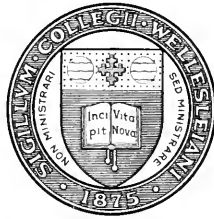


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THE LETTERS
OF
LUDWIG VAN BEETHOVEN

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Beethoven.
at the age of 21

A CRITICAL EDITION
WITH EXPLANATORY NOTES

BY

DR. A. C. KALISCHER

TRANSLATED WITH PREFACE

BY

J. S. SHEDLOCK, B.A.

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PREFACE TO GERMAN EDITION

It is my first duty to explain the title "Beethoven's Complete Letters," which I have chosen. By that is naturally *not* meant that *all* letters penned by the immortal master are contained in my edition. Such a thing is a sheer impossibility. But, first of all, it contains *all* letters which have appeared in book form in Beethoven literature—whether in biographies, in special collections of letters, or in writings connected with the history of Beethoven.

In addition, there are many *new* letters printed here for the first time, some of exceptional length; and they show the composer to us under *new* aspects. The edition is a critical one. By that I mean that it was my chief aim to see that the text was *pure*. For that purpose it was necessary to consult as many *original letters* as possible, a task on which I have been engaged for a good twenty years. During that time I have examined over 600 autograph letters and compared them with printed editions, and then made corrections. Taking everything into account: style, grammar, orthography, and punctuation—I have the astounding declaration to make, viz., that of all the editors of Beethoven letters, none has reproduced quite *correctly* any of the original letters which I have examined. Of all editors, likewise copyists of Beethoven letters, Anton Schindler and Otto Jahn were the most careful. In the preparation of a *critical* edition, the great collection of letters of Beethoven copied by Otto Jahn, is of immense advantage.

Of this collection, containing about 400 letters, from which already I published many unknown ones in my "Neue Beethovenbriefe," I made full use in preparing this edition, and I have to thank Prof. Dr. A. Kopfermann, chief librarian of the Royal Library at Berlin for his constant courtesy.

Beethoven is an original composer, and no less an original letter-writer. To most readers many of the letters without commentary and explanation would be enigmas. In an edition of the letters, it therefore appears indispensable to

furnish explanations of the contents, and of many enigmatical sentences contained in them. Only one who is intimately acquainted with all sides of the incomparable existence of Beethoven can safely and successfully undertake such a task ; and in this matter critics have bestowed high praise on my previous publications of letters by Beethoven.

After two paragraphs in which Dr. Kalischer describes various peculiarities in Beethoven's spelling and punctuation, he mentions the ready assistance received from the Royal Library, Berlin (Professor A. Kopfermann), the Court Library (Dr. Joseph Mantuani), the Gesellschaft der Musikfreunde (Professor E. Mandyczewski), and the Stadtbibliothek (Dr. H. Kosch) at Vienna ; from the heads of the firms of Breitkopf and Haertel and Peters at Leipzig, and B. Schott and Sons at Mainz ; also from Drs. L. Hirschberg, Erich Prieger, H. Volkmann, Mr. Edward Speyer and other gentlemen. Details respecting the services rendered by the above named firms and private owners will be found throughout the two volumes.

PREFACE

“ THIS appears to be the special task of biography : to present the man in relation to his times, and to show how far as a whole they are opposed to him, in how far they are favourable to him, and how, if he be an artist, poet, or writer, he reflects them outwardly.” Thus wrote Goethe in his “Wahrheit und Dichtung,” and as regards Beethoven, his letters offer a unique biography, for studying the man in relation to his times, while such works as the “Eroica” and “Choral” symphonies certainly reflect them outwardly. We also see clearly from his letters how deeply he was affected by the times. He did not suddenly decide to write a work and dedicate it to Napoleon, for that was his original intention with respect to the “Eroica” nor did he suddenly think that Schiller’s “Ode to Joy” would be a fine poem to set to music ; but the one work was the outcome of strong sympathy with the man whom he thought was about to establish a republican millennium, the other of ardent desire for peace and goodwill to reign upon earth. Reichardt tells us of the ideals after which men were aiming at the end of the eighteenth century. The victories of the republican armies specially impressed Beethoven soon after his arrival in Vienna, for his native country suffered thereby, while the “Ode to Joy” of Schiller, though the setting was a late one, occupied his thoughts from a very early period. Of the horrors of war he had personal experience. In 1801 we find him taking part in a concert for the benefit of the wounded Austrian soldiers at the battle of Hainau ; in 1805, Vienna was occupied by French troops, and again in 1809 the city of Vienna was bombarded and then occupied by Napoleon. The events of 1805 were unfavourable to the success of his opera *Fidelio*, while those of 1809 greatly worried him. “What a disturbing, wild life all around me, nothing but drums, cannons, men, misery of all sorts.” So he writes in a graphic letter to his publishers, Breitkopf and Haertel (July 26, 1809). How far these and other events may have interfered with

his art-creations, is difficult to determine ; but the great works which he produced were surely in part owing to the excitement of those times. Had Beethoven lived a quiet, peaceful life such as that of Haydn at Esterházy, it is very doubtful whether we should now possess the Eroica, C minor and the later Symphonies.

Much could be said about Beethoven and the times in which he lived, and many quotations could be given from the Letters, but for the moment we wish to say something about them as showing what kind of a man he was. In these Letters we get at the very heart of the composer, and his thoughts and feelings are expressed in strong characteristic terms, yet quite naturally. From their general character one is convinced that Beethoven had absolutely no thought of their ever being published. For the most part, they are anything but models of style, yet, and not unfrequently, there are sentences which seem, as it were, inspired. A few have been often quoted. Here is one less familiar. In Letter DCXLI he writes to his friend and helper, Nanette Streicher, who is at Baden, "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."

By reading Berlioz's "Mémoires" one gets a very good idea both of the man and the musician ; of his likes and dislikes, of his excitability and at times of his despondency, of his high ideals, of his outspokenness, and of his art career generally. Berlioz had a powerful pen, and drew a strong picture of himself. Yet there is a literary polish about the whole thing : while writing, Berlioz had the public in mind. Therein lies the difference between his Mémoires and the Letters of Beethoven. Setting aside the dedication letter to the Prince Elector of Cologne, in which his father no doubt had the larger share, the rest of the correspondence gives a natural picture of the man. Many, nay, probably most, were written in a great hurry ; *in der Eile* was the composer's usual ending to his letters, and of haste the letters bear many traces : the same words are constantly repeated ; the structure of the sentences is frequently very loose, and at times it is indeed, hard to find out what he meant. For punctuation he cared little. With him, the comma did duty for comma, semicolon, also full stop. At times, indeed, he hurries on to a fresh sentence without any kind of stop, and does not even trouble to begin the new one with a capital

letter. Nouns, which in German always begin with a capital, seldom have it, and on the other hand, words not needing one have one. Again, there is constant confusion with the pronouns *sie*, *ihr* and *ihnen*, which seldom have a capital, initial letter when such is required. Another proof of haste will be found in the spelling of proper names; very few of them are correct. They have been left in the Letters as he wrote them. It is a characteristic feature which I felt ought to be represented. It is curious to note that in a letter to Schindler, he says, "but you are a bad speller." And, finally, hurry is shown in his handwriting, which often puzzled even Jahn, Schindler, Nohl, and others who had seen and studied very many of the composer's autograph letters. In informing Neate of the conditions on which he would accept a proposal of the Philharmonic Society, he states that he got some one to write the letter, so that "it might be easier to read." And in a letter to Streicher he describes how one day at the post office he handed in a letter, and was asked by the official whither it was to be sent. And he adds that he himself, like his writing, is often misunderstood.

The Letters, then, offer a true reflection of the man. His words only express the state of his feelings at certain times, and in reading the letters this must ever be borne in mind. The scene with Steffer Breuning (*see* Letter LXXXIV) offers a case in point: the composer was angry, and on Steffen he poured the vials of his wrath; but this must be compared with the letter of reconciliation (No. XCIV). Another outburst of anger, for which, however, Beethoven seemed to have just cause, was with Artaria about the Quintet (*see* Letter LX). Artaria was a "rascal"—a favourite word with the composer—of the first water, yet, and to his cost, Beethoven afterwards learnt that he had been somewhat hasty in his judgment; and soon after we find him doing business with the "rascally" firm.

There is, however, no doubt that Beethoven loved truth and justice, and that at heart he was one of the kindest of men. To understand his true character, these outbursts, while they show the impressionable nature of the man, must not be taken as normal specimens. Many and many a letter might be adduced in favour of his noble-mindedness, of his contempt for all that was mean and wicked. And his charity was great. He was always ready to benefit "suffering humanity."

From many of Beethoven's works one can perceive that

he was a man of varied moods, also of sudden changes of mood. In one letter we find him speaking of a person in the most friendly manner, while in another no words are too strong to condemn that same person. Such was the case notably with his friend and benefactor, the Archduke Rudolph. So these letters seem to contain a mass of contradictions. But on closer examination one finds that Beethoven's feelings were at times so strong that he seemed incapable of listening to reason. He felt he had been badly treated, and nothing would for the time being convince him that his view of the matter was wrong. But if his anger was great, his apology afterwards was equally so; in fact, both the one and the other were exaggerated. In speaking of Clive, Lord Macaulay remarked that exceptional men must not be judged by ordinary standards. And never more necessary is it to bear this in mind than when studying Beethoven's character. He was a perfectly sincere man: his moods were not assumed, but genuine; and in judging any of his statements one has to consider under what circumstances they were made. When *Fidelio* was revived in 1806 there seemed a chance of Beethoven's winning both fame and fortune, but he fancied he was being swindled, and withdrew his score after the third performance. Then for Schindler, who was Beethoven's Boswell, at one time no words could express Beethoven's contempt for him, but we find this was only a momentary explosion of anger; the clouds rolled by, and friendship was restored.

Letters to v. Zmeskall and Nanette Streicher offer substantial proof that Beethoven did not know himself; for more than once in his letters he declares that he disliked giving trouble to other people. Yet Zmeskall was constantly helping, for he well knew that Beethoven was a genius; while Nanette Streicher was indeed a good Samaritan, for she saw in what a deplorable state the composer was in all household matters. The letters to Zmeskall when Beethoven wanted fresh quills, or a looking-glass, or a hat changed on account of a slit in it, are at any rate most amusing, whereas those to Streicher are one long jeremiad about servants, dusters, tin spoons, scissors, neckties, stays, &c. And in reading them, one cannot but marvel at the man who, while worried by servants and having to look after trivial matters, could compose works which now afford the highest rapture. For some of his worries he blamed the Austrian Government, as, for instance, when he found

it difficult to get an honest servant ; or when the chimney in his room smoked.

Beethoven, like Mozart, was not in the habit of writing much about his art, yet there are some striking thoughts and comments in these letters. In one (No. DCLXIII), for instance, he speaks of Allegro, Andante, &c., those "senseless terms," in that the music often expresses something quite contrary to them. Beethoven, in another, declares it the duty of composers to be generally acquainted with ancient and modern poets, so as, for vocal music, to be able to choose the best. And here is a remarkable sentence. Beethoven is writing to his friend Andreas Streicher (Letter MXXVII.) about the *Missa Solemnis*, and he says that in writing this great work "it was my chief aim to awaken, and to render lasting, religious feeling as well in the singers as in the hearers." In similar spirit, Handel, speaking of *The Messiah*, said : "I should be sorry if I only entertained them [*i.e.*, the audience], I wish to make them better." And one more specimen referring to the redundant bars in the Scherzo of the C minor Symphony : "You [Breitkopf and Haertel] will receive to-morrow a list of small improvements which I made during the performance of the symphonies—when I gave them to you I had not heard a note of either. One must not pretend to be so divine as not to make improvements here and there in one's creations." And once again, in a letter to the Archduke Rudolph referring to the bad state of his health, he regrets "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."

The references to great composers are most interesting. Our composer's veneration for Bach and Handel was great ; of the ancients, indeed, he declared in a letter to the Archduke Rudolph, that they alone possessed genius. He made early acquaintance with Bach's *clavier* music, for before he was twelve years of age his teacher Neefe sent a notice to *Cramer's Magazin* about his talented pupil who "played the greater part of Bach's well-tempered *Clavier*." Then there is the Letter (No. XL) to Hofmeister, in which Beethoven speaks of the high art of Bach, "the forefather of harmony," and one to Breitkopf and Haertel, April 8, 1803, in which he thanks them for the beautiful things of Bach which "I intend to keep and study." A reference to the Mass in B minor deserves particular note. It occurs in a letter to Breitkopf and Haertel (No. CCXXVI) in which he asks for

all the works of Carl Ph. Em. Bach, also "a Mass of J. Sebastian Bach in which is a *Crucifixus* with a *Basso ostinato*," and of which he quotes the first four bars; it is the *Crucifixus* from the *Hohe Messe* in B minor. Again, Dr. Bach was the barrister who helped Beethoven in the lawsuits connected with the Kinsky estate, and with the guardianship of the nephew. In one letter to him, the composer writes the letters of J. S. Bach's name in musical notes.

Great, too, was his admiration of Handel. Of several references to this composer I give a special one. The genuine joy which he felt when Stumpff, the harp manufacturer, sent him the edition of Handel's works, has been often spoken of. These volumes came, however, too late for use; the composer was then on his death-bed. But he had among his music, Handel's Harpsichord Suites, and then in a letter to Breitkopf and Haertel we learn of his having a copy of *The Messiah*, for before the bombardment of Vienna by Napoleon in 1809, he had gatherings at his rooms for the practising of choral works.

The letter to Abbé Stadler *re* the Mozart "Requiem" shows how he respected that composer. There are, also, references to *Don Giovanni* and to the *Magic Flute* which prove that, whatever he may have thought of the morality, or rather immorality of the book of the former opera, he fully appreciated the music. The second opera furnished him with nick-names for his depraved sister-in-law, also for Schindler: the one was Queen of Night, while the other was surnamed Papageno. Haydn is spoken of in a way which shows at any rate, that in spite of all the natural antagonism between the old and the rising master, they were on a friendly footing. When Beethoven wrote (Letter CXLII) to Prince Esterhazy that he should, with much fear and trembling, send him his Mass in C, seeing that "you, most serene prince, are accustomed to hear the inimitable masterpieces of the great Haydn," he was, perhaps, smiling in his sleeve. Of Handel, Haydn and Mozart, in the charming letter to Emilie (Letter CCXCV) he says: "Do not snatch the laurel wreaths from them; they are entitled to them, as yet I am not."

A fragment of a letter from Weber is given *re* performance of *Fidelio* under his direction. And not only is it a fragment, but unfortunately all that remains of a "lively correspondence" between the two composers. Let us hope that documents of such great interest will one day be discovered.

Haydn and Schubert took great interest in folk melodies, and made frequent use of them in their works. So with Beethoven. The theme in the fifth movement of the Septet, according to Ries, is a Rhenish folk melody, and the Trio of the Presto of the Seventh Symphony appears to be an Austrian Hymn to the Virgin; moreover there are the Russian national melodies introduced into the "Rasoumoffsky" Quartets. In the Letters we have further proof of Beethoven's interest in such music. In a letter to George Thomson, in referring to the Scottish nation, he speaks of "le génie de ses chansons." But in Letter DCCCIV are given two Austrian folk-songs, music and words. The first, "Das liebe Kätzchen" appears to have been in the composer's mind when he wrote the *Allegro molto* of the pianoforte Sonata in A flat (Op. 110). The second is entitled "Der Knabe auf dem Berge." Beethoven sent them to Simrock, and says, "the accompaniment is my own;" then he adds, "you could have many things of the kind from me." It is not at all unlikely that other folk-tunes than those known may still be traced in his works.

Beethoven was a great reader. The only regular instruction he received was at a public school at Bonn, but this ceased when he was thirteen. It was at the house of the Breunings that he became acquainted not only with German literature, but most probably with Homer and Plutarch. Voss's translation of the *Odyssey* must have formed part of the library of this highly cultured family. In one of his letters, speaking of Homer, Beethoven says, "whom I know, unfortunately, only in translation." Plutarch's "Lives" was another of Beethoven's favourite books. This we know from Schindler, and in the letters there is more than one sign that he was familiar with it.

Of Shakespeare there are only indirect traces in the Letters; from what Schindler has told us there is, however, abundant evidence of his acquaintance with the poet's works. As regards Goethe, Beethoven says he knew him, *i.e.*, his poems, almost from childhood, and here again we trace the influence of the Breuning family. To Goethe and his plays and poems there are, of course, many references. The meeting of the poet and tone-poet at Teplitz was a disappointment on both sides. Goethe pitied Beethoven on account of his rough manners and deafness, and naturally the polished courtier was not in sympathy with the composer's radical opinions. The impression which the man Goethe made on Beethoven is graphically expressed in the

words: "One cannot laugh much at the ridiculous things that *virtuosi* do, when poets, who ought to be looked upon as the principal teachers of the nation, forget everything else amidst this glitter."

But a word must be said about the Bible. Grove, in his article says: "It is strange that the Bible does not appear to have been one of his favourite books," also that references to it are very rare. There are, however, many signs, some direct, some indirect, that Beethoven was a Bible reader. The direct references may be rare, but there are many sentences which are practically paraphrases of Bible words. The statement of Grove, viz., that Beethoven's deeply religious feeling "is shown by many and many a sentence in his letters," is more than confirmed in the new letters published in this edition, especially those addressed to the magistrates in the law-suits respecting the guardianship of his nephew.

