sole heir ; the capital of my estate shall, however, descend to his natural heirs, or to those appointed by him through a will.

LUDWIG VAN BEETHOVEN.

*Vienna, March 23, 1827.*

[According to the archives of the Land-court ; published by Gerhard von Breuning. This was signed by Beethoven three days before his death, when to Breuning's surprise, Beethoven changed the word "legitimate" into "natural," and refused to restore the word originally written.]

## MCCXX To B. SCHOTT SÖHNE, MAINZ

*April 12, 1827.*

In place of a formal necrology, we communicate to our readers the following letter to the music publishers Schott in Mainz, which, although merely a business letter, yet on account of the news contained therein concerning the last hours of Beethoven's earthly existence, will certainly be of great interest to the admirers of this most remarkable and distinguished composer. (From "Caecilia," vol. iv. pp. 309-312.)

*Vienna, April 12, 1827.*

I would already have liked to take the liberty of forwarding to you the enclosed document in the name of our Beethoven as his dying request ; but after the passing away of our friend, there was so much business to attend to that I found it impossible. Unfortunately it was not possible to get the document legalised ; for that Beethoven would have had to sign it at the law court, which was utterly impossible. Beethoven, however, requested Court Councillor v. Breuning and myself to add our names as witnesses, as we were both present. We therefore believe that it will serve the purpose for which it was drawn up. I must further mention that in this document you possess the *last* signature of this immortal man ; for this was the last stroke of his pen.

I cannot now refrain from telling you something about the last hours when he was still conscious (namely, on the 24th of March from early morning until about one o'clock in

the afternoon), for to you, sirs, this will surely be of great interest. When I came to him on the morning of the 24th of March I found his face quite drawn; moreover he was so weak, that with the greatest effort he could only utter two or three intelligible words. The *Ordinarius* soon arrived, and, after watching him for a few moments, said to me: Beethoven's end is rapidly approaching. As the business of the Will had been settled, so far as was possible, the previous day, there remained for us only one ardent wish, to get him reconciled with heaven, in order that the world might also be shown that he ended his life as a true Christian. The Professor Ordinarius wrote it down, and begged him in the name of all his friends, to partake of the sacrament for the dying, whereupon he answered calmly and steadily: I will. The doctor went away, leaving me to see to this. Beethoven then said to me: My only request is that you write to Schott and send him the document; he *will need it*. And write to him in my name, for I am too weak, and say that I much desire him to send the wine. Also, if you have still time to-day write to England. The clergyman came about 12 o'clock, and the religious ceremony took place in the most edifying manner. And now for the first time he seemed to feel that his end was approaching, for the clergyman had scarcely gone when he said to me and to young v. Breuning: *Plaudite amici, comedia finita est!* Have I not always said that it would be thus? He then, once again, begged me not to forget Schott, also again to write in his name to the Philharmonic Society to thank them for their great gift, and to add that the Society had comforted his last days, and that even on the brink of the grave he thanked the Society and the whole English nation for the great gift. God bless them.

At this moment the chancery servant of v. Breuning entered the room with the case of wine and the decoction about  $\frac{1}{4}$  to one o'clock. I put the two bottles of Rudesheimer and the two other bottles of the decoction on the table at his bedside. He looked at them saying: 'Tis a pity, a pity, too late! These were his last words. Immediately after commenced the death throes, so that he could not utter a sound. Towards evening he lost consciousness and became delirious, which lasted up to the evening of the 25th when visible signs of approaching death appeared. In spite of it he died only on the 26th at  $\frac{1}{4}$  to 6 o'clock in the evening.

This death struggle was terrible to behold, for his constitution, especially his chest, was like that of a giant. Of

your Rüdeshheimer he took still a few spoonfuls until he passed away.

Thus I have the pleasure of acquainting you with the last 3 days of our unforgettable friend.

In conclusion accept the assurance, &c.

ANTON SCHINDLER.

Together with the above, preserved in the Town Library, Mainz, there is the following declaration:

According to which I hand over to the publishing firm B. Schott, the sole copyright of my last quartet in C sharp minor, as well as the sole copyright of my last Quartet in C sharp minor as well as the sole right of performance. And, further, they are free to print and publish, as their own property in Paris as well as in Mainz and also at all places, the above-mentioned firm may think proper.

LUDWIG VAN BEETHOVEN.

[His very last signature]

Anton Schindler,

Music Director

as invited witness

*Vienna, March 20, 1827.*

Stephan v. Breuning

Imperial Court Councillor

as invited witness.

The English nation and the firm of Schott Sons at Mainz were therefore the last remembrances of the dying Beethoven.

## BEETHOVEN AUTOGRAPH

BELOW is my translation of an autograph in the Royal College of Music (see illustration *facing* p. 124), but there seems to be no record of the person by whom it was presented; very likely it was the late Sir George Grove. Dr. Lionel D. Barnett, Superintendent of the Oriental Department of the British Museum, kindly advised me to look through the "Upanishads" in vol. xv. of the "Sacred Books of the East," edited by Max Müller, and in them I found many sentences very similar to those in the Beethoven document. Dr. Barnett also pointed out a book in German, on Indian Philosophy, published at Jena in 1816, and here again there were sentences of a similar kind. Only the *first two sentences* appear to have been published. They are among the extracts from Beethoven's diary, published by Ludwig Nohl in "Die Beethoven-Feier (Vienna, 1871)." In a foot-note Nohl states that specialists had not been able to trace the source whence they were derived. It seems as if Beethoven must have taken them from some essay or newspaper article. It is, indeed, very probable that he may have had his attention drawn to the subject by Baron Hammer-Purgstall, who wanted the composer to set to music a poem presenting the religious system of the Hindus (see Letter CXLVI, vol. i. p. 133); the above may, indeed, be an extract from that poem.—  
EDITOR.