Of puns, and various plays upon words there is abundance, one might say superabundance. And with regard to these it is evident that in translation, except in some instances where equivalent terms have been found, either the idea of reproducing the pun or play on word, had to be abandoned, or, as has been done here in other instances, the German words have been inserted in square brackets. To take a simple example. Beethoven speaks of a person named Traeg as *traeg*, i.e., slow. The mere fact of having to explain such mild specimens of humour is, of course, fatal, yet as this punning propensity runs through the whole of the letters, some attempt had to be made to show it in translation. Of Beethoven's puns, as one can well imagine, some were very good, others very bad. He never missed an opportunity with names of composers. We need not call attention to familiar jokes, but would note two in connection with Bach. The composer hears that Anna Regina Bach, the last surviving child of the great composer, is in distress, and in writing to Hofmeister expresses the hope that something may be done for this "brook" before it dries up. The play upon the word "Bach" is explained in the notes to that letter. The other is a play upon the *basso ostinato* of the *Crucifixus* in Bach's B minor Mass. Beethoven tells his publisher Steiner, that this *basso* resembles him, i.e., in his obstinacy with regard to terms. He writes to Ries that he hears J. B. Cramer does not approve of his (Beethoven's) music, and so calls him a Counter-subject,

the Society of Musical Friends (*Gesellschaft der Musikfreunde*) is a Society of Fiends, and so on.

Much has been written about Wagner's dogs and love of animals generally. Of Beethoven the only reference hitherto as to animals was the story of the horse presented to the composer by Count Browne. In this edition three letters are published for the first time in which we hear about dogs. In the one describing the scene at Artaria's about the Quintet in C, Beethoven mentions that in the confusion his brother lost his pet dog; while in two others (Nos. CXXXIII and CXXXIV) is an account of "Gigaud" which belonged to the Gleichensteins, and which followed Beethoven home and proved a pleasant companion.

By permission of Dr. A. C. Kalischer his notes have been compressed. Many refer to the German text, to various readings of the original letters, criticisms of those readings, all of which, in the absence of the German text, would be meaningless. Again, Dr. Kalischer often gives a paraphrase of the contents of letters and in many instances actual quotations from them. In compressing I have omitted nothing that seemed of importance. Beethoven's Letters have, of course, been translated in full.

In conclusion, I have to express my warmest thanks to Viscount Althorp, Stephen Lewis Courtauld, Esq., Sir George Donaldson, Dr. Theodor Frimmel, Alfred Morten, Esq., George Henschel, Esq., Arthur F. Hill, Esq., Professor Dr. Knickenberg (Bonn), Mrs. J. A. Fuller Maitland, Dr. Joseph Mantuani (Vienna), Sir Hubert H. Parry, Dr. Erich Prieger, Herr Adolf Schlösser, M. Julien Tiersot (Paris) and Miss E. A. Willmott, for allowing me to copy unpublished letters, and to publish the facsimiles described in the lists of Illustrations in vols. i. and ii. I have also to thank the publishers, Herren Schuster and Loeffler and Herren Georg Müller, Munich, for granting permission to take facsimiles of portraits from "Die Musik" and from Dr. Th. Frimmel's "Beethoven Studien," vol. ii. My thanks are likewise due to F. G. Edwards, Esq., William Barclay Squire, Esq., for kind assistance, also to Dr. Julius Reusch, whom I consulted with regard to Austrian dialect words, imperfect, ungrammatical and obscure sentences.

J. S. SHEDLOCK.

London, 1909.

The miniature reproduced in facsimile by the kind permission of Geo. Henschel, Esq., as Frontispiece of vol. i., was identified by Ritter von Breuning as the work of a young Bonn painter, Gerhard von Kügelgen.

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* The opening bars have been torn away.

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ADDENDA ET CORRIGENDA

VOL. I

- Letter 29. *Add* [1798 ?].
Letter 33. *Add* June 25, 1799.
Letter 71. *Add* 1803.
Letter 128. Only second paragraph of note by Tr.
Letter 145. *For* "Lamperta" *read* "Lampertz."
Letter 177. Note states that there are no letters to Erdödy between 1809 and 1815, but Dr. Kalischer afterwards found No. 230, which he assigns to the year 1811.
Letter 235. No stave lines to second music.
Letter 249. Note :—Seyfried, *not* Sayfried.
Letter 250. Note :—Paul W. Anton W. was &c.
Letters 267, 316, and 350. 19, *not* 28 ; 24, *not* 4 ; 23, *not* 3.
Letter 269. Page 240, 17 lines from end, *add* small *before* meetings.
Letter 283. Line 1, *after* mine, *add* dedicated to Princess Kynsky.
Letter 309. Reference to Letter 269, *not* 270.
Letter 333. Spring 1813.
Letter 379. Note :—line 2, "song for" *not* in.
Letter 409. Footnote is by Tr., *not* Ed.
Letter 411. The "present" was probably an acknowledgment of the brilliant concert, Nov. 29, 1814, for Beethoven's benefit, at which the "Battle" Symphony was performed, also a new Cantata "Der glorreiche Augenblick," poem by Weissenbach. The latter work was only published in 1836 by Haslinger under the title "Preis der Tonkunst."
Page 356. Footnote refers to first music on next page.
Letter 481. A facsimile was published by Dr. Th. Frimmel in "Musikalisches Wochenblatt," No. 13, 1908, and suggests 1813 or 1815 as date.
Letter 528. November 3, 1816.
Letter 529. November 1816.

VOL. II.

- Letter 559. Note :—*For* Sonata *read* Symphony.
Letter 572. Jahn in his copy states positively that it was addressed to Tschiska.
Letter 599. Note :—Fagotto, *not* Fagatto.
Letter 973. Dr. Kalischer states in his note that the letter was sent to George IV. The translator tried to see if the letter could be traced, and wrote to Sir Walter Parratt who kindly replied that the King's librarian informed him that all the correspondence of George III. and George IV. is missing, except some with Lord North.
Letter 982 is not in the possession of Carl Meinert, but is in the "Gesellschaft der Musikfreunde," Vienna.
Dr. Kalischer has made use of parentheses and square brackets in somewhat arbitrary fashion. Hence in this edition a uniform system of brackets has been adopted. Unfortunately, however, some parentheses signs were inadvertently used by the printer. To distinguish *all* letters in which Dr. Kalischer has himself used square brackets, we give the numbers, as follows :
VOL. I.—Nos. 3-5, 8, 9^v, 10-14, 15, 20, 21^d, 22-32, 34, 35^v, 36^v, 38^v, 39^v, 45^v ; 46, 7, 8 ; 50, 2, 6, 7, 8 ; 60^v, 61-69, 72-76, 80, 81, 83, 84, 86 ; 90, 3, 4, 7 ; 104-106, 108, 115^m, 205^p, 221^m, 223^v, 227^m, 300^d, 409^d, 459^m, 505^m, and 506^m.
VOL. II.—Nos. 560, 635, 636, 766, 850, 906, 914, 966, 1033, 1084, 1106, and 1107.
y, m, d, and p indicate that only year, month, date, or place is in square brackets. In vol. ii. all have only months enclosed, *except* 906, which is all enclosed.

BEETHOVEN'S LETTERS

I DEDICATION LETTER TO THE PRINCE ELECTOR, MAX FRIEDRICH OF COLOGNE

Most illustrious!

Music from my fourth year began to be the first of my youthful occupations. Thus early acquainted with the gracious muse who tuned my soul to pure harmonies, I became fond of her, and, as it often seemed to me, she of me. I have already reached my eleventh year; and since then often has my muse whispered to me in inspired hours: "**Try for once and write down the harmonies of thy soul!**" Eleven years old—methought—and how would an author's air become me? And what would masters of the art probably say to it? I almost became diffident. Yet my muse so willed—I obeyed, and wrote.

May I now venture, **most illustrious Prince**, to place at the foot of **your** throne the first-fruits of my youthful works? And may I venture to hope that **you** will bestow on them the benevolent paternal look of **your** encouraging approval? Oh yes! the arts and sciences have always found in **you** a wise protector, a generous patron, and budding talent has prospered under **your** noble, paternal care.—

Full of this encouraging assurance, I venture to approach **Your most serene Highness** with these youthful attempts. Accept them as a pure offering of childlike homage, and look graciously on them, and on their young author.

The above appears on the reverse side of the title-page of the first publication. The title is as follows:

"**Three Sonatas** for pianoforte dedicated to the Most worthy Archbishop and Prince Elector of Cologne, **Maximilian Friedrich**, my most gracious Lord.

"Dedicated and composed by **LUDWIG VAN BEETHOVEN**,
"Aged eleven."

Published by Councillor Bossler, Spires.

No. 21.

Price 1 fl. 30 kr.

[According to the original edition of the three pianoforte sonatas in E flat, F minor, and D, published in 1783. In that year Beethoven was not eleven, but thirteen years old. Not only the composer, but many of his friends, maintained for a long time that he was born in 1772. Even Joh. Aloys Schlosser, in the first small Beethoven Biography, which appeared in 1828, wrote: "Ludwig van Beethoven was born in the year 1772." Moreover, among Beethoven autographs in the royal Berlin library, there is a letter (of January 1825) to the Berlin capellmeister Hennig, on which, probably in the handwriting of Aloys Fuchs, is written: "Ludwig van Beethoven, son of the tenor singer in the Elector's Chapel at Bonn. Born at Bonn, 1772; died at Vienna, March 26, 1827."]

II To COUNCILLOR DR. VON SCHADEN AT
AUGSBURG

*Autumn month, the 15th,
Bonn, 1787.*

WELL AND NOBLY BORN AND SPECIALLY WORTHY FRIEND,

I can easily imagine what you think of me; and I cannot deny that you have good cause for not entertaining a good opinion of me. In spite of that, I will not offer any excuse until I have shown the causes, whereby I venture to hope that my excuses will be accepted. I must acknowledge that since I left Augsburg, my happiness, and with it my health, began to fail; the nearer I approached my native city, the more frequent were the letters from my father to travel faster than I should have done under ordinary circumstances, as my mother's state of health was far from satisfactory. I hurried as fast as I could, for I myself, indeed, became unwell. The longing once more to see my sick mother caused me to make light of all obstacles, and helped me to overcome the greatest difficulties. I found my mother still alive, but in the worst possible state; she was dying of consumption, and the end came about seven weeks ago, after she had endured much pain and suffering. She was to me such a good, lovable mother, my best friend. Oh! who was happier than I, when I could still utter the sweet name of mother, and heed was paid to it; and to whom can I say it now?—to the dumb pictures resembling her, the creations of my imagination? Since I have been here, I have enjoyed only a few pleasant hours; during the whole time I have been troubled with asthma, and I much fear that it will



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lead to consumption. I also suffer from melancholy which for me is almost as great an evil as my illness itself. Imagine yourself now in my place, and I hope that you will forgive my long silence. As you showed extraordinary kindness and friendship at Augsburg in lending me three carolins, I must beg of you to be still patient with me. My journey was expensive, and here I have not the slightest hope of earning anything; the fates have not been favourable to me here in Bonn.

Please excuse my having detained you so long with my prattling, but everything was necessary to vindicate myself. I hope you will not refuse still to extend to me your honoured friendship; I have no greater desire than to prove myself to some degree worthy of it.

I am, with all respect,

Your most obedient servant and friend,

L. v. BEETHOVEN

Organist to the Prince Elector of Cologne.

A MONSIEUR,

MONSIEUR DE SCHADEN

Conseiller d'augspurg

à augspurg.

[According to the original manuscript in the Beethovenhaus at Bonn. This, the first real letter by Beethoven which we possess, first appeared in the *Vossische Zeitung*, August 21, 1845, at the time of the inauguration of the Beethoven monument at Bonn. It is clear, and shows nothing of the later hieroglyphic writing of the master, but it is worthy of note that the thoroughly characteristic "V" already appears here; also the "K." In neither case can one be absolutely certain whether the author intended a capital or a small letter. The situation is plain. On his return from Vienna Beethoven passed through Augsburg. Here he made the acquaintance of the family of this advocate, whose wife was an excellent pianist; also of the family of the instrument-maker Stein, whose gifted daughter Nanette was so great a blessing to Beethoven in later years. The certainty afforded by this letter that already young Beethoven was suffering from melancholy and asthma, comes as a surprise; the latter seems to have been a source of trouble during the whole of his life. In a letter to his friend, the senator Franz Brentano, in Frankfort, he complains of having been "again, and constantly for four months, afflicted with gout in the chest."]

III TO FR. ELEONORE VON BREUNING

[Bonn, about 1791]

Fragment.

. . . The neckcloth worked with your own hand came to me as a great surprise. It awoke in me feelings of sadness, however pleasant the thing in itself. It reminded me of former times; also your magnanimous behaviour filled me with shame. In truth, I did not think that you still considered me worthy of your remembrance. Oh! if only you could have seen how this incident affected me yesterday, you certainly would not accuse me of exaggeration, if I now say to you, that your token of remembrance caused me to weep and feel very sad. I entreat you, however little I deserve faith in your eyes, to believe, *my friend* (let me still ever call you thus), that I have deeply suffered, and still suffer, through the loss of your friendship. Never shall I forget you and your dear mother. Your kindness was so great that it will be long ere I can make good my loss. I know what I have forfeited, and what you were to me, but—to fill up this blank I should have to recall scenes unpleasant for you to hear, and for me to describe. As a small return for your kind remembrance of me, I take the liberty of sending you herewith these Variations and the Rondo with violin. I am very busy, otherwise I would have copied for you the long-promised Sonata. In my manuscript it is little more than a sketch, and it would have been difficult even for Paraquin, clever as he is, to copy it out. You can have the Rondo copied and then the score returned to me. I am sending you the only one of my compositions of which you could probably make any use; and as, besides, you are going away to Kerpen, I thought this trifle might give you some pleasure.

Farewell, my friend. It is impossible for me to call you otherwise; and however indifferent I may be to you, pray believe that I honour you and your mother just as much as formerly. Moreover, if it be in my power to please you in any way, I beg you not to ignore me; it is the only means left for me to show gratitude for the friendship which I have enjoyed.

A pleasant journey, and bring your dear mother back fully restored to health. And think sometimes of one who still always esteems you.

Your friend,

BEETHOVEN.



Johann Van Beethoven.

Beethoven's Father

(1739-1740.)

[This important fragment of a Beethoven letter will be seen here for the first time with a different date, and assigned to a different place. The letter, given here from Wegeler's "Biographical Notices," was written by Beethoven while still in Bonn. In the second section of my article, "Beethoven's Frauenkreis," in the *Neue Berliner Musikzeitung* (June 16, 1892), I wrote as follows: "Every one considers, without hesitation, that this letter was really written from Vienna to Fräulein von Breuning; and every one will, anyhow, be astonished that now, in all earnestness, I assert: this undated letter was written, not in Vienna, but much earlier, and in Bonn, to his pupil and friend Eleonore von Breuning." About ten years later, Dr. H. Deiters came independently to the same opinion (*cf.* second edition of the first volume of the "Thayer-Deiters Beethoven Biography," p. 303). The celebrated Album of the young tone-hero, got up by his friends when he was about to leave his native city and settle in Vienna, clearly shows that the quarrel of Beethoven with the Breuning family had come to an end before he left in 1792. Again, during my stay in Vienna I was able, through the kindness of Dr. Mantuani, to closely examine the Album, which is in the Royal Court Library. Not only is Fräulein Breuning recorded therein as a *friend*, but on page 15 there occurs the following:

"Freundschaft, mit dem guten,*
Wächset wie der Abendschatten
Bis des Lebens Sonne sinkt.

"*Bonn, den X. [? !] November 1792.*

"Ihre wahre FREUNDINN ELEONORE BREUNING."

Nottebohm gives the date as November 1, but I take the figure for an X = 10. Not only this, but what has not hitherto been mentioned, that same album has at the back of page 11 a charming silhouette, a lady's head, with rose-coloured wreath, without name. That is probably Eleonore von Breuning. Peace had then been completely established already at Bonn in 1792. There was therefore no reason for Beethoven, many years later, and when in Vienna, to crave for pardon.—The Paraquin mentioned in the latter was singer and double-bass player in the electoral band, while in Kerpen lived the uncle, von Breuning, with whom the family, together with friends, by way of holiday, spent several weeks every summer. Beethoven, too, was often there for weeks at a time, and his organ-playing gave great pleasure (Wegeler and Ries, new edition, p. 77). The Sonata mentioned in this letter (easy Sonata in C major) was therefore not—as stated—composed at Vienna about 1796, but long before, in Bonn, about 1790 or 1791.]

* Friendship with the good
Increases like the shadows of evening
Until the sun of life sinks. [Tr.]

IV TO THE PRINCE ELECTOR, MAX FRANZ AT COLOGNE
[Vienna, end of April or beginning of May 1793]

MOST REVEREND AND ILLUSTRIOUS PRINCE ELECTOR, MOST
 GRACIOUS SOVEREIGN,

A few years ago it pleased your Highness to pension off my father, the court tenor singer, van Beethoven; also, by a most gracious decree, to assign to me 100 rix-thalers of that pension, so that I might be able to clothe, feed, and educate my two younger brothers, also to discharge our father's debts.

I wished to place this decree before your chief land-steward, but my father earnestly begged me not to do it, so that it might not publicly appear as if he himself were incapable of providing for his family. And he added that he himself would hand over to me twenty-five rix-thalers every quarter, and that promise was always duly kept.

Now after his death (which followed last year in December) I wished to make use of your most gracious kindness by presenting the above-named decree, when I was startled to find that my father had made away with it.

With highest respect, I therefore beg your Serene Highness most graciously to renew this decree, and to instruct your land-steward to hand over to me the gracious salary for the quarter just elapsed (due at the beginning of February).

Your Serene Highness's most dutiful and faithful

LUD. V. BEETHOVEN
(Court Organist).