### DOCUMENT.

*God is immaterial; as he is invisible, he can therefore, have no form. But from what we are able to perceive in His Works we conclude that he is eternal, almighty, omniscient and omnipresent. The mighty one, He alone is free from all desire or passion. There is no greater than He, Brahm; his mind is self-existent. He, the Almighty, is present in every part of space. His omniscience is self-inspired, and His conception*

includes every other. Of His all-embracing attributes the greatest is omniscience. For it there is no threefold kind of being—it is independent of everything—O God! thou art the true, eternal, blessed, unchangeable light of all time and space. Thy wisdom apprehends thousands and still thousands of laws, and yet thou ever actest of thy free will, and to thy honour. Thou wast before all that we worship. To thee is due praise and adoration. Thou alone art the true, Blessed (Bhagavan), Thou the best of all laws, the image of all wisdom, present throughout the whole world, Thou sustainest all things. Sun, Ether, Brahma.

[These three last words have a line drawn through them. [ED.]

#### HYMN.

SPIRIT of spirits, who, spreading thyself through all space and through endless time, art raised high above all limits of upward struggling thought, from riot didst thou command beautiful order to arise. Before the <sup>(worlds)</sup> heavens were, thou wast, and before systems rolled below and above us. Before the earth swam in heavenly ether, thou alone wast, until through thy secret love that which was not, sprang into being, and gratefully sang praises to thee. What moved thee to manifest thy power and boundless goodness? What brilliant light directed thy power? Wisdom beyond measure! How was it first manifested? Oh! direct my mind! Oh! Raise it up from this grievous depth.

# INDEX I

## PRINCIPAL REFERENCES TO BEETHOVEN'S WORKS MENTIONED IN HIS LETTERS

- Op. 15, Pf. Con., i. 43  
 Op. 17, Son. Pf. and Horn, ii. 28  
 Op. 18, 6 Qts. : No. 1, i. 26 and 29 ;  
 Nos. 1-6, i. 57  
 Op. 19, Pf. Con., i. 37, 39, 41, 43, 45  
 Op. 20, Septet, i. 37, 39, 41, 45, 54, 56,  
 58  
 Op. 21, Sym. in C, i. 37, 39, 41, 45  
 Op. 22, Pf. Son., i. 37, 39, 41, 45, 56  
 Op. 23, Son. Pf. and V., i. 255  
 Op. 29, Quintet in C, i. 65-66, 69-70,  
 82-83, and 97  
 Op. 34, Pf. Var. in F, i. 63 (?), 68-69, 72  
 Op. 37, Pf. Con., i. 70  
 Op. 38, Septet arrd. as Trio, i. 94  
 Op. 43, Prometheus, i. 42, 75, 172  
 Op. 44, Var. for Pf. V. and Cclo., i. 77  
 Op. 45, Marches for 4-hds., i. 64, 76  
 Op. 46, Adelaide, i. 33 and 34  
 Op. 47, "Kreutzer" Son., i. 70, 90-91  
 Op. 49, Pf. Sonts., i. 198-199  
 Op. 55, "Eroica," i. 89 (Bonaparte),  
 104 ; ii. 99, 120  
 Op. 56, "Concertante," i. 89 ; "Con-  
 zertant," ii. 34  
 Op. 58, Pf. Con. in G, i. 104, 105, 109,  
 120  
 Op. 59, "Rasoumowsky" Qts., i. 102-  
 103, 105, 109, 113, 120  
 Op. 60, Sym., i. 105, 109, 113, 120  
 Op. 61, V. Con., i. 113, 120 ; 113 (Pf.  
 arrt.)  
 Op. 62 "Coriolan" Ov., i. 113, 120  
 Op. 67, C min. Sym., i. 139, 141, 153,  
 158, 179, 201, 202-203, 206, 412  
 (Neate's Letter), 413  
 Op. 68, "Pastoral" Sym., i. 139, 141,  
 153, 158, 179 ; ii. 121  
 Op. 69, Son. Cclo. and Pf., i. 139, 141,  
 144, 150, 153, 158, 161, 174, 176, 354-  
 357  
 Op. 70, Pf. Trios (Terzets), i. 149, 154,  
 158-159, 162, 166-168, 173, 179, 181-  
 182, 255  
 Op. 71, Sextet, i. 175-176  
 Op. 72*a*, "Leonore," i. 206, 312 ; ii. 45  
 Op. 72*b*, Fidelio, i. 51, 80, 98-99, 100,  
 101, 102, 105, 160, 308-309, 311,  
 313, 314, 316, 319, 320-321, 329, 331,  
 332-333, 362, 390, 401, 427, 431 ;  
 104 (Pf. score) ; ii. 265, 271  
 Op. 73, Pf. Con., i. 185, 192, 214, 224-  
 225  
 Op. 74, Qt., i. 185, 192, 198-199, 205  
 Op. 75, Six Songs, i. 185, 192, 198-199,  
 196, 206  
 Op. 76, Pf. Var., i. 185, 206  
 Op. 77, Pf. Fantasia, i. 184, 192, 198  
 Op. 78, Pf. Son., i. 185, 192, 198  
 Op. 79, Pf. Son., i. 185, 192  
 Op. 80, Phantasie, i. 184, 192, 200, 230,  
 242  
 Op. 81*a*, Pf. Son., i. 185, 192, 204, 213,  
 216, 230  
 Op. 82, Ariettas, i. 192  
 Op. 83, Songs (3), i. 192, 213, 250  
 Op. 84, Egmont, i. 191, 192, 199, 206,  
 209, 231, 240, 313 ; ii. 35  
 Op. 85, Oratorio, i. 89, 93, 95, 96, 104-  
 105, 160, 182, 201, 206, 210, 226-227,  
 231, 240, 377 ; ii. 305  
 Op. 86, Mass in C, i. 131, 139, 141, 148,  
 160, 172-173, 184, 206, 210, 232, 254,  
 257, 258 ; ii. 366  
 Op. 87, Trio (2 Ob. and Eng. Horn), ii.  
 195  
 Op. 90, Pf. Son., i. 326, 335  
 Op. 91, Wellington's Sieg, i. 300, 306,  
 317, 322-326, 335, 362, 372, 376, 381,  
 386 ; ii. 248, 299, 300  
 Op. 92, Sym., i. 288, 361, 374, 382-383,  
 385, 400, 409, 411, 430 ; ii. 5, 45

- Op. 93, Sym., i. 361, 439  
 Op. 95, Qt., i. 361, 413; ii. 1, 24, 38-39  
 Op. 96, Son. Pf. and V., i. 211, 272, 396-397, 400, 411, 414  
 Op. 97, Pf. Trio, i. 211-213, 396-397, 400, 411, 417-418  
 Op. 101, Pf. Son., i. 379, 439; ii. 3-6, 23  
 Op. 102, Cello. Sonatas, i. 369, 371; ii. 46, 124, 130-131  
 Op. 104, Quintet, ii. 59, 64, 117  
 Op. 105, Var. Pf. and V., ii. 158, 177  
 Op. 106, Pf. Son., ii. 123, 130, 131, 132  
 Op. 107, Var. Pf. and Fl., ii. 158, 177  
 Op. 108, Scotch Songs, ii. 32, 68, 171  
 Op. 109, Pf. Son., ii. 181-182  
 Op. 110, Pf. Son., ii. 191, 249  
 Op. 111, Pf. Son., ii. 191, 227, 249, 252, 255, 262, 315  
 Op. 112, "Meeresstille," &c., Ov., ii. 225  
 Op. 113, Ruinen v. Athen, i. 234, 236, 239, 306-307, 396, 429; ii. 288, 432-433  
 Op. 115, Ov. in C, i. 396, 429; ii. 132, 363  
 Op. 116, Terzet, ii. 320  
 Op. 117, K. Stephan, i. 234, 236, 239, 291, 396, 429; ii. 132  
 Op. 118, Elegischer Gesang, ii. 195  
 Op. 120, Diabelli Var., ii. 195, 215-216, 248, 253, 255, 258, 262, 269, 293-294  
 Op. 121b, Opferlied, ii. 226, 365-366  
 Op. 122, Bundeslied, ii. 226  
 Op. 123, Missa Sol., ii. 123, 140, 183, 186-188, 191-192, 193, 195, 197, 199, 200-201, 202-203, 205, 207, 211, 219-221, 223-225, 232-234, 237-241, 244, 247-248, 253, 255, 257, 261-266, 268, 271-273, 277, 282-283, 284-286, 292, 295, 297-298, 306, 309, 313, 323, 333-334, 353, 355-357, 363, 410, 411, 465  
 Op. 124, "Weihe des Hauses," ii. 227, 311, 340, 358, 375-377, 433  
 Op. 125, Choral Sym., ii. 221-222, 248, 263, 293-295, 306, 311, 313, 323, 329, 352-353, 355, 362-363, 411, 418, 431, 445, 447, 450, 454-455, 459, 472  
 Op. 126, Bagatelles, ii. 343  
 Op. 127, Qt. in E $\flat$ , ii. 330, 384 (?), 386-387 (?), 411, 419, 459-460  
 Op. 128, Der Kuss, ii. 226  
 Op. 130, Qt. in B $\flat$ , ii. 437  
 Op. 131, Qt. in C $\sharp$  min., ii. 445, 469  
 Op. 132, Qt. in A $\flat$  min., ii. 387, 390, 402, 416  
 Op. 135, Qt. in F, ii. 455-456, 465

## WORKS WITHOUT OPUS NUMBER

## VOL. I.

## INSTRUMENTAL.

- Sonatas (3) publ. in 1783, 1  
 Sonata (easy) in C, 5  
 Variations, V. and Pf., *Se vuol ballar*, 9  
 Variations for 4-hds. (Waldstein);  
 Variations for Pf., *Es war einmal*, 11  
 Trios, Op. 9, Orig. Dedication, 19  
 Quartet arr. of Pf. Sonata, Op. 14, No. 1, 58  
 Var., *God Save the King and Rule Britannia*, 75 and 76  
 Var. for 4-hds. (Ich denke dein), 77  
 Andante in F, for Pf., 84

## VOCAL.

- Der Wachtelschlag, 76, 95  
 Lied aus der Ferne (?), 169, 175, 206  
 Andenken, 175, 176, 178

- Canon: "Das Schweigen," 393  
 Germania's Wiedergeburt, 314, 318  
 Es ist vollbracht, 370

## VOL. II.

## INSTRUMENTAL.

- Triumph Marsch (Tarpeja), 195  
 Gratulations Menuet, 213  
 March in F, 236

## VOCAL.

- Canon: "Das Schweigen," 98, 321  
 Canon: "O Tobias," 184  
 Canon: "Sankt Petrus," 189  
 "Mit Mädeln sich vertragen," 195  
 "Rastlose Liebe" (sketched), 224  
 "Schwänke ohne Schwänke," 356  
 "Doktor sperrt das Thor," 368



## INDEX II

[Names *constantly recurring*, such as those of Drs. A. C. Kalischer, Wegeler and Ries, Nohl, Jahn, Breitkopf and Haertel, &c. &c., are not included in the Index]