[This petition was first published by Dr. Ludwig Nohl ("Briefe Beethovens," No. 3), and afterwards by A. W. Thayer ("Ludw. van Beethoven's Leben," vol. i. p. 256). Both writers consulted the Rhenish archives at Düsseldorf. This petition, considerate as it is, gives a clear insight into the sad relationship between Beethoven and his unfortunate father, who died suddenly on December 18, 1792—very soon, therefore, after his son's arrival in Vienna. The petition was answered. According to Deiters, Beethoven received fifty thalers every quarter up to March 1794. With that all connection between Beethoven and the Electorate ceased; for in the autumn of 1794 the storm of the great revolution swept the Cologne Electorate from off the political ground.]



Beethoven's Mother
(died 1787.)

V TO THE COMPOSER JOHANN SCHENK

June 1793.

DEAR SCHENK !

I wish I had not already to-day to start off to Eisenstadt. I should have dearly liked another talk with you. Meanwhile be assured of my gratitude for all your kindness. I shall endeavour, to the best of my powers, to show myself worthy of it. I hope soon to see you again, and enjoy the pleasure of your society. Farewell, and do not quite forget,

Your,

BEETHOVEN.

[According to Schindler ("Biographie von Ludwig van Beethoven," 3rd ed., 1860, p. 29) the letter first appeared in the Vienna paper *Der Freischütz* (1836), the text of which was reproduced by L. Nohl and A. W. Thayer. In contradistinction to Schindler, these authors, however, have at the beginning "I did not know" (instead of "I wish"). But I rather trusted Schindler, who has given an account of all the interesting relationships between Beethoven and the famous composer of the "Dorfbarbier." And I recently found my trust in Schindler justified by the poet Eduard Bauernfeld, who in his delightful book "Aus Alt-und-Neu-Wien" (Vienna, 1873) gives a comprehensive account of his friendly relationship towards his former pianoforte teacher, Johann Schenk, who for a time was Beethoven's secret teacher of counterpoint. That was in the year 1793, after Schenk's attention had been drawn to the fact that Joseph Haydn, openly recognised as Beethoven's teacher, had left faults standing in his harmony exercises. Bauernfeld tells of the deep respect felt by Schenk, who recognised the greatness of his pupil (Beethoven), and who regarded himself merely as the instrument "for helping in the theoretical training of him who was destined to become a musical Titan." But the restless young fellow only worked steadily for a short time; "the lessons scarcely lasted a year." Then follows the above letter commencing as in Schindler. The letter is also given, with the same opening words in a long article on Schenk by Ritter v. Seyfried in Schilling's "Universalexicon der Tonkunst." The Schindler reading is evidently the correct one.]

VI TO FRL. ELEONORE VON BREUNING IN BONN

Vienna, November 2, 1793.

HONOURED ELEONORE, MY DEAREST FRIEND,

I shall soon have been in this capital a whole year, yet only now do you receive a letter from me, but you were

certainly constantly in my thoughts. Frequently, indeed, did I hold converse with you and your dear family, but, for the most part, not with the tranquillity of mind which I should have liked. Then it was that the fatal quarrel hovered before me, and my former behaviour appeared to me so abominable. But the past cannot be undone, and what would I not give if I could blot out of my life my former conduct so dishonouring to me, so contrary to my character. Many circumstances, indeed, kept us at a distance from each other, and, as I presume, it was especially the insinuations resulting from conversations on either side which prevented all reconciliation. Each of us believed that he was convinced of the truth of what he said, and yet it was mere anger, and we were both deceived. Your good and noble character is indeed a guarantee that I have long since been forgiven. But true repentance consists, so it is said, in acknowledging one's faults, and this I intended to do. And now let us draw a curtain over the whole story, and only learn from it the lesson that when friends fall out it is always better to have a go-between, but for friend to turn directly to friend.

Herewith you receive a dedication from me to yourself, and I only wish that the work were more important, more worthy of you. I have been worried here to publish this small work, and I make use of this opportunity to give you, my adorable Eleonore, a proof of my high esteem and of my friendship towards you, and of my constant remembrance of your family. Accept this trifle, and realise that it comes from a friend who holds you in high esteem. Oh, if it only gives you pleasure, I am fully rewarded. Let it be a small re-awakening of that time in which I spent so many and such happy hours in your home; it may, perhaps, keep me in your remembrance, until one day I return, but that will not be for a long time. Oh, how we shall then rejoice, my dear friend. You will then find your friend a more cheerful being, for whom time and his better fortune have smoothed down the furrows of the horrid past. If you happen to see B. Koch, please tell her that it is not nice of her not to have sent me a single line. For I have written twice; to Malchus I wrote three times—and no answer. Tell her that if she would not write, she ought to have urged Malchus to do so.

As conclusion to my letter, I add a request; it is that I may be lucky enough, my dear friend, again to possess a waistcoat worked by you with the wool of the hare. Forgive this

indiscreet request from your friend. It arises from the great preference I have for everything coming from your hands, and as a secret I may say to you that in this there is at bottom a little vanity, viz., to be able to say that I possess something given to me by one of the best, most worthy young ladies in Bonn. I still have the first one which you were kind enough to give me in Bonn, but it is now so out of fashion that I can only keep it in my wardrobe as a precious gift from you. If you would soon write me a nice letter, it would afford me great pleasure. If perchance my letters give you pleasure, I certainly promise that I will willingly send news as often as I can. For everything is welcome to me whereby I can show you in what esteem you are held by

Your true friend,
L. v. BEETHOVEN.

P.S.—The V[ariations] will be somewhat difficult to play, especially the shakes in the Coda. But don't let that alarm you. It is so arranged that you need only play the shake; the other notes you leave out, as they are also in the violin part. I never would have written anything of the kind, but I had already frequently noticed that there was some one in V. who generally, when I had been improvising of an evening, noted down next day many of my peculiarities in composing, and boasted about them. Now as I foresaw that such things would soon appear [in print], I resolved to be beforehand with them. And there was another reason for perplexing the pianists here, viz., many of them are my deadly enemies, so I wished in this way to take vengeance on them, for I knew beforehand that here and there the Variations would be put before them, and that these gentlemen would come off badly.

[According to the "Biographical Notices" of Wegeler and Ries (new edition by the editor, p. 88 ff.). This first letter of Beethoven to his honoured friend, about a year after his arrival in Vienna, offers to us a last glimpse of the great quarrel between him and the Breuning family in Bonn, where already harmony had been restored; of this the above-mentioned Album offers substantial proof. Time and place of the two Eleonore letters are now absolutely clear. The Variations mentioned in the above letter are those for pianoforte and violin on the well-known theme *Se vuol ballar*, from Mozart's "Figaro." They were published, with dedication to Fr. von Breuning, in 1793, by Artaria as Op. 1, but afterwards as No. 1, when the three Trios were marked as Op. 1. B. Koch was Barbara Koch,

who afterwards became Countess Belderbusch, one of the most distinguished women of her day. In the already-mentioned Album the name Koch frequently occurs. In my article, "Beethoven's Frauenkreis," I speak about the sisters Barbara and Mariane Koch, also about Beethoven's "Lorchen," *i.e.*, Frau Dr. Eleonora Wegeler, *née* v. Breuning. Malchus is the statesman afterwards known as Karl August, Baron Malchus (1770-1840), author, among other works, of "Handbuch der Finanzwissenschaft," 1830.]

VII TO THE MUSIC PUBLISHER N. SIMROCK, IN
BONN

Vienna, August 2, 1794.

DEAR SIMROCK,

I deserved a bit of a scolding from you, for having kept back your Variations so long, but I am telling you no lie when I say that pressing business prevented me from correcting sooner. What is still amiss, you will find out yourself. For the rest, I must congratulate you on your printing, which is beautiful, clear, and readable; in fact, if you continue thus, you will become chief in the art of printing—I mean, of course, music-printing.

In my last letter I promised to send you something of mine, and you interpreted it as *cavalier* talk; why, then, have I deserved this *predicate*? Faugh! who in these democratic times would accept such language? In order to forfeit the *predicate* you have dubbed me with, as soon as I have completed the grand *Revue* of my compositions, and that will not take me long, you shall have something that you certainly will print. I have been on the look-out for a *Commissionaire*, and have found a first-rate, able man. His name is Traeg. You have only to write to him or to me what terms you will accept. He wants from you a third *discount*. Only the devil would understand business of that sort.

It is very warm here; the Viennese are afraid that it will soon be impossible for them to have any *ice-creams*; for as the winter was mild, ice is rare. Many persons of *importance* have been arrested; they say there was fear of a *revolution* breaking out—but it is my belief that so long as an Austrian can get his brown beer and sausages there will be no revolution. The gates in the suburbs are ordered to be closed at ten o'clock at night. The soldiers have loaded guns. One dare not speak too loud, otherwise the police will accommodate you for the night.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation consists of a series of notes and rests, with some notes beamed together. The handwriting is somewhat faded and difficult to read precisely.

Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of one flat, and a common time signature. The notes are more clearly defined than in the first section, showing a melodic line with some rests.

Handwritten musical notation on a single staff, showing further development of the melody. The notation includes a treble clef, a key signature of one flat, and a common time signature. The notes are more clearly defined than in the first section, showing a melodic line with some rests.

Handwritten musical notation on a single staff, concluding the piece. It features a treble clef, a key signature of one flat, and a common time signature. The notation includes a final cadence with a double bar line and repeat dots.

Are your daughters already grown up, train one to be my bride, for if I am in Bonn unmarried I shall certainly not stop there long. You also must really have an anxious time of it!

What is good Ries doing? I will soon write to him. He must surely have a bad opinion of me, but that cursed writing is always a trouble to me.

Have you already performed my part ["Partie"]? Write to me occasionally.

Your,

BEETHOVEN.

Please send me also some copies of the first Variations.

[When this letter was printed for the first time in *Die Gegenwart* (November 28, 1874) it was prefaced by the following note from the editor, Paul Lindau: "Herr N. Simrock, of Berlin, the proprietor of the well-known music firm, possesses a number of letters written by Beethoven to his grandfather, Nikolaus Simrock (and later on, to his father). From this collection Herr N. Simrock kindly placed the following letter at the disposal of the *Gegenwart*." The tone of the letter shows us that in Beethoven's fiery mind, revolutionary ideas had already found the right soil in which they could continue unceasingly to develop. The variations in question are most probably the "Waldstein" Variations for four hands in C and the thirteen variations for pianoforte solo in A on "Es war einmal ein alter Mann," both of which were published by Simrock in 1794 without opus number.]

VIII TO DR. FRANZ WEGELER IN VIENNA

Between 1794-1796.

MY DEAREST, MY BEST ONE!

What a horrid picture you have drawn to me of myself. I recognise it; I do not deserve your friendship. You are so noble, so kindly disposed, and now for the first time I do not dare to compare myself with you; I have fallen far below you. Alas! for weeks I have given pain to my best, my noblest friend. You believe I have ceased to be kind-hearted, but, thank heaven, 'tis not so. It was not intentional, thought-out malice on my part, which caused me to act thus; but my unpardonable thoughtlessness, which prevented me from seeing the matter in the right light. I am thoroughly ashamed for your sake, also for mine. I scarcely venture to beg you to restore your friendship. Ah! Wegeler, *my*

only consolation is that you knew me almost from my childhood, and—oh, let me say it myself—I was really always of good disposition, and in my dealings always strove to be upright and honest; how, otherwise, could you have loved me! Could I, then, in so short a time have suddenly changed so terribly, so greatly to my disadvantage? Impossible that these feelings for what is great and good should all of a sudden become extinct. My Wegeler, dear and best one, venture once again to come to the arms of your B. Trust to the good qualities which you formerly found in him. I will vouch for it that the pure temple of holy friendship which you will erect on it will for ever stand firm; no chance event, no storm will be able to shake its foundations—firm—eternal—our friendship—forgiveness—forgetting—revival of dying, sinking friendship. Oh, Wegeler! do not cast off this hand of reconciliation; place your hand in mine—O God!—but no more—I myself come to you and throw myself in your arms, and sue for the lost friend, and you will give yourself to me full of contrition, who loves and ever will be mindful of you.

BEETHOVEN.

I have just received your letter, on my return home.

[Wegeler, in his "Biographical Notices," only gives a fragment of this letter just to show that after passionate outbursts Beethoven's "prayer for forgiveness was *out of all proportion* to the fault committed." This letter, however, has acquired great importance in the history of our composer, in that it upsets Thayer's statement that it was only *after* his first journey to Vienna that he made the acquaintance of Wegeler and of the Breuning family. Herr Karl Wegeler, grandson of Dr. F. W., by means of this letter, which he published in the *Coblenzer Zeitung* (May 20, 1890), successfully fought his case against Thayer. In my reprint of the Wegeler Notices I have mentioned that Dr. H. Deiters was convinced by the argument of Carl Wegeler.]

IX TO BROTHER NIKOLAUS JOHANN VON
BEETHOVEN

Prague, February 19, 1796.

DEAR BROTHER,

Now that you may at any rate know where I am and what I am doing, I must write you a letter. First of all, I am getting on well, very well. My art wins for me friends and esteem. What more can I want. I am also earning this

time a fair amount of money. I shall stay here for a few weeks, and then travel to *Dresden*, *Leipzig* and *Berlin*; it will be at least six weeks before I return. I hope your residence in Vienna will please you more and more—only beware of the whole tribe of bad women. Have you already been to see cousin Elss [?]? You might write me a letter if you have time and inclination. F. Lichnowski will probably soon return to Vienna; he has already gone away from here. In case you want money, you can boldly go to him, for he still owes me some. For the rest, I hope that you may become more and more prosperous, also that I may aid in bringing this about. Farewell, dear brother, and sometimes think of

Your true, faithful brother,

L. BEETHOVEN.

Greetings to brother Caspar [*scratched out with a thick stroke of the pen, but afterwards ~~~~~ placed under it*].

My address is the Golden Unicorn at the Kleinseite.

The letter is addressed: "To be delivered to my brother, Nicholas Beethoven, at the apothecary's shop at the Kärnthner Thor. Herr v. Z. is requested to hand this letter to the wig-maker, who will deliver it."

[It was first printed by Nohl ("Neue Briefe Beethovens," 1867) from the original in the possession of Frau Caroline von Beethoven, widow of the composer's nephew. What has become of it? Frau Caroline is dead. Several decades ago I carried on a lively correspondence with Beethoven's niece, and with her daughter, afterwards Frau Axman. Recently, when in Vienna, I was naturally anxious to meet the grand-niece of the master. I confidently believe that I have found traces of her. A communication from Mr. Axman, in Vienna, safely justifies me in concluding that the descendants of Beethoven's nephew—possibly owing to bad treatment received from many Beethoven-writers—wish to live in obscurity. The letter itself is a useful document for Beethoven's *only* journey beyond the Austrian frontier. So before that journey he was able to make a successful display of his art in Prague. Nothing is known about his doings at Dresden and Leipzig, but much has been written about his stay at Berlin by Wegeler, Schindler Nohl, and Thayer. See also the editor's article, "Beethoven in Berlin," in *Nord und Süd* (November number, 1886). Who cousin "Elss"—or, as Nohl writes, "Elso"—was, cannot be determined. F. Linowski is Prince Karl Lichnowsky, from whom Beethoven afterwards received a yearly pension. The debt here mentioned is evidently connected with the young master's Op. 1 (the three Trios). In the subscription list Prince Lichnowsky's name is down for twenty copies.

“Herr von Z.” must be the court secretary, N. Zmeskall von Domanovecz, to whom is addressed the following and many other letters.]

X TO THE I.R. COURT SECRETARY, N. ZMESKALL VON DOMANOVECZ

[1796-1798]

Grave.

ALTO. Ba - ron

TENORE. Ba - ron

BASSO. Ba - ron Ba - ron Ba - ron.

MY VERY CHEAP BARON,

Tell the *guitarist* to come to me this very day. *Amenda* instead of an *Amende*, which he sometimes deserves for his bad pauses, shall get me this most welcome *guitarist*. If possible, let the so-named come to me at five o'clock; if not, to-morrow morning at five or six o'clock, but if I should be asleep, he must not wake me.

Adieu, mon ami à bon Marché, perhaps we may see each other at the Swan.

[According to the original in the royal library, Vienna. Probably 120 letters and notes to the very musical Baron Nicolaus Zmeskall (Zmeskal von Domanovecz und Lestynie) have been preserved, ranging from 1796 through the whole of Beethoven's life. The court secretary, a distinguished violoncellist, was one of the most trustworthy friends of the composer, and about ten years his senior; and, all things considered, his influence was most beneficial. At an early stage, convinced of his friend's greatness, Zmeskall collected everything he received from Beethoven; even the smallest note he thought worthy of preservation. Beethoven's bursts of humour, even the roughest jokes, he accepted without ill-will or vexation, like a true "pious sheep." The proof of the high esteem in which he was held by the composer is to be found in the dedication to him of the Quartet in F minor (Op. 95). As regards the chronology of these letters, it may be noted that from the year 1810 onwards, most of them are dated, but during the earlier period of this remarkable bond of friendship only very few. After long investigation, I have come to understand that those which bear the stamp of blunt, rough

humour belong to the first period—say, 1796–1805; especially all the letters in which Zmeskall is considered in his character as a baron (Music Count, Conte di Musica, Dinner-Count, etc. etc.). Humour is still to be found after 1805, but it gradually becomes milder, more refined. On this principle I undertook to supply dates where absent, but these naturally can only claim to be approximate.—Amenda, on whose name Beethoven gives a specimen of his favourite habit of playing upon words, a priest in Courland, also a musician, was one of Beethoven's earliest friends in Vienna; letters soon to be given show that he left that city even before 1800. The "guitarist," as Nohl has well explained in his "Beethoven, Wagner, Liszt" (1874), was the fellow student of Amenda, the theologian, G. H. Mylich, who excelled in singing and as a performer on the guitar.—The "Swan" inn, a favourite resort of the friends, is frequently mentioned in these letters.]