### GENERAL

- ADLERSBURG, Dr. C., i. 325, 330, 346 ;  
 ii. 8, 81
- Albrechtsberger, J. G., ii. 354
- Althorp, Viscount, ii. 419
- Altmann, Dr. W., i. 58, 331
- Amenda, C., i. 26, 27, 361
- André, ii. 286, 421
- Antony, Prince, ii. 264, 272, 296
- Apel, Joh. Aug., i. 174, 179, 182
- Arneth, Antonie v. (*née* Adamberger),  
 i. 187
- Arnim, Bettina v. (*née* Brentano), i.  
 187, 195, 196, 197, 232, 264, 341 ;  
 ii. 35
- Asen, Joh., ii. 249
- Ayrton, G., ii. 53
- BAHRD, translator of Tacitus, i. 128
- Bach, Dr. J., i. 52 ; ii. 123, 166, 206,  
 244, 374  
 Joh. Seb., i. 39, 42, 72, 173, 207 ;  
 ii. 139, 325  
 Daughter, Regina, i. 44, 76, 97  
 Carl Philipp Emanuel, i. 173, 207,  
 240
- Bärmann, i. 127
- Bauer, ii. 229, 247, 248
- Bäuerle, A., ii. 349, 350
- Bauernfeld, Eduard, i. 7
- Bavaria, King of, ii. 265
- Beethoven (*continued*)  
 81, 114, 123, 125-129, 145-149,  
 156, 159-161, 219, 280, 439, 453 ;  
 as Queen of Night, i. 415 ; ii. 7,  
 10, 24, 44  
 Carl v. (nephew), ii. 6-13, 15-19,  
 21, 23, 24, 44, 45, 54, 60, 72, 73,  
 74, 75, 80, 81, 84, 97, 99, 100,  
 105, 106, 110, 112-116, 119, 124-  
 129, 141, 154-155, 161-168, 175-  
 176, 179-180, 197-198, 200, 204,  
 207, 219, 338, 339, 349, 362, 398,  
 414, 425, 434 (attempted suicide),  
 439, 444, 461  
 Portraits, i. 24, 32, 36, 91, 92,  
 93, 321, 406, 420 ; ii. 16, 154,  
 463  
 Will, i. 59 (the Heiligenstadt) ; ii.  
 232, 324 and 461
- Behtmann, ii. 358, 359, 366, 375
- Bell, Dr. J. B., i. 18
- Berlioz, H., i. 74
- Bentheim, General, i. 256, 345
- Bernard, Carl, i. 307, 392, 419 ; ii. 23,  
 37, 108, 141, 189, 280, 305, 306
- Beyer, Dr., i. 303, 330
- Bigot, i. 136, 171  
 Marie, i. 136, 137, 172
- Bihler, v., ii. 342
- Birchall, Robert, i. 381, 387, 394, 396,  
 397, 400, 401, 411, 412, 431
- Birkenstock Library, i. 219
- Bissingen, Count, i. 293
- Blöchliger, Dr., ii. 101, 129, 137, 141,  
 219, 246, 291, 372
- Bocklet, C. M. v., ii. 71, 413
- Boehm, ii. 403
- Bolderini, Dr., i. 25 ; ii. 176
- Bonaparte, i. 56, 283 (Louis)
- Boosey and Co., ii. 222, 294
- Boyer, S. M., ii. 394
- Bärmann, i. 127
- Bauer, ii. 229, 247, 248
- Bäuerle, A., ii. 349, 350
- Bauernfeld, Eduard, i. 7
- Bavaria, King of, ii. 265
- Beethoven, Grandfather, i. 32 ; ii. 324  
 Father, i. 2, 6, 190 ; ii. 11, 450  
 Mother, i. 1 and 2, 450  
 Caspar Carl, i. 57, 58, 59, 60, 66,  
 104, 130, 276, 350, 352, 366, 384-  
 386 ; ii. 127, 149  
 Johann, i. 62, 130, 160 ; ii. 222,  
 294, 308, 324, 340, 344, 356, 359,  
 373, 374, 379, 393, 404, 414, 453  
 Johanna v., mother of Carl v. B.,  
 ii. 6-9, 16-19, 23, 55, 59, 60, 75,

- Brauchle, Magistrate, i. 157, 364, 365 ;  
ii. 301
- Braun, Baron Peter v., i. 102, 103
- Braunhofer, Dr., ii. 368-369
- Brentano, Antonie, i. 341 ; ii. 293  
Clemens, i. 209, 210  
Franz, i. 3, 341 ; ii. 178  
Maximiliane, ii. 182
- Breuning, Christoph v., i. 36  
Gerhard, Dr. v., i. 49, 93 ; ii. 256  
Stephan, i. 32, 84, 87, 88, 133, 145,  
206  
Eleonore v., i. 5, 9  
Lorenz v., i. 16, 88
- Bridgetower, i. 73, 74
- Broadwood, ii. 101-103
- Brown, John, ii. 369
- Browne, Count, i. 55
- Brühl, Count v., ii. 316
- Brunswick, Count Geyza v., i. 244  
Therese, i. 21, 50, 78, 103, 125, 126
- Bürger, Elise, i. 156
- Burgrave, Chief, i. 346, 347
- Byron, ii. 180
- CAECILIA, ii. 59, 140, 171, 313, 323, 341,  
354, 358, 359, 360, 366, 396-397, 421,  
460, 473
- Campbell, Thomas, poet, i. 224
- Castelli, Franz, i. 220 ; ii. 395, 397, 398,  
429
- Castlereagh, Lord, i. 335, 336
- Chappell, ii. 133, 134
- Cherubini, Luigi, ii. 235, 250
- Chladni, i. 218, 354
- Chrysander, Fr., i. 376
- Cibbini, Cath. (*née* Kozeluch), i. 248 ;  
ii. 402
- Cicero, ii. 147
- Clement, F., ii. 384
- Clementi, Muzio, i. 102, 103, 114, 115,  
116, 119, 120, 121, 124, 349 ; ii. 102  
Pf. School, ii. 436, 437, 444
- Collard, i. 121
- Collin, Heinr. J. v., i. 122, 123, 177
- Commettant, Oscar, i. 112, 113
- Conservatorium (Vienna), ii. 120, 121
- Cornega, Nina, ii. 238
- Court of Appeal, North Austrian, ii.  
164
- Courtauld, S. L., ii. 301, 429
- Cramer, J. B., i. 362 ; ii. 102, 105, 466
- Cullen, William, ii. 369
- Czerny, C., i. 99 ; ii. 60, 74, 91, 108, 291,  
303, 358, 377, 426
- DEGEN, Jakob, i. 145, 146, 297 ; ii. 209
- Deiters, Dr., i. 5, 6, 12, 55, 71, 146 ; ii.  
208
- Deym, Count, i. 22  
Josephine, i. 21, 78
- Diabelli, A., i. 334, 375, 438 ; ii. 200,  
212, 215, 216, 253-255, 258, 259, 293,  
315, 316, 322, 326
- Donaldson, Sir Geo., i. 336
- Dorner, Dr., i. 115, 116, 135, 155
- Drechsler, ii. 273, 274, 275
- Drieburg, Friedrich, i. 217
- Duport, i. 294 ; ii. 308, 309, 311, 320,  
350
- EHLERS, W., i. 315 ; ii. 344, 433
- Ella, John, ii. 189
- Elysian Fields, ii. 335, 336
- England, i. 317 ; ii. 65, 474, 475
- Eppinger, H., i. 55
- Erdoedy, Count Peter v., i. 157  
Marie, Countess (*née* Niszky), i.  
125, 154, 155, 156, 157, 353, 364,  
366, 367 ; ii. 153, 301
- Ernst, H., i. 62
- Ertmann, Dorothea v., i. 82, 161, 439 ;  
ii. 3, 5, 28  
General v., i. 399
- Esterhazy, Prince Paul v., i. 47, 131,  
140 ; ii. 228, 241, 277 (Nicolas),  
315  
Princess, i. 131, 140
- Euripides, i. 173, 175
- Eybler, J., i. 152, 153
- FALSTAFF, nickname of Schuppanzigh,  
i. 310 ; and Bolderini, ii. 176
- Fizlypuzly, nickname for Lobkowitz,  
i. 286
- Foerster, Dr. F., i. 251
- Forray, Count, i. 165, 166
- Forti, i. 321
- France, King of, ii. 282, 283, 286, 320,  
450
- Frank, Dr. J., i. 30  
Christine (*née* Gerardi), i. 24, 41
- Franz, Max, Prince Elector, i. 6
- Friedrich, Max, Prince Elector, i. 1
- Friedlaender, Dr. J., i. 266
- Fries, Count M. v., i. 65, 73, 83, 97 ;  
ii. 5
- Frimmel, Dr. Th. v., i. 50 ; ii. 206, 373,  
405
- Fuchs, Aloys, i. 2, 62
- Fuss, i. 343
- Fux, ii. 354
- GAENSBACHER, i. 246 ; ii. 276
- Galitzin, Prince B. v., ii. 263, 264, 296,  
358, 384-389, 393, 414, 418