XI TO BARON ZMESKALL

[1796]

The Music Count from to-day is dishonoured and cashiered. The first violin will be *sent as an exile* to Siberia. For a whole month the Baron is *forbidden to ask questions*; he must not be *over hasty*, and he must only concern himself about his *ipse Miserum*.

[According to the original manuscript in the royal library, Vienna. This *ukase* without signature is written in pencil, in lapidary style, on a rough folio sheet of paper, and fills the first page and part of the second.—Wegeler already speaks about the performances of music, quartet parties at the house of Prince Lichnowsky during his second stay in Vienna (1794–1796). The first violin is most probably Ignaz Schuppanzigh. The "Music Count" is Zmeskall; Wegeler, in connection with these musical meetings, mentions an "amateur Zmeskall."]

XII TO DR. F. WEGELER IN BONN

[May 1797]

GOOD DAY, DEAR FRIEND,

I owe you a letter, which you shall receive shortly, also my latest compositions. I am *doing well*, and I can add, *better and better*. If you think it will give pleasure to some one, do give my kind regards. Farewell, and do not forget.

Your

LUDWIG VAN BEETHOVEN.

[According to Wegeler's "Biographical Notices."]

XIII To LENZ VON BREUNING (IN HIS ALBUM)

October 1797.

Die Wahrheit ist vorhanden für den Weisen,
 Die Schönheit für ein fühlend Herz
 Sie beide gehören für einander.*

DEAR, GOOD BREUNING,

Never shall I forget the days which I spent with you, both formerly in Bonn as well as here. Continue to be my friend, as you will always find me yours.

Your true friend,

L. v. BEETHOVEN.

[The lines at the head are not, as commonly thought, Beethoven's, but Schiller's, as I found out by chance some years ago. They are the words of the Marquis of Posa to the Queen in the fourth Act of *Don Carlos*. This album-leaf was first communicated by Wegeler. Lenz—or more exactly, Lorenz von Breuning—was the youngest of the Breuning children. Like Wegeler he studied medicine, but died already in the following year at Bonn (April 10, 1798), at the early age of twenty-one. He was more than six years younger than his pianoforte teacher and friend Beethoven (*cf.* Gerh. v. Breuning: "Aus dem Schwarzspanierhause," 1874, p. 6, 18, &c.).*]

XIV TO THE COURT SECRETARY VON ZMESKALL

[1798]

DEAREST SCAVENGER OF A BARON,

Je vous suis bien obligé pour votre faiblesse de vos yeux. For the rest, take care in future when I am in a jolly mood, as is sometimes the case, not to spoil it; for yesterday, through your Zmeskall-domanovezian chatter, I became quite sad. The devil take you; I don't want to know anything about your whole system of ethics. *Power* is the morality of men who stand out from the rest, and it is also mine. And if you begin again to-day, I will worry you until you find everything I do, good and praiseworthy, for I am coming to the Swan; I should prefer the Ox, but that depends upon your *Zmeskalian Domanovezian* decision (*reponse*). Adieu, Baron Ba . . . ron ron | nor | orn | rno | our | .

(*Voilà quelque chose* out of the pawnbroker's shop.)

* The Schiller lines may be translated thus:

Wisdom is for the wise;
 Beauty for a feeling heart,
 And both belong to each other.

[According to Thayer (ii. 44), who formerly possessed the original. At this period of exuberant strength which pulsates in this characteristic letter, the sentence beginning "Power is the morality" has been regarded as an essential criterion of Beethoven's ethical view of life. An utter mistake. That was an accident of the moment. We shall soon hear expressions of the young master which have quite a different sound, and which reveal the true pith of Beethoven's ethics. Of Beethoven's "pawnbroker's shop" [*Versatzamt*], *i.e.*, transposition of letters and syllables, we shall have many specimens.]

XV

TO THE SAME

[1798 ?]

BEST MUSIC COUNT,

Do please send me one or several pens, as I am really in great want of them. As soon as I find out where really good ones are to be had, I will buy some.

I hope to see you at the Swan to-day.

Adieu, dearest Music Count,

Your, &c.

[Thayer formerly (1872) possessed the original. His dear friend the music count generally saw that he had quills properly cut; and these Beethoven used for copying music. This continued for about ten years. For him the Count was "the best quill-man in the world."]

XVI

TO THE SAME

His Highness von Zmeskall is requested to hasten somewhat with the plucking out of his (and among them probably some strange) feathers. It is to be hoped that they will not have grown too firmly on you. As soon as you are willing to carry out all our wishes, we are, with high esteem,

Your F.[riend],

BEETHOVEN.

[The original of this note, communicated by Thayer, is in the possession of Mr. Edward Speyer at Shenley. This gentleman, in his letter of August 4, 1906, states that this note is given quite correctly in Thayer.]

XVII

TO THE SAME

I will come at once to you. At latest in a quarter of an hour.

Your,

BEETHOVEN.

[According to Thayer, who formerly possessed the original.]

XVIII

TO THE SAME

MY DEAR CHARMING COUNT,

Do tell me if I can speak to you this evening about five o'clock. The matter is pressing.

Your friend,

BTHVN.

[In 1872 Dr. J. B. Bell possessed the original.]

XIX

TO THE SAME

TO HIS MOST NOBLE AND WELL-BORN VON ZMESKALL, IMPERIAL AND ROYAL, LIKewise ROYAL AND IMPERIAL COURT SECRETARY

His high-born Von Zmeskall is requested kindly to say where one can speak with him to-morrow.

We are, your most cursedly devoted

BEETHOVEN.

[Thayer (in 1872) possessed the original.]

XX

TO THE SAME

DEAREST COUNT, admirable singer, yet sometimes at fault, I hope you will have rested well, dearest, most charming Count! O, dearest, matchless Count! Highly beloved, most wonderful Count!

Graf ,, ,, Graf..... Graf ,, ,, Graf ,,

Graf.....

Graf Graf..... Graf „ „ Graf..... Graf „ „ Graf „ „ Graf Graf Graf Lieb-ster schaf Graf „ „ „ be - ster be - stes schaf schaf schaf Graf

When can we go to Walter's, I depend entirely on your being *able or unable*.

Your,

BTHVN.

[According to the original manuscript in the Vienna court library. It was first printed in 1865, and independently of each other, by Thayer in his "Thematic Catalogue," and by Nohl in his "Briefe Beethovens."—Walter was a pianoforte manufacturer whose instruments Beethoven used.]

XXI DEDICATION OF OP. 9 TO COUNT BROWNE

Vienna, July 20, 1798.

Monsieur, l'auteur, vivement pénétré de votre munificence aussi délicate que libérale, se réjouit, de pouvoir le dire au monde, en vous dédiant cette œuvre. Si les productions de l'art, que Vous honorez de Votre protection en Connoisseur, dépendaient moins de l'inspiration du génie, que de la bonne volonté de faire de son mieux, l'auteur aurait la satisfaction tant désirée, de présenter au premier Mécène de sa Muse la meilleure de ses œuvres.

[The above was the Dedication in the oldest edition of the Three String Trios in G, D, and C minor (Op. 9).

There are two special points to notice in this dedication : firstly, that Beethoven names Count Browne *le premier Mécène de sa Muse* ; and secondly, that he describes the Three String Trios (Op. 9) as the best of his (former) works. The slightly demonstrative character of this dedication leads one to conclude that about this time Beethoven had become somewhat uneasy in Lichnowski's house, so that he was compelled to lead a trump card against him. Here Lichnowsky, here Browne. To the same Count was dedicated the great Sonata in B flat (Op. 22), and to his wife, an excellent pianist, among other things, the three sonatas (Op. 10). From 1805, however, no more is heard of this artistic pair in connection with Beethoven.]

XXII

TO BARON ZMESKALL

March 24, 1799.

I told you already yesterday that I would not take your ticket. You ought to know me better than to think I would rob one of my friends of a pleasure in order thereby to give pleasure to some one else. I keep to what I said. I herewith send it back to you, and am glad that I am not so fickle as to change my mind every minute, but stick fast to what I say.

You seemed a bit offended with me yesterday. Possibly it was because I asserted, somewhat hotly, that you were wrong in giving away the ticket. If you call to mind that concerning this matter I wrote the day before yesterday two letters to L. and the countess in order to get one, it would not surprise you ; and besides, I am not of so cold a nature, and was disappointed in not being able to make some one happy with this ticket. But that, too, soon passed away, for it is no use crying out over spilt milk. I fully acknowledge your *bonhommie*, but, unfortunately, friendship will not profit by it.

I am, therefore, not less than formerly,

Your friend,

L. v. BEETHOVEN.

I send it to you very late, because I had to send away yours very early, although I might have used it, and I have only just received mine, and also send it to you. Even had I received none, it would in any case have been sent to you.

[According to Thayer (ii. 34), who formerly (1872) possessed the original. The L. probably stands for Lichnowsky—.]

XXIII

TO THE SAME

[1799-1880 ?]

DEAREST CONTE DI MUSICA,

May you be the better for your sleep, and for to-day we wish you a good appetite and good digestion, which is all that is necessary for a man's existence; and yet for everything we have to pay such a high price. Yes, dearest *Conte*, trusty *amico*, times are bad, our treasury is empty, our income low, and we, most gracious lord, are compelled to humble ourselves, and to beg of you a loan of 5 gulden which we will return to you within the next few days.—With regard to the documents, we order the strictest inquiry, since in the case of any cheating we are resolved to severely punish the criminal.

Farewell, dearly beloved *amico* and *conte di musica*.

Your most affectionate

L. v. BHVN.

Given in our Composition Cabinet.

[According to the original in the Beethovenhaus at Bonn. This undated, unaddressed note was first published from Jahn's copy by Thayer (iii. 113), who supposes it to have been written in 1809. But considering the loan story, the note might be supposed of much earlier date—somewhere about 1799 to 1800. In 1809 Beethoven was in a much better position financially, so that he would have no need to borrow from his music count.]

XXIV

TO THE SAME

[c. 1799]

DEAR ZMESKALL,

I shall probably be unable to come to Countess Deym's to-day, as since last night I have been suffering from a bad cold. I therefore commend her to your care at the rehearsal. As for the rendering of the music, I was there yesterday, and you will have scarcely anything to tell her, except about the *tempi*. But *do* tell me whether or not the name of the *captain who whistled several times at Tost's house is Gilg?* I particularly want to know.

[According to the original. I have forgotten the name of the owner who presented the note to me some years ago; it is printed in Thayer (ii. 46). Countess Josephine Deym, like her sister Therese Brunswick and Countess Guicciardi, was a pianoforte pupil of Beethoven's. In the album of the two sisters, Beethoven wrote Variations for four hands. The little work based on Beethoven's

setting of Goethe's "Ich denke dein" was dedicated to them, and appeared in 1805, when Countess Dehm was already a widow. Her second husband was the Russian Baron von Stackelberg. Between the years 1800-1803 Beethoven, likewise his intimate friends, was a frequent visitor at the house of Count Deym.]

XXV

MY DEAR well-born Herr von Zmeskall, Court Secretary,
still—a bachelor,

If you see me at your house to-day, ascribe it to nothing else than the fact that some one wishes to speak to me there, and I could not refuse this. Uninvited, I invite myself—and I hope you will not kick me out.

Wholly yours,

L. v. BTHVN.

For his well-born H. v. Zmeskall.

[According to the original manuscript in the royal library, Vienna. First published by Nohl ("Briefe Beethovens").]

XXVI

TO THE SAME

EXCELLENT Z.,

[c. 1799]

I must ask a kindness of you, however unwillingly I do it. I want you, instead of myself, to try and get from Artaria six or twelve copies for the present; the others I would buy afterwards. I really must give Salieri a copy, and I will let you know why, also some to other folk. But I should be glad if you would be good enough to settle with A. for the six or twelve copies. The speculation with our loan of 500 gulden will, I hope, come off, and perhaps profitably for me, and then you shall at once have the money you spent. Do try and persuade A. to let you have these six or twelve copies, even before he receives the 30 gulden from L. Please let me know at once when I may expect an answer from you about this. I should be very glad if it were possible for me to have copies even to-day, because I have to give Salieri one without delay.

Your true friend,

BEETHOVEN.

[According to Dr. Th. Frimmel's copy ("Neue Beethoveniana," 1888), through Dr. Edm. Schebeck of Prague. As the name L. (*i.e.*, Lichnowsky), and a sum of money to be paid by this Prince to

Artaria, are mentioned in this letter, the most likely period would seem to be 1795–96, as the subscribers' list for the three Trios (Op. 1, 1795) includes that of the Prince for twenty copies. But the money speculation and what is said about Salieri, with whom Beethoven studied dramatic composition, point to a later date, probably 1799–1800. Beethoven's three sonatas for violin and piano (Op. 12) which appeared in 1799, were dedicated to Salieri; in the same year also appeared the ten Variations for piano on a theme from Salieri's opera *Falstaff*.]

XXVII TO THE COMPOSER J. N. HUMMEL

[*Vienna, c. 1799*]

Do not come any more to me. You are a false fellow, and the knacker take all such.

BEETHOVEN.

XXVIII TO THE SAME

GOOD FRIEND NAZERL,

[*The next day*]

You are an honourable fellow, and I see you were right. So come this afternoon to me. You will also find Schuppanzigh, and both of us will blow you up, thump you, and shake you, so you will have a fine time of it.

Your Beethoven, also named Mehlschöberl, embraces you.

These two characteristic notes to Johann Nepomuk (— Nazerl) Hummel appeared after his death in the *Wiener Zeitschrift für Kunst*, September 16, 1845. They are here given according to Thayer (ii. 54). At the time Hummel was studying with Albrechtsberger and Salieri, and the notes show how intimate was the friendship between Beethoven and Hummel. It is interesting to see how the amusing nickname "Mehlschöberl" appeared already at this period to be current among the composer's friends. In a favourite burlesque, *Das lustige Beilage*, the cook Mehlschöberl plays a prominent part. Ignaz v. Seyfried tells us that Beethoven, during the last period of his earthly pilgrimage, being altogether dissatisfied with his kitchen fairy, took into his head to be his own cook, and to invite his friends to the culinary delicacies which he himself had prepared, and thus humorously entitled himself "Cook Mehlschöberl."]

XXIX

TO FRÄULEIN GERARDI

MY DEAR FRL. G.,

If I told you that the verses you just sent me did not perplex me, I should be telling a lie. It is a peculiar feeling to see, to hear one's self praised, and then to be conscious of one's weakness, as I am. I always look upon such opportunities as warnings to approach nearer, however difficult it may be, to the unattainable goal which art and nature set before us. These verses are really beautiful, but they have just the one fault, which, indeed, it is customary to find in poets ; for *that which they wish to see and to hear*, they actually do see and hear, however far it may be, at times, below their ideal. You can readily understand that I should be glad *to make the acquaintance of the poet, or poetess*, and now also I tender my thanks to you for the kindness shown
to your admirer,

BEETHOVEN.

À Mademoiselle,

Mademoiselle de Gerardi.

[In the *Niederrheinische Musikzeitung* of September 26, 1857 appeared a short article (signed v. C. M.) concerning the collection of autographs of the late councillor, Karl Ronner von Ehrenwerdt, which had been put up to auction. Among them was the letter in question, of which the writer remarks : " We were fortunate enough to obtain a copy of the Beethoven letter marked No. 562." One passage in it seems to imply that Beethoven was not quite certain whether the person he was addressing was a lady or a gentleman. They, however, soon made each other's acquaintance and became friends. The family of the excellent amateur vocalist, Christine Gerardi (Gerhardi) to whom the letter was addressed, came from Tuscany to Vienna, and the young lady, who was spoken of as " the greatest singer of Vienna," married the physician, Dr. Joseph von Frank, most probably in 1798. Their house became a centre of intellectual life in the Austrian capital.]

XXX

TO THE SAME

[1798 ?]

DEAR CHR.,

You let me hear something yesterday about a portrait of myself. I wish you to proceed somewhat carefully in the matter. I fear if we return it through F., the disagreeable B.

or the arch-fool Joseph might interfere, and then the matter might be meant as a mean trick played on me, and that would be really most annoying. I should have to avenge myself, and the whole *populasse* does not deserve it. Try to get hold of the thing as well as you can. I assure you that after this I should put a notice in the newspaper, requesting all painters not to take my portrait without my consent, were I not afraid of falling into perplexity over my own countenance. As to the matter of taking off my hat, it is altogether stupid, and at the same time too impolite for me to retaliate. Pray explain to him the truth about the walk.

Adieu. The devil take you.

[This enigmatical letter was first communicated by Nohl ("Neue Briefe Beethovens"). The original was formerly in the possession of Dr. Helm, director of the general hospital at Vienna, in 1872, when Thayer published it. So far as can be made out, some painter had taken Beethoven's portrait, so to speak, from behind. There had been more talk about the portrait—by no means a successful one—than was pleasant to Beethoven, so that he had to protest against it, without wishing to give offence to the artist. The "disagreeable B." was probably the physician, Dr. Bolderini, a friend of Beethoven; and the "arch-fool Joseph," Christine's admirer, Joseph Frank, afterwards her husband. Beethoven appears to have been annoyed at the jealousy of Joseph Frank, evidently the favoured one.]