- Gallenberg, Count A. v., i. 52, 53; ii. 243  
 Countess (*née* Guicciardi), i. 21, 37, 49, 50, 74; ii. 243
- Galvani, M. (*née* Willmann), i. 26, 50
- Ganz, A., i. 381
- Gassner, Dr., ii. 438
- Gebauer, Fx., i. 99; ii. 189, 209
- Geimüller, i. 39, 383, 385; ii. 232, 330
- Genney, Countess v., ii. 46, 47, 253
- Giucciardi, Giulietta, i. 21, 37, 49, 74, 78, 81, 103, 158
- Gleichenstein, v., i. 117, 119, 135, 144, 150, 153, 155, 176
- George IV. of England, i. 317, 323, 324, 336, 362, 400, 406; ii. 248, 269, 299, 301, 443
- Gerhard, W., ii. 54, 55
- Gerhardi, C., i. 24, 41 (Frank-G.)
- Giannatasio del Rio, C., i. 269; ii. 15, 74, 77, 84, 129, 145, 162, 163, 417
- Gigaud (Gigons), Malfatti's pet dog, i. 124, 125
- Giuliani, i. 300
- Glaeser, ii. 238, 299
- Gleichenstein, Ignez v., i. 114, 119, 121, 144, 145, 153, 155, 164
- Gleim, ii. 4
- Goethe, i. 77, 127, 166, 175, 178, 191, 196, 199, 206, 209, 221, 224, 231, 240, 241, 250, 256, 258, 261, 262, 263-265; ii. 35, 36, 72, 196, 225, 226, 236
- Goldschmidt, Otto, i. 62
- Goldschmidt-Lind, Jenny, i. 62
- Griesinger, G. A. v., ii. 220, 297
- Grillparzer, F., i. 385; ii. 242, 298, 330
- Grove, Sir George, i. 50, 51, 375
- Gyrowetz, A., i. 311, 313, 314
- HADDEN, C., i. 248, 280, 351
- Haering, J., i. 358, 382, 428, 430; ii. 45
- Halm, A., i. 332, 333, 402
- Hamberger, J. N., i. 63
- Hammerclavier, ii. 3, 4, 38
- Hammer-Purgstall, i. 134, 177
- Handel, i. 259; ii. 139, 154, 421, 462
- Hartl, Baron, i. 121
- Haslinger, Tobias, i. 334, 394; ii. 184, 354, 359, 396, 397, 401
- Hatzfeld, Prince, ii. 348
- Hauptmann, M., i. 157
- Hauschka, V., ii. 306
- Haydn, J., i. 7, 46, 58, 63, 67, 73, 104, 107, 112, 131, 173, 206, 246, 259, 280, 349; ii. 220, 357
- Hebenstreit, ii. 3
- Hehemann, Max, i. 50, 51
- Henickstein, J., i. 114, 115; ii. 117
- Henning, C. W., ii. 340, 358, 366, 376
- Hensler, E. F., ii. 207, 213, 311
- Herz, H., ii. 286
- Hetzendorf, ii. 216
- Hill, A. F., i. 73
- Hoffmann, E. T. A., ii. 170, 206  
 Joachim, ii. 171
- Hofmeister, A., i. 38, 43
- Holland, King of, i. 283, 285, 360
- Holloway, London, ii. 102
- Holz, C., i. 49, 62; ii. 329, 333, 382, 384, 395, 399, 402, 438 (*re* B. *Biography*)
- Homer, i. 175; ii. 305
- Huber, Franz Xaver, i. 62, 227
- Huch, Marie, ii. 249, 250
- Hummel, J. N., i. 131, 299, 300, 311, 316; ii. 471
- JAEHNS, F. W., ii. 160
- Jahn, O., i. 157, 366
- Jenner, ii. 386
- Jerôme, ex-King of Westphalia, i. 360
- Josephstadt Theatre, ii. 203, 206, 209
- Junker, ii. 324
- KALKBRENNER, ii. 421
- Kanka, Dr. v., i. 303, 348, 405
- Kanne, A., i. 311; ii. 243, 270
- Kant, Imm., ii. 426, 433
- Kessler, F., ii. 42
- Kiesewetter, ii. 413
- Kinsky, Prince, i. 131, 147, 148, 169, 172, 186, 191, 254, 272, 277, 294, 328, 329, 345, 346, 348, 378  
 Princess, i. 241
- Kirchhoffer, ii. 293-294
- Kirnberger, ii. 341
- Klein, ii. 423
- Klopstock, i. 4; ii. 305
- Knickenberg, Dr., i. 189
- Koch, Barbara, i. 9
- Koener, T., i. 251, 252
- Koerneritz, v., ii. 266, 272
- Kollowrath, Chief Burgrave, i. 327
- Kopfermann, Prof. Dr. A., i. 57
- Koschak, A., i. 303
- Kotzebue, i. 231, 232, 239
- Kozeluch, i. 246, 247, 248
- Kraft, i. 162, 163, 164, 304; ii. 34
- Kreutzer, i. 74, 91
- Kruff, Baron, i. 245-246
- Krumpholz, W., ii. 53
- Kudlich Institute, ii. 101, 124-129
- Kuehnel, A., i. 38
- Kuffner, C., i. 81, 134, 201; ii. 196, 307
- Kuhlau, F., ii. 400, 401
- LACHNER, I., i. 157
- Laudon, Baroness du, i. 162

- Lauska, Franz, ii. 182  
 Leidesdorf, i. 92 ; ii. 212, 213  
 Lichnowski, Prince, i. 13, 22, 26, 28, 61,  
     72, 93, 96, 102, 106, 146, 147 ;  
     ii. 34, 383  
     Count Moritz, i. 72  
 Lichtenstein, C. A., i. 42  
 Lindau, Paul, i. 11  
 Linke, i. 380, 407, 408 ; ii. 384, 403  
 Liszt, i. 15  
 Lobkowitz, i. 73, 102, 103, 110, 152,  
     153, 198, 245, 252, 271, 286, 288, 294,  
     304, 339, 359, 377 ; ii. 37, 247  
 Loëb, v., i. 187  
 Lonsdale, C. and R., i. 54, 376  
 Luther, Martin, ii. 315  
  
 M. EMILIE, i. 259  
 Macco, A., i. 50, 80, 81  
 Maehler, W. J., i. 92  
 Maelzel, i. 229, 248, 300, 309, 322 *et seq.*,  
     433 ; ii. 69  
 Maitland, Mrs. J. A. Fuller, ii. 302  
 Malchus, K. A., i. 8, 10  
 Malfatti, Dr., i. 125 (Baroness), 132, 256 ;  
     ii. 49, 467, 471  
     Therese, i. 114, 190  
 Mantuani, Dr., i. 5  
 Marconi, N., i. 149  
 Marpurg, ii. 341  
 Marx, A. B., i. 210 ; ii. 390, 391, 405  
 Matthisson, i. 34  
 Mayer, F. S., i. 99  
 Maysecker, i. 294, 300 ; ii. 372, 391  
 Méhul, ii. 227  
 Meissner, A. J., i. 80, 81 ; ii. 432 (*see*  
     *note*)  
 Mendelssohn, F., i. 202, 256  
 Metronome, ii. 69  
 Milder-Hauptmann, i. 149, 309, 390  
 Mittag, A., ii. 411  
 Mollo, i. 43, 57, 70, 82  
 Moore, Sir Thomas, ii. 180  
 Morten, A., ii. 403  
 Mortier de Fontaine, i. 169  
 Moscheles, L., i. 333  
 Mozart, i. 58, 72, 73, 99, 173, 227, 240,  
     259, 311, 349 ; ii. 5, 119, 157, 357,  
     420, 421 (Requiem)  
 Mueller, A. E., i. 104, 105  
     Dr. W. C., ii. 63, 178, 334, 335  
     Elise, ii. 63, 334, 335  
     v. Pronay, ii. 252, 253  
 Museum (Francisco - Cardinum), Linz,  
     ii. 325  
 Musical Times, i. 73 ; ii. 358  
  
 NÄGELI, ii. 327, 331, 332, 342  
  
 Nagel, D. W., i. 62  
 Napoleon (Buonaparte), i. 98, 171, 174  
 Naue, Dr. J. F., i. 298  
 Neate, C., i. 388, 393, 396, 403, 406, 413,  
     428 ; ii. 16, 104, 133, 134, 341  
 Nefzer, Baron, i. 389  
 Nohl, L., i. 49, 50, 162, 169  
 Nussboeck, Sequestrator, ii. 149, 246  
  
 OBERMAYER, ii. 207  
 Obreskow, ii. 241  
 Odescalchi, Prince, i. 54  
     Princess, i. 72  
 Oliva, v., i. 165, 213, 221, 241, 244, 345 ;  
     ii. 35, 141  
 Oppersdorf, Count, i. 146, 147  
 Ossian, i. 175  
  
 PACHLER-KOSCHAK, Marie, ii. 84, 85,  
     337, 338  
 Paër, i. 316  
 Paisiello, i. 227  
 Palfy, F. v., i. 103, 220, 222, 311, 319, 377  
 Papageno, ii. 454  
 Paraquin, i. 4, 5  
 Parry, W. E., ii. 279  
 Pasqualati, J. B., i. 165, 166, 187, 289,  
     326, 330, 344, 346 *et seq.*, 405  
 Pestalozzi, ii. 138  
 Peters, C. F., ii. 165, 180, 202, 329, 410  
 Philharmonic Society (London), i. 388-  
     396, 410, 411, 430, 431 ; ii. 45, 51,  
     52, 53, 104, 132, 193, 213, 221, 228,  
     230, 263, 294, 448, 462, 463, 464,  
     470, 472, 474  
     (Laibach), ii. 135  
 Piano, French, ii. 325  
 Pilat, Dr. v., ii. 281  
 Piringer, F., ii. 209  
 Pleyel, L., i. 112, 121, 200  
     C., i. 112  
 Pliny, ii. 112  
 Plutarch, i. 31 ; ii. 347, 393  
 Polledro, G. B., i. 261, 262, 263  
 Potter, C., ii. 104, 105, 133, 134  
 Prieger, Dr. Erich, i. 82 ; ii. 307, 423  
 Prussia, King of, ii. 223, 286, 431, 447,  
     448, 450  
 Punto (Stich), i. 40  
  
 RADZIWILL, A., ii. 172, 223, 391  
 Rainer, Duke, i. 265  
 Rampel (Copyist), i. 422 ; ii. 238, 258,  
     276, 299, 333, 392, 415, 416, 441  
 Rasumowsky, Prince v., i. 137, 153,  
     294 ; ii. 300  
 Recke, Elise von der, i. 233, 261  
 Reicha, i. 67