XXXI

To CARL AMENDA

[1799]

To-day I received a letter inviting me to Mödling in the country; I have accepted it, and start off this very evening to spend a few days there. It was all the more welcome to me, for my lacerated heart would have suffered all the more, although the main attack has again been repelled; but I am not yet quite certain whether my plan will prevent it. Yesterday a journey to Poland in September was proposed to me, and as I shall not be put to any travelling or other expenses, and as I shall be able to earn money, I have accepted.

Farewell, dear A., and give me speedy news from the places you stop at on the way, and also when you have arrived home. Pleasant journey, and do not forget.

Your,

BEETHOVEN.

[According to the "Neue Zeitschrift für Musik" (1872, No. 4), in which Nohl first published several letters to this well-known enthusiastic, talented friend and admirer of the master's. The happy period of this friendship was about 1798-1799. The "lacerated heart" is probably connected with Beethoven's first attempt at marriage. He had lost his heart, easily susceptible of love, to the excellent vocalist, Magdalene Willmann,* then in Vienna; he made a serious offer to her, which, however, met with no response. In that same year she married Herr Galvani. Nothing came of the projected journey to Poland.]

XXXII

TO THE SAME

[1799]

I lose not a moment in giving you what Prince L.[ichnowsky] sent for you. It is only a small sum, but he is now about to start on a journey, and you, of course, know what one wants at such a time.

Yes, dear, good Amenda, again must I repeat that I am extremely sorry that you did not let me know sooner how you were situated. Things could have been arranged quite differently, and I should not now be anxious lest you might be in want of something while travelling. For the moment I am so situated that I can spare nothing, but this cannot last very long, so I earnestly beg of you, wherever you may be, and whenever you find yourself in want of anything, at once to let me know; for you can rest assured that I will help you without delay. As I do not know whether you are starting off already to-morrow, I felt I must say all this to you.

In haste,
Your,
BTHVN.

[When the enthusiastic friends were forced to part in June 1799, Beethoven honoured his theological and musical friend with a carefully written copy of the parts of the F major quartet (Op. 18, No. 1).

XXXIII

TO THE SAME

DEAR AMENDA,

Accept this quartet as a small remembrance of our friendship, and as often as you play it, think of the days we spent

* The fact that Beethoven made an offer to Magdalene Willmann was told to Thayer by a daughter of her brother Max (Thayer ii. p. 58).—Tr.

together, and at the same time of the genuine affection which I felt towards you, and which I shall ever continue to feel.

Your sincere and warm friend,

LUDWIG.

June 25.

Vienna, 1799.

[The above words were written by Beethoven on the work marked by him "Quartetto II." Amenda himself was an able violinist. The designation "Quartetto II." rectifies an error, and to this Nohl already called attention. The statement of Ries that of the six quartets Op. 18, the one in D was composed first and the one in question third, was accepted. From the inscription on the presentation copy to Amenda, there is, however, no doubt that the quartet in D was the first, and the one in F second.]

XXXIV

TO THE SAME

[April or May 1800]

How can Amenda imagine that I could ever forget him ! Because I do not write to him. Is that indeed the only way that one man can hold another in remembrance ?

Time after time do I think of the best of the men whom I have known ; yes, you certainly come next to the two who possessed my whole love, and of whom one still lives ;— never shall I cease to remember you. You will soon receive a long letter from me about my present condition, and all news about myself which I think may interest you.

Farewell, dear, good, noble friend, and ever preserve love and friendship for,

Your ever-faithful,

BEETHOVEN.

XXXV TO CARL AMENDA AT WIRBEN IN COURLAND

[Vienna, June 1, 1800]

MY DEAR, MY GOOD AMENDA, MY HEARTILY BELOVED FRIEND,

With deep emotion, with mixed pain and pleasure did I receive and read your last letter. To what can I compare your fidelity, your attachment to me. Oh ! how pleasant it is that you have always remained so kind to me ; yes, I also know that you, of all men, are the most trustworthy. You are no *Viennese friend* ; no, you are one of those such as my native country produces. How often do I wish you were

with me, for your Beethoven is most unhappy, and at strife with nature and Creator. The latter I have often cursed for exposing His creatures to the smallest chance, so that frequently the richest buds are thereby crushed and destroyed. Only think that the noblest part of me, my sense of hearing, has become very weak. Already when you were with me I noted traces of it, and I said nothing. Now it has become worse, and it remains to be seen whether it can ever be healed. The primal cause of it is the state of my bowels. So far as the latter are concerned, I am almost well, but I much fear that my hearing will not improve; maladies of that kind are the most difficult of all to cure. What a sad life I am now compelled to lead; I must avoid all that is near and dear to me, and then to be among such wretched egotistical beings such as * * * &c. I can say that among all, Lichnowski has best stood the test. Since last year he has settled on me 600 florins, which, together with the good sale of my works, enables me to live without anxiety. Everything I write, I can sell immediately five times over, and also be well paid. I have composed a fair quantity, and as I hear that you have ordered pianofortes from * * *, I will send you many things in one of the packing-cases, so that it will not cost you so very much. Now to my consolation, a man has come here with whom intercourse is a pleasure, and whose friendship is free from all selfishness. He is one of the friends of my youth. I have often spoken to him about you, and told him that since I left my native country, you are the one whom my heart has chosen. Even he does not like * * *, the latter is and remains too weak for friendship. I consider him and * * * mere instruments on which, when it pleases me, I play; but they can never become noble witnesses of my inner and outer activity, nor be in true sympathy with me; I value them according as they are useful to me. Oh! how happy should I now be if I had my perfect hearing, for I should then hasten to you. As it is, I must in all things be behindhand; my best years will slip away without bringing forth what, with my talent and my strength, I ought to have accomplished. I must now have recourse to sad resignation. I have, it is true, resolved not to worry about all this, but how is it possible? Yes, Amenda, if, six months hence, my malady is beyond cure, then I lay claim to your help. You must leave everything and come to me. I will travel (my malady interferes least with my playing and composition, most only in conversation), and you must be

my companion. I am convinced good fortune will not fail me. With whom need I be afraid of measuring my strength? Since you went away I have written music of all kinds except operas and sacred works.

Yes, do not refuse; help your friend to bear with his troubles, his infirmity. I have also greatly improved my pianoforte playing. I hope this journey may also turn to your advantage; afterwards you will always remain with me. I have duly received all your letters, and although I have only answered a few, you have been always in my mind, and my heart, as always, beats tenderly for you. *Please keep as a great secret what I have told you about my hearing; trust no one, whoever it may be, with it.* Do write frequently; your letters, however short they may be, console me, do me good. I expect soon to get another one from you, my dear friend. Don't lend out my Quartet any more, because I have made many changes in it. I have only just learnt how to write quartets properly, as you will see when you receive them.

Now, my dear good friend, farewell! If perchance you believe that I can show you any kindness here, I need not, of course, remind you to first address yourself to

Your faithful, truly loving,

L. v. BEETHOVEN.

[These two letters first appeared in the Leipzig *Signale für die Musikalische Welt* in January 1852. From the passage in the second letter in which Beethoven speaks of being at strife with Nature and Creator, may be seen with what power and poetry the composer could write even in a letter, when in the right mood; and such was often the case.

After careful examination, I consider that these letters, also the one which follows, must have been written in 1800, not 1801, the year assigned by Thayer. The passage in which mention is made of the annuity of 600 florins from Prince Liehnowsky decidedly points to the year 1800; and the same statement is also to be found in the following letter to Dr. Wegeler.]

XXXVI TO DR. F. WEGELER IN BONN

[Vienna, June 29, 1800]

MY GOOD, DEAR WEGELER,

I am most grateful to you for thinking of me; I have so little deserved it, or sought to deserve it at your hands.

And yet you are so very good, and are not kept back by anything, not even by my unpardonable negligence, but always remain a faithful, good, honest friend. That I could ever forget you, and especially all of you who were so kind and affectionate to me, no, do not believe it; there are moments in which I myself long for you—yes, and wish to spend some time with you.—My native land, the beautiful country in which I first saw the light of the world, is ever as beautiful and distinct before mine eyes as when I left you. In short, I shall regard that time as one of the happiest of my life, when I see you again, and can greet our father Rhine. When that will be I cannot yet say. This much will I tell you, that you will only see me again when I am really great; not only greater as an artist, but as a man you shall find me better, more perfect; and if in our native land there are any signs of returning prosperity, I will only use my art for the benefit of the poor. O, happy moment, how fortunate I think myself in being able to get a fatherland created here!

You want to know something about my present state; well, at the present moment it's not so bad. Since last year, Lichnowsky, who, however incredible it may seem when I tell it you, was always my warmest friend, and has remained so (of course there have been slight misunderstandings between us, but just these have strengthened our friendship), has settled a fixed sum of 600 florins on me, and I can draw it so long as I fail to find a suitable post. My compositions are bringing in a goodly sum, and I may add, it is scarcely possible for me to execute the orders given. Also, for every work I have six, seven publishers, and if I choose, even more. They do not bargain with me; I demand and they pay. You see how pleasant it is. For example, I see a friend in distress, and if my purse does not allow of my helping him, I have only to sit down, and in a short time he is relieved. Also I am more economical than I was formerly. If I should settle here, I shall certainly contrive to get one day every year for concerts, of which I have given some.

Only my envious demon, my bad health, has thrown obstacles in my way. For instance, my hearing has become weaker during the last three years, and this infirmity was in the first instance caused by my bowels, which, as you know, were already, in the past, in a wretched state; but here I am constantly afflicted with diarrhœa, which produces very great weakness. Frank wished to restore me to health by

means of strengthening medicines, and to cure my deafness by means of oil of almonds, but, *prosit!* nothing came of these remedies; my hearing became worse and worse, and my bowels always remained in their first state. This continued until the autumn of last year, and oftentimes I was in despair. Then an Asinus of a doctor advised cold baths, a more skilful one, the usual tepid Danube baths. These worked wonders; the state of my bowels improved, my deafness remained or became worse. This winter I was truly miserable; I had terrible attacks of colic, and I fell quite back into my former state. So I remained for about four weeks, and then went to Vering, for I thought that this state required surgical aid, and in addition, I had always placed faith in him. He succeeded almost entirely in checking this violent diarrhœa. He ordered tepid Danube baths, and whenever I took one, I had to pour into it a little bottle full of strengthening stuff. He gave me no medicine until about four days ago, when he ordered pills for the stomach, and an application of herbs for the ear. And through these I can say I feel stronger and better; only the humming in my ears continues day and night without ceasing. I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people, "I am deaf." Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this? To give you an idea of this extraordinary deafness, I tell you that when at the theatre, I am obliged to lean forward close to the orchestra, in order to understand what is being said on the stage. When somewhat at a distance I cannot hear the high tones of instruments, voices. In speaking it is not surprising that there are people who have never noticed it, for as a rule I am absent-minded, and they account for it in that way. Often I can scarcely hear any one speaking to me; the tones yes, but not the actual words; yet as soon as any one shouts, it is unbearable. What will come of all this, heaven only knows! Vering says that there will *certainly be improvement, though perhaps not a perfect cure*. I have, indeed, often — cursed my existence; Plutarch taught me resignation. If nothing else is possible I will defy my fate, although there will be moments in my life when I shall be God's most wretched creature. I beg you not to tell any one about this; don't say even a word to Lorchen. I only tell it you as a secret;

I should be glad if you would open up correspondence with Vering on the subject. Should my present state continue, I would come next spring to you. You would take a house for me in some beautiful place in the country, and so I would rusticate for six months. By that means there might come a change. Resignation! what a miserable refuge, and yet it is the only one for me.

Pray forgive me for telling you of a friend's trouble, when you yourself are in sad circumstances. Steffen Breuning is now here, and we are together almost daily. It does me good to hark back to old times. He is really a good, noble young fellow, who knows a thing or two, and whose heart, as with all of us more or less, is sound. I have very fine rooms now, which look on to the bastion, and this for my health is of double value. I really think I can arrange for Breuning to come and live with me. You shall have your Antiochus, and a rare lot of my new compositions, unless you think it will cost you too much. Honestly speaking your love for art gives me the highest pleasure. Only write to me how it is to be managed, and I will send you all my works, of which the number is now pretty large, and it is daily increasing. In place of the portrait of my grandfather, which I beg you to send as soon as possible by stage-coach, I send you that of his grandson, your ever good and affectionate Beethoven. It is coming out here at Artaria's, who, also other art firms, have often asked me for it. I will write shortly to Stoffel, and read him a bit of a lecture about his cross temper. He shall hear what I have to say about old friendship, he shall promise on his oath not to grieve you any more in your, apart from this, sad circumstances. I will also write to kind Lorchen. I have never forgotten a single one of you dear good people, although you never get any news from me; but writing, as you well know, was never a strong point with me—years, even, have passed without my best friends receiving anything. I only live in my music, and I have scarcely begun one thing when I start on another. As I am now working, I am often engaged on three or four things at the same time.

Write often to me now; I will see to it that I find time sometimes to write to you. Greetings to all, also to the good wife of the privy councillor, and tell her that I still, occasionally, have a "raptus." I am not surprised at the change in K.; fortune is fickle, and does not always fall to the most worthy, the best. A word about Ries, to whom hearty greetings. As regards his son, about whom I will write

shortly, although I am of opinion that to make his way in the world, Paris is better than Vienna. The latter city is overcrowded, and even persons of the highest merit find it hard to maintain themselves. By the autumn or the winter I will see what I can do for him, for then every one is returning.

Farewell, good, faithful Wegeler. Rest assured of the love and friendship of

Your,

BEETHOVEN.

[According to the "Biographical Notices" of Wegeler and Ries. The dating of this highly important Beethoven letter has up to now been a source of difficulty. Wegeler says: "The year is wanting; from the following letter, 1800 would seem to be the most probable." Even recently I assigned it to 1801, as "shown in most convincing manner by A. W. Thayer." On further examination of the two letters in question I have now formed a different opinion. I agree with Nohl who assigns 1800 to both letters; to the above letter Schindler also has the same date. Apart from the words concerning the Liechnowsky pension, I was influenced by the remark concerning Ries, whose removal would only be mentioned in 1801, whereas according to Ries's own statement he arrived at Vienna in 1800. Then the November letter which mentions the "enchanted maiden" cannot, according to the full development of this impassioned love-affair, be ascribed to the year 1801. Explanations are given in Wegeler concerning the persons mentioned in the letter; and still fuller ones in my new edition of the "Biographical Notices."]

XXXVII TO DR. FRIEDRICH VON MATTHISSON

August 4, 1800.

HIGHLY HONOURED SIR,

Herewith you receive a composition of mine which was published some years ago, and of which, to my shame, you as yet have no knowledge. To excuse myself and say why I dedicated something to you which came warm from my heart, yet without letting you know anything about it, that I am unable to do. Perhaps at first, it was because I did not know your address, also partly timidity, fearing that I had been over hasty in dedicating something to you without knowing whether it met with your approval. Even now, indeed, I send you the *Adelaide* with diffidence. You yourself know what change a few years produce in an artist

who is constantly advancing ; the greater the progress he makes in art, the less do his old works satisfy him. My most ardent wish is gratified if the musical setting of your heavenly Adelaide does not altogether displease you, and if thereby you feel moved soon again to write another poem of similar kind, and, not finding my request too bold, at once to send it to me, I will then put forth my best powers to come near to your beautiful poetry. Look upon the dedication [two words struck out] partly as a token of the pleasure which the setting of your A. afforded me, and partly as a token of gratitude and high esteem for the great pleasure your poetry generally has always given, and still will give me.

In playing over the A. think sometimes of your
sincere admirer,

BEETHOVEN.

Vienna, August 4, 1800.

[According to the facsimile in the royal library, Berlin. This letter was printed in the *Neue Zeitschrift für Musik* (December 26, 1837) when Schumann wielded his glorious sceptre. In an editorial note he says : " Of the above letter there exists a lithograph, but on what occasion it was published, the sender cannot say. Anyhow it offers one more proof of the beautiful, modest character of him who wrote it." Adelaide was published by Artaria in 1797. Matthisson himself, in a note to his poem, says " Several composers gave a musical soul to this lyrical phantasy ; but no one, such is my inmost conviction, by his melody threw the text into deeper shade than the gifted Ludwig van Beethoven at Vienna " (in the notes to his poems, Vienna, 1815, 1st Part). Beethoven must have seen this edition, and been delighted.

[In a letter written by the poet to Karl Sondershausen, he offers to his friend best congratulations on learning that a daughter, a " new earthly pilgrim," has been born. And he adds : " And now hearty thanks for the real joy you have prepared for me in deciding to dedicate to me your little maiden. This joy was materially heightened, when I perceived the name (*i.e.*, Adelaide) which you intend to give her ! How that would have gladdened the heart of the excellent *Beethoven*, to whom alone belongs the honour of causing that poem still to be held in remembrance." Considering the pleasure Beethoven's setting gave Matthisson it is to be hoped that he really did " gladden the heart " of the composer by answering his modest letter.—Tr.]



Ludwig van Beethoven
Beethoven's Grandfather
(1712-1773)

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XXXVIII TO DR. FRANZ WEGELER IN BONN

MY GOOD WEGELER!

November 16 [1801?].