- Reichardt, J. F., i. 123, 158, 160, 161, 166, 183  
 Reissig, E. L., i. 169, 205, 207, 208; ii. 372, 373, 377, 379  
 Retz, i. 432; ii. 162  
 Ribini, P., i. 381; ii. 65  
 Riem, F. W., ii. 334-335  
 Ries, F., i. 5, 11, 32, 86, 87, 98, 121, 180, 362, 386, 387, 406, 410, 411; ii. 300, 380, 381, 390  
   Mrs., ii. 249, 270  
 Riotte, i. 210, 211, 249  
 Rochlitz, F., i. 44, 104, 105, 231, 372  
 Rode, P., i. 272, 275, 282  
 Roeckel, i. 148; ii. 301  
 Rollett, H., ii. 370  
 Romberg, B., ii. 189  
 Rossini, ii. 209, 381  
 Rothschild, Baron, ii. 382, 385  
 Royal College of Music, ii. 430  
 Rudolph, Archduke, i. 115, 117, 166, 168, 193, 199, 213, 214, 228, 229, 230, 232, 237, 245, 255, 287, 292, 339, 346; ii. 177, 200, 247, 248, 271, 343, 345  
 Rummel, Christian, ii. 314  
   Joseph, ii. 314  
   Franz, ii. 314  
 Rupprecht, J. B., ii. 281  
 Russia, Czar of, ii. 286, 418
- SALIERI, i. 22, 23, 144, 150, 151, 153, 300; ii. 238  
 Salomon, J. P., i. 45, 63, 363, 376, 381, 387, 399; ii. 300  
 Sartorius, ii. 321  
 Saxony, King of, ii. 260, 296  
 Schachner, i. 127  
 Schaden, Dr. v., i. 2; ii. 193  
 Schanz, i. 367, 372  
 Schechner, N., ii. 435  
 Schelbe, J. N., ii. 335  
 Schenk, J., i. 7  
 Schiller, F., i. 16, 175, 178, 209, 210, 328, 378; ii. 196, 305, 311  
 Schindler, A., i. 7, 49, 158, 203, 336, 380; ii. 176, 235, 240, 241, 243, 245, 246, 256, 257, 270, 287, 288, 291, 293, 298, 316, 322, 341, 351, 367, 388  
 Schindloeker, i. 54  
 Schleiermacher, ii. 221  
 Schlemmer (Copyist), i. 213; ii. 183, 238, 241, 252, 255, 258, 259, 262, 276, 277, 283, 292, 299, 363  
   Frau, ii. 367, 368  
 Schlesinger, ii. 177, 192, 201, 386  
 Schlosser, J. A., i. 2; ii. 286  
 Schoberlechner, F., ii. 256  
 Scholz, ii. 271  
 Schmidt, H., i. 402
- Schmidt, Adolf, ii. 286  
   Dr. J. A., i. 35, 61, 129, 342  
 Schnaps, Frau, ii. 278  
 Schneider, X., ii. 72  
 Schoenberger, Frau (*née* Marconi), i. 149  
 Schoene, Dr. Alfred, i. 157  
 Schoenfeld, Therese, i. 73  
   Count J. H. L., i. 139, 140  
 Scholz, ii. 277, 366  
 Schreiber, Dr., i. 210, 211, 227  
 Schreyvogel, J. (T. West), i. 129, 344  
 Schroeder, W., ii. 242, 298  
 Schultze (*née* v. Killitschky), i. 103, 149, 391  
 Schumann, i. 34, 38, 363  
   Clara, ii. 215  
 Schuppanzigh, i. 23, 86, 87, 103, 161, 163, 300; ii. 251, 270, 351  
 Scott, Sir Walter, ii. 180  
 Sebald, A., i. 228, 258, 266, 267, 269  
 Seibert, Dr., ii. 91, 472  
 Sellner, Prof., ii. 401  
 Seyfried, I., i. 23, 101, 391; ii. 189, 206  
 Shakespear, i. 127; ii. 250  
 Shedlock, J. S., ii. 302, 304  
 Siboni, G., i. 220, 300, 310  
 Simrock, N., i. 11, 70; ii. 285  
 Smart, Sir G., i. 411, 412, 429; ii. 53, 300, 402, 403, 462  
 Smettana, Dr., ii. 257, 364, 434  
 Sonnleitner, L. v., i. 66; ii. 306  
 Sontag, Henriette, ii. 207, 208, 260  
 Speyer, Ed., i. 17, 68, 86, 123, 382; ii. 170, 229  
 Spohr, L., i. 298, 300, 353, 377, 378  
 Squire, W. Barclay, ii. 302  
 Stadler, Abbé M., i. 72; ii. 109, 274, 421  
 Staudenheim(er), Dr., i. 262, 270; ii. 50, 186, 203, 218  
 Stein, A., i. 3, 71, 153, 296, 434; ii. 57  
 Steiner, S. A., i. 51, 334, 336, 383, 424, 436; ii. 196, 199, 201, 208  
 Stephan, I., ii. 207  
 Strecker, Dr. J., ii. 314  
 Streicher, J. A., ii. 50, 334  
   N., i. 434; ii. 50  
 Stoll, Max, i. 170; ii. 369  
 Stumpff, J. A., i. 376; ii. 462, 464  
 Stutterheim, Baron, ii. 469  
 Swieten, Baron, i. 46
- TENGER, M., i. 50  
 Thal, ii. 392, 393  
 Thayer, A. W., i. 12, 50, 132, 169, 195, 316, 320  
 Thomson, G., i. 108, 181, 195, 248  
 Tiedge, i. 233, 234, 261, 266, 267

- Trautwein, ii. 375, 376  
 Treitschke, F., i. 216, 217, 220, 311, 316,  
     320, 331, 361  
 Troxler, Dr. I. P. V., i. 116  
 Troyer, Count J., i. 305  
 Truchness-Waldburg, Count, i. 160, 161  
 Tschischka, Magistrate, ii. 12  
 Tuscany, Grand Duke of, ii. 263  
 Tuscher, M. v., ii. 118, 136
- UHLAND, i. 171  
 Umlauf, ii. 351  
 Unger, Caroline, ii. 207, 260
- VARENA, Dr. J. I., i. 124, 242, 293, 350  
 Varnhagen, v. Ense, i. 273  
 Vering, Dr., i. 31, 35  
 Vogel, i. 321, 407  
 Volkmann, Dr. H., ii. 260  
 Voltaire, ii. 423
- WANDA, i. 249  
 Watt, J., ii. 345  
 Wawruch, Dr., ii. 256, 472  
 Weber, C. M. v., i. 218, 229, 246; ii.  
     182, 243, 265, 271, 299  
     Max M. v., i. 218; ii. 271  
     Dionys, i. 72  
     Gottfried, ii. 359, 421
- Wegeler, i. 5, 11, 50, 133, 145; ii. 458  
     (*note*), 463, 466, 469  
     Eleanore, i. 5, 10  
 Weigl, J., i. 311; ii. 95  
 Weinmüller, i. 306, 310, 315  
 Weiss, ii. 403  
 Weissenbach, Dr. A., i. 403; ii. 41  
 Wendt, A., i. 373  
 Werner, Pater, ii. 185  
 Wertheimer, i. 62  
 Westphalia, King of, i. 146, 150, 152,  
     154, 160  
 Wiedebein, G., i. 86  
 Wieland, i. 178; ii. 328  
 Willisen, W. v., i. 256, 257  
 Willmott, E. A., ii. 92  
 Wimpffen, Countess, ii. 221  
 Winter, P. v., i. 143, 144; ii. 87, 118  
 Wolanck, ii. 357  
 Wolf, Dr., i. 303, 329, 344, 345, 346,  
     347, 352  
 Wranitsky, Anton, i. 227, 228, 316
- ZEDLITZ, i. 38  
 Zelter, C., i. 258; ii. 143, 225, 364  
 Zisius, J. N., i. 132, 245, 246; ii. 53  
 Zmeskall, N., i. 14, 15, 162, 164, 187,  
     206, 208, 238  
 Zulehner, i. 79











MELLESLEY COLLEGE LIBRARY



3 5002 03000 134 6

ML 410 .B4 A222 2

Beethoven, Ludwig van, 1770-  
1827.

Beethoven's letters

ML 410 .B4 A222 2

Beethoven, Ludwig van, 1770-  
1827.

Beethoven's letters