I thank you for the fresh proof of your anxiety concerning myself, and all the more as I am so little deserving of it. You want to know how I am, what I am taking; and however unwillingly I may discuss the matter, I certainly like best to do it with you. For the last few months Vering has ordered blistering plasters to be constantly placed on both arms; and these, as you will know are composed of a certain bark. This is a most unpleasant cure, as, until the bark has sufficiently drawn, I am deprived for a day or so of the free use of my arms, to say nothing of the pain. I cannot, it is true, deny that the humming, with which my deafness actually began, has become somewhat weaker, especially in the left ear. My hearing, however, has not in the least improved; I really am not quite sure whether it has not become worse. The state of my bowels is better, and especially after I have taken lukewarm baths a few times, I am fairly well for 8 or 10 days. I seldom take anything strengthening for the stomach; I am now applying herbs to my belly according to your advice. Vering won't hear of shower-baths, but I am really very dissatisfied with him; he shows so little care and forbearance for such a malady; if I did not actually go to him, and that costs me a great effort, I should never see him. What is your opinion of Schmidt? I do not like making a change, yet it seems to me that Vering is too much of a practitioner to be able to take in new ideas through books. Schmidt appears to me a very different kind of man, and perhaps would not be so remiss. Wonders are told about galvanism; what do you say about it? A doctor told me he had seen a deaf and dumb child in Berlin who had recovered his hearing, also a man who had been deaf for seven years. I have just heard that your Schmidt is making experiments with it.

My life is again somewhat pleasanter, for I mix in society. You can scarcely imagine what a dreary, sad life I have led during the past two years. My weak hearing always seemed to me like a ghost, and I ran away from people, was forced to appear a misanthrope, though not at all in my character. This change has been brought about by an enchanting maiden, who loves me, and whom I love. Again during the past two years I have had some happy moments, and

for the first time I feel that marriage can bring happiness. Unfortunately she is not of my station in life, and now—for the moment I certainly could not marry—I must bravely bustle about. If it were not for my hearing, I should already long ago have travelled half over the world, and that I must do. For me there is no greater pleasure than that of practising and displaying my art. Do not believe that I should feel happy among you. What, indeed, could make me happier? Even your solicitude would pain me: at every moment I should read pity on your faces, and that would make me still more miserable. My beautiful native country, what was my lot when there? Nothing but hope of a better state, and, except for this evil, I should already have won it! O that I could be free from it and encompass the world! My youth, yes I feel it, is only now beginning; have I not always been sickly? My strength, both of body and mind, for some time has been on the increase. Every day I approach nearer to the goal; this I feel, though I can scarcely describe it. Only through this can your Beethoven live. Don't talk of rest! I know of no other than sleep, and sorry enough am I that I am compelled to give more time to it than formerly. If only half freed from my infirmity, then—as a thorough, ripe man—I will come to you and renew the old feelings of friendship. You will see me as happy as my lot can be here below, not unhappy. No, that I could not endure; I will seize fate by the throat; it shall certainly never wholly overcome me. Oh! life is so beautiful, would I could have a thousand lives! I feel I am no longer fit to lead a quiet life! Do write as soon as you can. See to it that Steffen makes up his mind to get an appointment in the Order of German Knights. For his health, life here is too fatiguing. And besides, he leads such a retired life, that I do not see how he can get on. You know how it is here; I do not mean to say that society would render him less languid; he can never be persuaded to go into it. Some time ago I had a musical party at my house; but our friend Steffen did not turn up. Do advise him to take more rest and to be more steady. I have done all I could; without he takes this advice, he can never become either happy or healthy. Now tell me in your next letter, whether it matters if I send you a great deal of my music. What you really don't want you can sell, and so you will have your postage—also my portrait. Best remembrances to Lorchen—also Mamma—and Christoph.

You do really love me a little, do you not? Be as well assured of this (of my love), as of the friendship of your

BEETHOVEN.

[According to Wegeler and Ries. I follow Nohl in dating the letter 1800, although Wegeler expressly writes 1801. The "enchanted maiden" whom Beethoven mentions, *i.e.*, Giulietta Guicciardi, was, in any case, in his circle before 1801. To the famous physician, Professor J. A. Schmidt, Beethoven, in 1802, dedicated the arrangement of the Septet as Trio for pianoforte, clarinet (violin) and 'cello. Dr. S. attended the composer in his severe illness after the rupture with Giulietta. One outcome of that illness was the "Heiligenstadt Will." Stephan and Christoph (Stoffel) were the brothers of Eleonore (Lorchen) v. Breuning.]

XXXIX To CAPELLMEISTER HOFMEISTER IN
LEIPZIG

Vienna, December 15 [1800].

DEAREST BROTHER,

I have often wished to answer your inquiries, but as a correspondent I am fearfully lazy, and so a long time passes before I write, instead of notes, dry letters [of the alphabet]; but at last I have forced myself to come up to the mark.

Pro primo, know that I am very sorry, my dear brother in art, that you did not let me know sooner, so that I could have offered you my quartets for sale, also many other things of which I have already disposed. However, if you, Mr. brother, are as conscientious as many other honourable engravers, who prick us poor composers to death, you will also know, when they are published, how to make profit out of them. I will now set down in brief what you can have of mine. (1) A Septet for *violin, viola, 'cello, contra basso, clarinet, corno, fagotto*—all obbligato (I cannot write anything non-obbligato, for I came into the world with an obbligato *Accompagnement*). This Septet has greatly pleased; for more frequent use a violin, viola and another 'cello could be indicated in place of the *fagotto, clarinetto and corno*. (2) A grand symphony for full orchestra. (3) A pianoforte Concerto, which I really do not give out for one of my best, and so of another which will be published here by Mollo (this as news for the Leipzig critics), because I still *keep the better for myself until I make a tour*; still it will not in any way disgrace you to print it. (4) A grand *solo Sonata*.

That is all I can offer for the moment ; a little later on you can have a Quintet for strings, and perhaps Quartets and other things which as yet are not ready. In your reply you might fix prices, and as you are neither *Jews nor Italians*, and I neither of the two, we shall no doubt come to an agreement. Farewell, dearest brother, and be assured of the esteem of,

Your brother,
L. V. BEETHOVEN.

December 15, 1800.

[According to the original manuscript in the possession of Herr Henrichsen, present proprietor of the Peters firm, Leipzig. The letter first appeared together with others in the *Neue Zeitschrift für Musik* (March 7, 1837). Each number of the paper under the direction of Robert Schumann bore a poetical motto. The number in question with the leading article, "Letters of Beethoven," had the following :

Wie er war, ist er geblieben ;
Kraftvoll, würdig, wahrhaft, rein,
Ja die edelste der Perlen
Schloss die ranke Muschel ein.

As he was, so he remained ;
Powerful, dignified, truthful, pure,
Yea, the noblest of pearls
Was inclosed in a rough shell. (TR.)

It is the concluding verse of Zedlitz's poem, "Beethoven's Totenfeier." Franz Anton Hofmeister, founder of the Peters music firm, born in 1754, studied at Vienna for the Bar, but like many other lawyers, exchanged Jus for music. He then became a conductor of sacred music at Vienna where he founded a book, art and music business. Here also he was on friendly terms with Beethoven. In 1798 he went to Leipzig, and there, in partnership with the organist Ambrosius Kühnel, founded the *Bureau de Musique* which soon prospered. In 1805 Hofmeister retired from the business, and returned to Vienna, in order to devote himself entirely to business. His favourite instrument was the flute, for which he wrote much music. Of his operas, *Telemach*, *Prinz von Ithaka* was the most successful. His partner, Kühnel, conducted the Leipzig business until his death in 1813. In 1814 it was purchased by C. F. Peters, with whom we shall also find Beethoven in active correspondence. The original letter consists of four quarto pages, on three of which there is writing. The seal LVB is well preserved. The address is not in the composer's handwriting, but in that of his brother Carl Caspar, who about this time often attended to his business correspondence.]



Beethoven at the age of 31 (1801.)

XL

TO THE SAME

Vienna, 15th (or something like it) January, 1801.

With great pleasure, my dearly beloved brother and friend, have I read your letter. I thank you right heartily for the good opinion you have expressed concerning me and my works, and hope I may prove myself really worthy of it. Please also convey my dutiful thanks to Herr K. for his courtesy and friendly feelings towards me.

Your undertakings likewise make me glad, and I hope, if works of art can procure gain, that it will fall to the lot of genuine true artists, rather than to mere shopkeepers. That you wish to publish the works of *Sebastian* Bach rejoices my heart, which beats in unison with the high art of this forefather of harmony, and I desire soon to see the scheme in full swing. I hope that here, so soon as golden peace has been proclaimed, I shall be able to be of great assistance in the matter, when you issue a subscription list. As regards our special business, since you wish it, I hope this may be to your liking: I now offer you the following: *Septet* (concerning which I have already written to you; by *arranging* it for pianoforte it would become better known and be more profitable) 20 ducats, *Symphony* 20 ducats, *Concerto* 10 ducats, *Grand Solo Sonata* (*allegro, adagio, Minuetto, Rondo*) 20 ducats. This *Sonata* is A1, dearest brother! Now for a word of explanation; you will perhaps be surprised that I here make no difference between *Sonata, Septet, Symphony*, because I find that there is not such a demand for a *Septet* or a *Symphony* as for a *Sonata*; that is why I do so, although a *Symphony* is undoubtedly of greater value (N.B., the *Septet* consists of a short introductory *Adagio*, then *Allegro, Adagio, Minuetto, Andante* with *Variations, Minuetto*, another short introductory *adagio*, and then *presto*). The *Concerto* I only value at 10 ducats, because, as I have already written, I do not give it out as one of my best. All things considered, I do not think you will find this excessive; anyhow I have tried to name prices for you as moderate as I possibly could. Concerning the money order, since you leave me the choice, you could make it payable at Geimüller's or Schüller's. The full amount would therefore be 70 ducats for all four works. I do not understand any other money than Viennese ducats; how many thalers and gulden that makes is no affair of mine, for I am a bad *business* man and reckoner.

There is an end of the troublesome business. So I name it, because I only wish it could be otherwise in the world. There ought to be an artistic *depôt* where the artist need only hand in his art-work in order to receive what he asks for. As things are, one must be half a business man, and how can one understand—good heavens!—that's what I really call *troublesome*. As for the Leipzig O. [?], let them just go on talking; *they* will never by their chatter confer immortality on any one, neither can they take it away from any one for whom Apollo has destined it. Now may heaven have *you and yours* in its keeping. For some time I have not been well; and so it is now somewhat difficult for me to write notes, still more so alphabet letters. I hope that we shall often have opportunity to assure ourselves that you are a great friend to me, and that I am

Your devoted

brother and friend,

L. v. BEETHOVEN.

Send an answer soon—adieu.

[According to the original manuscript in the possession of the Peters firm. The Sonata referred to as "A 1" is the B flat Sonata (Op. 22), first published by Hofmeister and Kühnel. The "Leipziger O.," Leipzig oxen, or "Leipziger R." as Schumann's paper has it, which probably stands for "Leipziger Rindfleische," *i.e.*, "Leipzig blockheads," were the Leipzig gentlemen of the press, who, at any rate in the early period, made sport of Beethoven's art-work.]

XLI TO MADAME CHRISTINE VON FRANK,
née GERHARDI

[*End of January, 1801.*]

POUR MADAME DE FRANK.

I think it my duty, dear Madam, to remind you not to let your husband forget, in the second announcement of our concert, that those who have supported it by their talents ought likewise to be made known to the public. This is the custom, and if it is not done, I cannot see how a larger audience is to be expected, which after all is the chief aim of this concert. Punto is quite out of temper over the matter, and justly so. It was indeed my intention, even before I had seen him, to remind you of it; I can only explain the omission by great haste or great forgetfulness. Now see at once to

The image displays a handwritten musical score for the first page of a piano sonata. The score is organized into four systems, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a common time signature. The second system features a key signature change to three flats (C minor). The third system contains several measures with notes and rests, some of which are heavily scribbled over. The fourth system concludes the page with a double bar line and a repeat sign. The handwriting is somewhat messy, with some ink blots and overlapping lines, particularly in the second and third systems. The paper shows signs of age and wear, with some staining and a vertical crease down the center.

First page of the Pianoforte Sonata C \flat Minor Op. 27, No. 2. First thirteen bars are missing.

the matter, my good lady, for if you do not you will certainly expose yourself to *much unpleasantness*.

After thinking over the matter, and hearing the opinion of others, I am convinced that I am not useless in this concert, and I know that not only myself, but also Punto, Simoni, Galvani will make a similar demand, in order that the public be made acquainted with our zeal for the success of this concert ; otherwise we must all conclude that we are useless.

Truly yours,

L. v. BTHVN.

[This letter was printed first by Nohl, and afterwards by Thayer from the original in the possession of Dr. Helm of Vienna. The tone of the writing shows us that the feelings of Beethoven towards Madame Frank-Gerhardi had somewhat cooled down. The young master had met with one to whom, as it seemed, he would be bound for life by ties of affection : this was the Countess Giulietta Guicciardi, the "enchanting maiden." The present letter relates to the concert which Frau Christine von Frank arranged in the great *Redoutensaal* of the imperial castle (January 1801), for the benefit of the wounded soldiers of the imperial army. For Punto (Stich) Beethoven wrote his Sonata for horn and piano (Op. 17). Simoni, according to Nohl, was a tenor singer. Galvani was most probably the husband of Beethoven's friend, Magdalena Willmann-Galvani.]

XLII TO CAPELLMEISTER HOFMEISTER IN
LEIPZIG

Vienna, April 22, 1801.

You have good cause to complain of me. My excuse is that I have been ill, and, in addition, have been very busy, so that it was scarcely possible for me even to think about what I had to send you ; moreover my affairs are not always in the best order—perhaps the only mark of genius of which I can boast—and yet there is no one but myself who can help. For instance, in the score of my concerto, the piano part, according to my custom, was not written out, and I have only just done so ; hence, to avoid delay, you will receive it in my own, not very legible, handwriting.

In order that the works may follow so far as possible in the proper order, I point out to you that there should be placed :

on the Solo Sonata	.	.	opus 22.
on the Symphony	.	.	opus 21.
on the Septet	.	.	opus 20.
and on the Concerto	.	.	opus 19.

The *titles* I will send shortly. Put me down as *subscriber* to Johann Sebastian Bach's works, also Prince Lichnowski. The quartet transcription of the *Mozart Sonata* will reflect honour on you, and certainly be also profitable. I wish that I myself could be of more help *on such occasions*, but I am not an orderly man, and in spite of the best goodwill, forget everything; yet I have spoken here and there about it, and find every one in its favour. If you, my good brother, in addition to publishing the *Septet*, would also arrange the same for flute, *e.g.*, as a *Quintet*, you would do a good thing, for amateur flute players, who have already approached me on the subject, would swarm round it like insects and feed on it. To say something more about myself, I have written a *Ballet* in which, however, the *Ballet master* has not made the best of his part. Baron Lichtenstein has also bestowed on us a product which does not answer to the idea which the newspapers gave us of his *genius*; another specimen of newspaper criticism. The Baron seems to have taken Herr Müller at the *puppet-show* as his ideal, but without even coming up to that standard. These are the fine prospects amid which we poor creatures germinate. My dear brother, do make haste and give the world a sight of the works, and write to me soon, so that I may know whether through my dawdling, I have quite lost your further confidence. All pleasant and kind wishes to your *associé* Kühnel. In future everything shall be ready and sent off promptly. The *Quartets* may be published in a few weeks, and now, farewell, and continue to love your friend and brother.

BEETHOVEN.

[According to the original manuscript in possession of the Peters firm. The herein-mentioned Ballet is Op. 43: *Ballo serio: Die Geschöpfe des Prometheus*, produced March 28, 1801. The work, dedicated to Princess Lichnowsky, was published in pianoforte score in June 1801 by Artaria and Co., and in 1804, only the overture in orchestral parts was issued by Hofmeister and Kühnel. Baron Karl August Lichtenstein (1767-1845), son of the minister at Gotha, was active as opera writer, and intendant at the court theatre at Dessau. In 1800 he went to Vienna and became director of the court opera and of the ballet.]

XLIII TO THE MUSIC PUBLISHERS BREITKOPF AND
HAERTEL IN LEIPZIG

Vienna, April 22, 1801.

P. P.

Forgive this late answer to your letter; for a long time I have been continually unwell, and overwhelmed with business matters; moreover, as I am not the most diligent of correspondents, this may serve as an extra excuse. With regard to your request for works from me, I am very sorry to say that just now I cannot satisfy you. But please be kind enough to let me know what kind of compositions you wish to have, symphony, quartet or sonata, etc., so that I may act accordingly; and if I have anything of the kind that you require, be able to place it at your service. At Mollo's, if I am not mistaken, up to 8 works are coming out, likewise 4 at Hofmeister's. I may just mention that Hofmeister is publishing *one of my first concertos*, and Mollo, one actually composed later, but neither *do I reckon among my best of the kind*. This is just a hint for your *Musikalische Zeitung* with regard to the reviews of these works, though they can be best judged if one can hear them well performed. Musical policy necessitates the keeping to one's self for a time the best concertos. Advise your critics to exercise more care and good sense with regard to the productions of young authors, for many a one may thereby become dispirited, who otherwise might have risen to higher things; for myself, though I am indeed far from considering myself to have attained such a degree of perfection as to be beyond censure, the outcry at first of your critics against me was so humiliating, that when I began to compare myself with others, I could scarcely blame them; I remained quite quiet, and thought they do not understand it. And I had all the more reason for being quite quiet when I saw how men were praised up to the skies who here are held of little account by the better musicians *in loco*, and who here are almost forgotten, however honest they may have been. But now *pax vobiscum*—peace with you and me—I would never have mentioned a syllable about it, had it not been done by you yourselves.

When I recently visited a good friend of mine, and he showed me *the amount which had been collected for the daughter of the immortal god of harmony*, I was astonished at the small

sum which Germany, and especially *your Germany* had thought sufficient for the person worthy to me of honour on account of her father. And that leads me to the idea, how would it be if I published something by subscription for this person's benefit, and publickly announced the amount and the yearly interest, so as to protect myself from any attack—you could help most in the matter. Answer quickly how this can best be brought about so that it may be done before this daughter of Bach dies, before *this brook* dries up, and we can no longer supply it with water. That you must publish this work is of course understood.

I am, with all esteem,

Your devoted,

LUDWIG VAN BEETHOVEN.

[Given by Thayer (II. 128) from Jahn's copy. This first letter to the eminent firm of Breitkopf and Härtel is in many ways interesting. It shows the rancour and repugnance felt by Beethoven through the abuse in the columns of the *Allgemeine Mus. Ztg.* It was now no small triumph for the composer that, in spite of the treatment he had received in the paper appearing under their ægis, they applied to him for compositions. The connection proved indeed fruitful. Peace between them was concluded, Beethoven adding words of wisdom respecting the nature and duties of critics, after that the firm had to a certain extent saved itself. Beethoven's depreciation of his first two pianoforte concertos in C and B flat, need not cause surprise, for the far superior *third* one in C minor (Op. 37) had long lain in his desk; though finished in 1800 it only appeared in print in 1804. Finally we have in this letter new proof of Beethoven's admiration for the genius of Bach. In the same year, in a letter to Hofmeister, he had spoken of the great art of this progenitor of harmony. It was now a question of doing something for Regina Johanna, the youngest child of J. S. Bach, who was living alone, and in poverty. F. Rochlitz, the editor of the *Allgemeine Mus. Ztg.* therefore properly issued an appeal to the public in her favour. In it he says: "And this daughter, now aged—this daughter is *in want*; this last branch of so fruitful a stem ought not to be left to wither and die." This brought help. Bach's daughter passed the last days of her existence in ease and cheerfulness.] ["Bach" in German means "brook," so Beethoven does not lose the chance of a play upon the word.—Tr.]

XLIV To CAPELLMEISTER HOFMEISTER IN LEIPZIG

Vienna, June 1801.

I am really somewhat astonished at what you have said to me through the representative of your firm here; that you should think me capable of such a mean trick is enough to grieve me. It would be otherwise had I only disposed of my music to covetous dealers, and then, in an underhand way, made another good speculation; but *artist against artist*, it is rather hard lines to suspect me of such a thing. The whole affair seems to me to have been thoroughly thought out in order to test me, or to be mere conjecture. Anyhow I inform you, that, before you received the Septet, I sent it to London to Mr. Salomon (so that he might perform it at his concert, and this solely by way of friendship), but added that he must be careful not to let it get into other people's hands, as I intended to have it published in Germany. Concerning which, if you think it necessary, you can make inquiry of Salomon himself. But as further proof of my honesty, *I herewith give you my assurance in writing, that to you only, Herren Hofmeister and Kühnel, have I sold the Septet, the Concerto, the Symphony and the Sonata, and that you can consider them your property exclusively; and for this I give you my word of honour.* Anyhow, you can make what use you please of this assurance—for the rest I think it just as unlikely that Salomon would be so base as to publish the Septet, as that I should have sold it to him. I am so conscientious, that I refused the piano arrangement of the Septet to *various publishers* who asked me for it, yet I do not even know whether you will publish anything of the kind. Here follow the long-promised titles of my works:

Concert pour le piano-forte avec deux violons, viola, basse et violoncelle, une flute, deux oboes, deux cors, deux fagots, composé et dédié à Monsieur Charles Nikl noble de Nikelsberg Conseiller aulique de sa Majesté Impériale et Royale par Louis van Beethoven. Œuvre 19.

Septette pour un violon, viole, violoncelle, contre basse, un cors, une clarinette, un fagot. Composé et dédié à sa Majesté l'impératrice et Reine par Louis van Beethoven. Œuvre 20.

grand symphonie avec deux violons, viole, violoncelle et contre basse, deux flûte, deux oboe, deux cors, deux fagots, deux clarines et tymbales. Composée et dédiée à son altesse serenissime maximilien françois Prince Royal d'hongrie et de Boheme Electeur de Cologne, etc., par louis van Beethoven.
Œuvre 21.

grande sonate pour le piano-forte composée et dédiée à Monsieur le comte de Browne Brigadier au service de S.M.J. de toutes les Russies par louis van Beethoven.
Œuvre 22.

There will be many things to alter and improve in the titles, that I leave to you. I shall expect a letter from you shortly, and soon too the works which I wish to see engraved, as later ones have been and will be published which are related to these [opus] *numbers*. I have also written to Salomon, but as I look upon your statement as mere report which you somewhat too easily accepted, or as mere conjecture which—having heard in some way or other that I sent it to S.—forced itself on you. To such credulous friends, I can only, with a certain coldness call myself,

Your friend,

L. v. BTHVN.

[According to the original manuscript in possession of the C. F. Peters firm. The letter itself bears no date, but on it the firm has made the following entry: "Beethoven in Vienna, the . . . June 1801; received on the 29th." Johann Peter Salomon, born about 1745, like Beethoven, was a native of Bonn, and he was a distinguished violinist. After holding many posts in Germany, he settled in London, where he zealously supported the cause of German music. It was through his efforts that Haydn in 1790 made his first triumphal journey to England. Owing to a fall from his horse he died in 1815; and in what high esteem he was held is evident from the fact that he was buried in Westminster Abbey. The dedication in this letter of the first Symphony to the Elector, Maximilian Franz, is quite surprising. Beethoven, then, still in the year 1801, must have been in communication with his former Elector. The Symphony, however, which Hofmeister and Kühnel published in the same year was dedicated to Baron Swieten; this change was probably owing to the death of the Elector in July, a month after this letter was written.]

XLV TO COUNTESS GIULIETTA GUICCIARDI

*July [1801?]**On the 6th July in the morning.*

MY ANGEL, MY ALL, MY VERY SELF,

Just a few words to-day, and indeed in pencil—(with thine) only till to-morrow is my room definitely engaged, what an unworthy waste of time in such matters—why this deep sorrow where necessity speaks. Can our love endure otherwise than through sacrifices, through restraint in longing?⁷ Canst thou help not being wholly mine, can I, not being wholly thine.⁴ Oh! gaze at nature in all its beauty, and calmly accept the inevitable—love demands everything, and rightly so. *Thus is it for me with thee, for thee with me,* only thou so easily forgettest, that I must live for myself and for thee—were we wholly united thou wouldst feel this painful fact as little as I should—my journey was terrible. I arrived here only yesterday morning at four o'clock, and as they were short of horses, the mail-coach selected another route, but what an awful road; at the last stage but one I was warned against travelling by night; they frightened me with a wood, but that only spurred me on—and I was wrong, the coach must needs break down, the road being dreadful, a swamp, a mere country road; without the postillions I had with me, I should have stuck on the way. Esterhazi, by the ordinary road, met with the same fate with eight horses as I with four—yet it gave me some pleasure, as successfully overcoming any difficulty always does. Now for a quick change from without to within; we shall probably soon see each other, besides, to-day I cannot tell thee what has been passing through my mind during the past few days concerning my life—were our hearts closely united, I should not do things of this kind. My heart is full of the many things I have to say to thee—ah!—there are moments in which I feel that speech is powerless—cheer up—remain my true, my only treasure, my all!!! as I to thee. The gods must send the rest, what for us must be and ought to be.

Thy faithful,
LUDWIG.

Monday evening, July 6.

Thou sufferest, thou my dearest love. I have just found out that the letters must be posted very early Mondays, Thursdays—the only days when the post goes from here to K. Thou sufferest—Ah! where I am, art thou also with me; I will arrange for myself and Thee. I will manage so that I can live with thee; and what a life!!!! But as it is!!!! without thee. Persecuted here and there by the kindness of men, which I little deserve, and as little care to deserve. Humility of man towards man—it pains me—and when I think of myself in connection with the universe, what am I and what is He who is named the Greatest; and still this again shows the divine in man. I weep when I think that probably thou wilt only get the first news from me on Saturday evening. However much thou lovest me, my love for thee is stronger, but never conceal thy thoughts from me. Good-night. As I am taking the baths I must go to bed [two words scratched through]. O God—so near! so far! Our love, is it not a true heavenly edifice, firm as heaven's vault.

Good morning on July 7.

While still in bed, my thoughts press to thee, my Beloved One, at moments with joy, and then again with sorrow, waiting to see whether fate will take pity on us. Either I must live wholly with thee or not at all. Yes, I have resolved to wander in distant lands, until I can fly to thy arms, and feel that with thee I have a real home; with thee encircling me about, I can send my soul into the kingdom of spirits. Yes, unfortunately, it must be so. Calm thyself, and all the more since thou knowest my faithfulness towards thee, never can another possess my heart, never—never—O God, why must one part from what one so loves, and yet my life in V. at present is a wretched life. Thy love has made me one of the happiest and, at the same time, one of the unhappiest of men—at my age I need a quiet, steady life—is that possible in our situation? My Angel, I have just heard that the post goes every day, and I must therefore stop, so that you may receive the letter without delay. Be calm, only by calm consideration of our existence can we attain our aim to live together—be calm—love me—to-day—yesterday—what tearful longing after thee—thee—thee—

my life—my all—farewell—Oh, continue to love me—never
misjudge the faithful heart

Of Thy Beloved

ever thine

L.

ever mine

ever each other's.

[According to the original manuscript in the Berlin royal library it is, and will remain the finest, most wonderful of all Beethoven's letters, which, so often as it is read, touches one to the quick with its glowing words of love and wisdom. It is also the most hotly debated of all Beethoven letters as regards the embodiment of the "Immortal Beloved One." Again and again has it been reprinted in Beethoven literature. The first to make it known—already in 1840—was Anton Schindler, who probably was present at the finding of the tripartite letter. He merely says ("Beethoven," third Ed. I. 97): "Stephan von Breuning found it, after his friend's death, together with other important documents, in a secret little drawer of a cash box." Was it sent back after the rupture in 1803? Who can say? Dr. Gerhard von Breuning, Beethoven's "Ariel und Hosenknopf," in his book "Aus dem Schwarzspanierhause" (p. 112) describes in detail the seeking after bonds left by Beethoven, adding: "The scene, according to father's later account, was becoming gradually more and more unbearable, when by chance Holz pulled out a nail projecting from a box, causing a panel to fall out, and with it the bonds for which there had been such long search." To this was appended the footnote: "These bonds were not therefore, as stated in the *Grazer Tagespost*, found with the letters to the Countess Giulietta Guicciardi in the secret drawer of the writing-desk now in my possession." Stephen von Breuning, Carl Holz, and Schindler who received the letters, and others, were present in the death-room when the letter to the "Immortal Beloved" was discovered. As, even after Schindler had published this tripartite love-letter, doubt was expressed as to the existence of an original document, he gave an excellent facsimile of the second part in pencil, with the date "Monday evening, July 6," in the third edition of his Beethoven Biography. Ludwig Nohl in his reproduction of these letters "To the Countess Giulietta Guicciardi," boasts that "These letters to the Immortal Beloved to whom the C sharp minor sonata is dedicated, are here for the first time reproduced with diplomatic [?!] fidelity from the original written in pencil on fine letter-paper" (Briefe Beethoven, p. 21, footnote). Now, if this is a question of diplomatic fidelity, words, orthography, and punctuation, everything is of importance. And, it will cause astonishment to learn that I was able to note more than 70, let us say seventy, variations from the original. It is by no means easy to reproduce exactly a Beethoven letter.

I myself reproduced the one in question in my "Die Unsterbliche Geliebte Beethovens" (Dresden, 1891); yet now looking once again over the whole, there turned out a small gleanings of trifling errors. The attempt of A. W. Thayer together with the writer, Mariam Tenger, to palm off the Countess Therese Brunswick as Beethoven's "Immortal Beloved" must now be regarded as having totally failed. There is no need for me again to present my argument against such proceedings. I refer readers to my already named work published in 1891, and to my detailed study of the Countess Giulietta Guicciardi in several numbers of the 4th section of "Beethoven's Frauenkreis," published in the *Neue Berliner Musikzeitung* (August 31, 1893, etc.). The height of folly in this controversy has been reached by Dr. Th. Frimmel who, not once, but repeatedly would have us regard the love-letter as addressed to Magdalene Willmann. To associate a lady who is connected with Beethoven's life only by a humorous episode, with the impassioned outpouring of a loving soul, is sufficient proof that to this commentator, Beethoven's ways absolutely remain a *terra incognita*.

Documentary evidence shall now be brought forward to show that Beethoven, even after the rupture, took uninterrupted interest in Countess Guicciardi, afterwards Countess Gallenberg. First of all I shall briefly give events in chronological succession. In 1800 Beethoven writes to his friend Wegeler about his "enchanted maiden." In the summer of 1801 the wonderful love-letter is written from a watering-place unknown to us. Circumstances render separation imperative, and by the year 1802 a complete rupture has taken place. This heartrending event was largely the cause of the young master's severe illness. Weariness of life, complete resignation, accordingly breathe forth from the well-known "Heiligenstadt Will." Yet in the following year there is an echo of this heart's sorrow, as may be clearly seen in a letter of Beethoven's (November 2, 1803) to his friend, the painter Macco. In it occur the following words: "For the rest I was sad at not being able to see more of you here, *but there are periods in one's life which have to be overcome.*" Nohl, who communicates this letter ("Neue Briefe Beethovens," p. 5) declares it to be both to the point and most interesting in that "it is a distinct echo of Beethoven's sad mood during the spring and summer of 1802, and thus helps to fix the point of time of the breaking off of his love-connection with the Countess Giulietta Guicciardi." I will not here suppress the fact, that Nohl, like many another writer on Beethoven, later on changed his opinion with regard to this matter. But at the present day there is scarcely any serious Beethoven investigator who accepts the Thayer-Tenger thesis. Max Hehemann, the translator and reviser of Sir George Grove's "Beethoven and his Nine Symphonies," may be cited as a pleasing, and quite recent example. Grove in this matter overtrumps both Thayer and

Mariam Tenger in that he most unintelligibly connects the 4th and even the 5th symphony with the love-letters. Hehemann says "I have expunged everything in the work from Mariam Tenger's pamphlet on the Immortal Beloved; this ranged not only over the 4th, but also over the 5th symphony. Kalischer's deductions were for me too convincing to allow the Tenger pamphlet to pass as an authentic source."

It is beyond dispute that among all the women who had a place in Beethoven's heart, it was the Countess Gallenberg-Guicciardi, alone for whom, even after the separation, he showed constant interest. That must be clear to every one from the conversations between Beethoven and Schindler which took place in the year 1823—twenty years after the parting. These have been preserved, and must be given here exactly as they stand in the original manuscript. The conversations are in Book D. 10 of February 1823, at a time when Count Rob. Wenzel Gallenberg, Giulietta's husband, was in Vienna as co-administrator of the Italian Opera under Barbaja. Therein we read:

(Sheet 31 *b*. Schindler writes): "now what about Fidelio. What can I do to hurry on the matter?"

(Beethoven): Steiner really has the score."

(Schindler): I am going to Count Gallenberg who will willingly lend you the score for a time."

(32*a*): "It would be best for you to have a copy made at your own expense."

[Other remarks follow concerning the copying. The reader must bear in mind that at this time there was much talk in Beethoven's circle of friends about a new opera. Then again Schindler:]

(33*a*): "I will go to-morrow morning to Gallenberg, and will also work diligently and swiftly at the embassy, for I am fortunately free for some days."

[In the course of conversation reference is made to the New Year, hence a portion of this Conversationsheft may belong to January.

Further on we learn the result of Schindler's first visit to Gallenberg]:

(Sheet 39*a*): "Gallenberg presents his compliments, and will send you the score, if they have two copies; should this not be the case, he will have the *score* copied for you. I am to go back to him in two days."

[What is written on Sheet 41 has no connection with the preceding on Sheet 40*b*. This offers further proof that detached sheets have been bound together. On 41*a* Schindler writes :]

“to-day he [Gallenberg] did not inspire me with any great respect *for him*.”

(Beethoven): “I was his invisible benefactor through others.”

(Schindler): “He ought to know that, so as to show more respect for you than he appears to have.”

[The subject is now dropped, but after a digression about food and press matters, is resumed. Beethoven speaks (Sheet 42*a*):

“So it seems you found G. none too well disposed towards me; this, however, does not matter to me, yet I should like to know how he expressed himself.”

(Schindler, Sheet 43*b*): “He replied that he thought you yourself must have the *score*; but when I assured him that you really had not got it, he said that your unsteadiness and constant wandering about was the cause of your having lost it.

“What business is that of people?—still more, who will trouble about such men?”

(43*b*): “What then are you thinking of doing about the works at Steiner’s? still keep silence? Dr. Bach* also recently asked me about this.”

“I thought you wished to keep the score for yourself, because you had not got a copy.”

“Also give away the five-part fugue for nothing?—my dear friend and teacher, that is far too generous for such men. You will only be laughed at.”

[And now only follow Beethoven’s words concerning the queen of his heart, as Schindler moreover, specially remarks: “the present Countess Gallenberg, *née* Countess Guicciardi.”

(Beethoven, Sheet 44*b*): “j’étois bien aimé d’elle et plus que jamais son époux.”

“il étoit pourtant (44*b*) plutôt son amant que moi, mais par elle [many scratchings out and changes] j’en apprenois de son misère et je (45*a*) trouvais un homme de bien qui me donnait la somme de 500 fl. pour le soulager.

(45*b*) “il étoit toujours mon ennemi, et c’était justement la raison que je fusse tout le bien (46*a*) que possible.”

(Schindler): “That is why he also said to me ‘he is an

* Dr. Joh. Bach was Beethoven’s lawyer and intimate friend.

unbearable man' out of pure gratitude probably. But, master, forgive them, for they know not what they do!!"

(46*b*): "Mad. la Comtesse?"

"était elle riche?"

"elle a une belle figure jusqu'ici."

"Mons. G.?"

"est ce qu'il y a longtemps, qu'elle est mariée avec Mons. de Gallenberg?"

(Beethoven):

elle est née

Guicciardi.

(47*b*): "ell'était prise (?) qu'épouse de lui avant [son voyage: (Schindler)] de l'Italie—[arrivé a Vienne (Schindler)] elle cherchait moi pleure-ant, mais je la meprisois."

(47*b* Schindler): "Hercules at the parting of the ways!"

(Beethoven): "Had I chosen to give away my vital power with *my life*, what would have remained (48*a*) for that which is noble, better?"

[These conversations were carried on in a public place, not in Beethoven's house. The passages have been reproduced with the utmost care from the Conversation Books in the Berlin royal library. Of variants there has been no lack in the various Beethoven biographies.

As conclusion to this love-letter story I give the noble words of an anonymous writer, which I recently found among the Schindler papers. In No. 14 of the great portfolio there is a sketch "Beethoven" (Hamburg and Itzehoe), published by Schubert and Niemeyer (8 printed pages), in which mention is made of two strokes of fate in the composer's life. Anonymous says:

"The first [stroke of fate] which actually fell on him at an earlier period, and which later on invested his muse with deep melancholy, was a most unfortunate love which took possession of his whole nature with a bitterness capable of stirring to its very depth and crushing such a noble, deeply sensitive heart. The great worthy soul thought itself understood, thought that it had found sympathy and love, and like many a noble, manly soul had staked the quintessence of its whole happiness in life on a false die—its name was *woman*. He was deceived in the grossest, or we ought rather to say, in most ordinary manner, and like a gigantic oak whose roots are pierced by a poisonous worm, pined away."

XLVI TO BARON ZMESKALL-DOMANOVECZ

[1801 ?]

EXCELLENT MR. V. ZMESKALL, MOST EXCELLENT,

Kindly pluck some feathers* out of yourself, and put them on us. We have tried to do without you, but we must shortly beg your Mastership to communicate to us the secret of your skill, which we recognise to the full—quills, of which we are at present in want, we have none; we therefore entreat you, do not be angry with us for thus troubling you, for we were forced to it. Soon, however, I will bring some with me, from which you can complete your set. Heaven protect you,

BEETHOVEN.

[According to the *Allg. Mus. Ztg.*, February 17, 1869. A note by Thayer below the letter makes it probable that he communicated this letter concerning the art of quill-cutting. The original was formerly in the possession of Mr. Robert Lonsdale, London.]

XLVII

TO THE SAME

[1801-1802 ?]

I am writing to you, dearest Count, on my very best paper, to beg you kindly to play in the Septet at Odescalchi's, Schindler is not here, and the music would have to be *abandoned* if you did not play; moreover, *suspicion would certainly fall* on me, as if I had been neglectful.

I therefore entreat you M.C. [Musical Count] not to refuse me this kindness. You shall certainly be treated with the highest consideration; Prince Odescalchi will himself write to you to-morrow on the matter.

The rehearsal is early to-morrow, about eleven o'clock. I send you the score, so that you may look through the solo of the last Menuet, which, as you know, is the most difficult.

I expect you,

YOUR BTHVN.

[According to Thayer (II. 61) who formerly (1872) possessed the original. The rehearsal was to take place at the house of Prince Odescalchi, to whose wife as Countess Babette von Keglevics the sonata in E flat (Op. 7), was dedicated, and as Princess Odescalchi, the 1st pianoforte concerto in C (Op. 15). Philipp Schindloecker

* Beethoven is constantly playing upon words. The German *Feder*, feather, is commonly used for "pen," or as here, "quill-pen."

(here Schindler) was the regular 'cellist at these musical festivities, but being absent, Baron Zmeskall was taking his place. Schindloecker, a distinguished artist, was appointed Imperial Chamber 'cellist in 1806. He was born in 1753, and died in 1827, three weeks after Beethoven. Heinrich Eppinger, who took first violin part in the Septet, was probably an amateur, but one of the most distinguished violinists of the day.]

XLVIII To FERDINAND RIES

[1801]

DEAR RIES,

Select the four best-written parts, look through them, and then mark them as No. 1. When you have properly compared them with the score and corrected them, then take the other parts, and compare them with those you have corrected. I beg you to do this as carefully as possible.

[The late Dr. Deiters, who undertook the praiseworthy task of completing and revising the letters of Beethoven to his pupil Ries (*Vierteljahrschrift für Musikwissenschaft*. Year IV. 1st Quarter), rightly considered that the letter in question concerned a performance, probably of the "Prometheus" Ballet; also that it is certainly connected with the two about to follow.]

XLIX To THE SAME

Here, dear Ries! take at once the four parts which I have corrected, and look through the others which have been copied therefrom, and if you feel sure that four of the copied parts are quite right, and most carefully corrected, I now send the day after to-morrow the 4 parts marked No. 1, and then you can correct the others from those you have looked through. Here is the letter to Count Browne; I have told him he must advance to you the 50 ducats, because you have to get an outfit. This is necessary, and he can't take offence. When this is done, you will have to go with him to Baden next week, already on Monday. I must, however, reproach you for not having applied to me already long ago; am I not your true friend? Why did you hide your trouble from me? So long as I have anything, not one of my friends shall be in want. I would already have sent you a small sum to-day, but I counted on Browne. If he fail, apply at once to your friend.

BEETHOVEN.

[According to Dr. Deiters. The kindly feelings of Beethoven towards his pupil for whom—as already mentioned—he had procured the post of pianoforte teacher in Browne's house, are clearly displayed in this letter.]

L

TO THE SAME

[1801]

DEAR RIESS,

I earnestly beg you to see that I get the list this very day. You must, willy-nilly, look through the violin parts, and you must do it to-morrow, for, as you probably know, the rehearsal takes place the day after.

[According to Dr. Deiters. This small note bears no date.]

LI TO CAPELLMEISTER HOFMEISTER IN LEIPZIG

Vienna, April 8, 1802.

Gentleman, are you then all possessed of the devil, to propose to me *such a Sonata*? At the time of the Revolution fever that would have been all very well, but now, as everything is seeking to return to the beaten track—and the Concordat drawn up between Buonaparte and the Pope—a sonata of this kind? If only it were a *Missa pro Sancta Maria a tre voci*, or a *Vesper*, etc., then I would at once take pencil in hand, and with great pound notes [Pfundnoten] write down a *Credo in unum*, but, good heavens, such a Sonata in these newly commencing Christian times—hoho—leave me out of it, nothing will come of it. Now, I will give you my answer in most rapid *tempo*. The lady can have a Sonata from me, and as regards *esthetics*, I will in general follow her scheme—and without following—the keys—the price, let us say 5 ducats. For that, it will belong to her for one year, neither of us, however, to be at liberty to publish it. At the expiration of this year the Sonata is only mine to—*i.e.*, I can and shall publish it, and she can, if she thinks to gain any honour thereby, request me to dedicate it to her. And now, gentlemen, God have you in His keeping.

My Sonata is beautifully printed, but it has taken a jolly long time. Send my Septet into the world at a more rapid rate, because the rabble is waiting for it, and you know the Empress has it,—and there are scamps in the Imperial

city as well as at the Imperial court. But I won't vouch for it, so look sharp. Herr Mollo has again recently published my Quartets, let us say full of faults and *Errata*, great and small; they swarm like fish in water, *i.e.*, there's no end to them. *Questo è un piacere per un autore.* That's what I call printing; my skin is all over prickings and chaps from the beautiful editions of my *quartets*. Now farewell, and remember me as I do you. Until death, your faithful,

BEETHOVEN.

[According to the original manuscript in the possession of the Peters firm at Leipzig. The here-mentioned Sonata is the "great Sonata" in B flat (Op. 22). The Quartets are the six of Op. 18. The letter was, as noted by the firm, received on April 16; in those days a letter sent from Vienna took a week to reach Leipzig.]

LII TO THE PUBLISHING HOUSE OF BREITKOPF AND
HAERTEL, LEIPZIG

[*Vienna, April 22, 1802*]

I intend, sirs, to write to you shortly; much business, also many worries, render it useless for me to attend to many things for some time. Meanwhile you can trust my *brother*, who, indeed, attends to all my affairs.

With high esteem,

Yours truly,

BEETHOVEN.

[The head of the B. and H. firm kindly placed the 38 original letters of Beethoven in the hands of Prof. Dr. A. Kopfermann at Berlin for my use. A few copies of these letters are marked as "printed manuscript." They are not in circulation in the bookshops; hence this and the other letters may be described as unpublished. The "many occupations" and "many worries" point directly to the rupture with Giulietta Guicciardi, which weighed so heavily on Beethoven's mind—preursors of the severe illness in this year, all expressed most pathetically in the "Heiligenstadt Will." At this time, and up to about 1805, his brother, Caspar Carl, attended to his business affairs.]

LIII TO THE SAME

(Fragment)

July 13, 1802.

. . . . With regard to arrangements, I am heartily glad that you decline them. The *unnatural mania*, at the present

day, to wish to transfer *pieces for the pianoforte* to string instruments, which in every way are so different, ought to be stopped. I firmly assert that only Mozart himself could transfer his pianoforte music to other instruments, and the same of Haidn; and without placing myself on a level with these two great men, I make the same assertion with respect to *my pianoforte sonatas*; not only would whole passages have to be omitted or entirely rewritten, but further additions made—and herein lies the true *stumbling-block*—to overcome which there must be *either the master himself*, or at least one possessing the same *skill and inventive power*. I changed just one sonata of my own into a quartet for strings, which I was pressed to do, and am sure that no other man could have accomplished the task as I have done.

[According to Jahn's copy. On it is marked "Hand-writing of Julius Klees," also "from a letter of Beethoven's to B. and Haertel, dated Vienna, July 13, 1802 (the original, so far as I know, was presented by Haertel to Billroth)." From it this highly instructive fragment was incorrectly published by Thayer (II. 183). The question here arises, which sonata did Beethoven himself transform into a quartet? It was probably the Sonata in E (Op. 14, No. 1), which was published in the key of F in 1802 under the following title, "Quatuor pour deux Violons, Alto et Violoncelle, d'après une Sonate composée et dédiée à Madame la Baronne de Braun par Louis van Beethoven arrangé par lui-même. A Vienne au Bureau d'Arts et d'Industrie." A comprehensive and interesting article by Dr. W. Altmann, entitled "A forgotten string quartet by Beethoven," appeared in *Die Musik* (II. November Hcft, 1905). Ries's positive statement that Beethoven himself only made *four* transcriptions, among which he does not name one of a sonata, must not be taken too literally. He adds: "Many other things were arranged by me and looked through by Beethoven, and then sold by his brother Caspar (Carl) under Beethoven's name" ("Biog. Notizen," new edition, p. 113).]

LIV TO THE MUSIC PUBLISHERS HOFMEISTER AND
KÜHNEL

July 14, 1802.

The merchant, for whom you so magnanimously shed your blood, has not turned up. I am sorry, for I would also have sacrificed some of my own blood, so as to spare yours. The Septet in two parts does not please me, why? and how? A copy on finer paper for the Empress would

have been the proper thing, but it will do as it is. I have recently been busy at composition ; only say what you want. What is there new in your learned Leipzig ? I am in the country, and leading a somewhat lazy life, but only to be afterwards all the more industrious. As always your true friend

BEETHOVEN.

[Published by Dr. Th. Frimmel from the original in the possession of Professor Alois Hauser in Vienna, in the *Wiener Mus. Zeitung*, then in "Neue Beethoveniana" (1888). It is therefore one of the few Peters letters which passed into other hands. The Septet, after all, was published by Hofmeister and Kühnel at Leipzig in 1802, and in two parts ; the first included the first three movements, the second the remaining ones. The introductory words are easy of explanation. A merchant, an amateur, had evidently applied to Hofmeister, who enjoyed high reputation as a composer, for a new work for his own private use, as was the custom in those days. Hofmeister consents, "sheds his blood," and then recommends the merchant to Beethoven, to whom he evidently writes on the subject. From the time of this jovial letter down to the "Heiligenstadt Will" in October, we have no Beethoven letter.]

LV FOR MY BROTHERS CARL AND — BEETHOVEN

O ye men who regard or declare me to be malignant, stubborn or cynical, how unjust are ye towards me. You do not know the secret cause of my seeming so. From childhood onward, my heart and mind prompted me to be kind and tender, and I was ever inclined to accomplish great deeds. But only think that during the last six years, I have been in a wretched condition, rendered worse by unintelligent physicians. Deceived from year to year with hopes of improvement, and then finally forced to the prospect of *lasting infirmity* (which may last for years, or even be totally incurable). Born with a fiery, active temperament, even susceptible of the diversions of society, I had soon to retire from the world, to live a solitary life. At times, even, I endeavoured to forget all this, but how harshly was I driven back by the redoubled experience of my bad hearing. Yet it was not possible for me to say to men : speak louder, shout, for I am deaf. Alas ! how could I declare the weakness of a *sense* which in me *ought to be* more acute than in others—a sense which *formerly* I possessed in highest perfection, a perfection such as few in my profession enjoy, or ever have enjoyed ; no, I cannot do it. Forgive, therefore,

if you see me withdraw, when I would willingly mix with you. My misfortune pains me doubly, in that I am certain to be misunderstood. For me there can be no recreation in the society of my fellow creatures, no refined conversations, no interchange of thought. Almost alone, and only mixing in society when absolutely necessary, I am compelled to live as an exile. If I approach near to people, a feeling of hot anxiety comes over me lest my condition should be noticed—for so it was during these past six months which I spent in the country. Ordered by my intelligent physician to spare my hearing as much as possible, he almost fell in with my present frame of mind, although many a time I was carried away by my sociable inclinations. But how humiliating was it, when some one standing close to me heard a distant flute, and I heard *nothing*, or a *shepherd singing*, and again I heard nothing. Such incidents almost drove me to despair; at times I was on the point of putting an end to my life—*art* alone restrained my hand. Oh! it seemed as if I could not quit this earth until I had produced all I felt within me, and so I continued this wretched life—wretched, indeed, with so sensitive a body that a somewhat sudden change can throw me from the best into the worst state. *Patience*, I am told, I must choose as my guide. I have done so—lasting, I hope, will be my resolution to bear up until it pleases the inexorable Parcae to break the thread. Forced, already in my 28th year to become a philosopher, it is not easy; for an artist more difficult than for any one else. O Divine Being, Thou who lookest down into my inmost soul, Thou understandest; Thou knowest that love for mankind and a desire to do good dwell therein. Oh, my fellow men, when one day you read this, remember that you were unjust to me, and let the unfortunate one console himself if he can find one like himself, who in spite of all obstacles which nature has thrown in his way, has still done everything in his power to be received into the ranks of worthy artists and men. You, my brothers Carl and —, as soon as I am dead, beg Professor Schmidt, if he be still living, to describe my malady; and annex this written account to that of my illness, so that at least the world, so far as is possible, may become reconciled to me after my death. And now I declare you both heirs to my small fortune (if such it may be called). Divide it honourably and dwell in peace, and help each other. What you have done against me, has, as you know, long been forgiven. And you, brother Carl, I especially thank you

for the attachment you have shown towards me of late. My prayer is that your life may be better, less troubled by cares, than mine. Recommend to your children *virtue*; it alone can bring happiness, not money. I speak from experience. It was virtue which bore me up in time of trouble; to her, next to my art, I owe thanks for my not having laid violent hands on myself. Farewell, and love one another. My thanks to all friends, especially *Prince Lichnowski and Professor Schmidt*. I should much like one of you to keep as an heirloom the instruments given to me by Prince L., but let no strife arise between you concerning them; if money should be of more service to you, just sell them. How happy I feel, that even when lying in my grave, I may be useful to you.

So let it be. I joyfully hasten to meet death. If it come before I have had opportunity to develop all my artistic faculties, it will come, my hard fate notwithstanding, too soon, and I should probably wish it later—yet even then I shall be happy, for will it not deliver me from a state of endless suffering? Come when thou wilt, I shall face thee courageously—farewell, and when I am dead do not entirely forget me. This I deserve from you, for during my lifetime I often thought of you, and how to make you happy. Be ye so.

† LUDWIG VAN BEETHOVEN.

Heiglstadt, the 6th of October, 1802.

[Black seal]

[On the 4th side of the great Will sheet.]

“Heiglstadt, October, 1802, thus I take my farewell of thee—and indeed sadly—yes, that fond hope which I entertained when I came here, of being at any rate healed up to a certain point, must be entirely abandoned. As the leaves of autumn fall and fade, so it has withered away for me; almost the same as when I came here do I go away—even the High courage which often in the beautiful summer days quickened me, that has vanished. O Providence, let me have just one pure day of *joy*; so long is it since true joy filled my heart. Oh when, oh when, oh Divine Being, shall I be able once again to feel it in the temple of nature and of men. Never—no—that would be too hard.

“For my brothers Carl and — to execute after my death.”

[According to the facsimile which Dr. Wilibald Nagel published in the 1st Beethoven number of *Die Musik* (2nd March number, 1902), a work deserving of thanks, seeing that all publications from Schindler onwards, are full of faults. It first appeared in the Leipzig *Allgemeine Musikalische Zeitung* (Oct. 17, 1827) about six months after Beethoven's death. In that paper it was stated that a copy had been sent to Moscheles in London, to be distributed among the worshippers of Beethoven in that city. Did Beethoven actually omit the name of his younger brother? Or was not rather the name "Johann" erased *after* Beethoven's death? Or, finally—did Beethoven himself, in whose keeping the Will remained from 1802 to 1827, in after years himself obliterate the name of the "pseudo brother"? To account for the suppression of the name "Johann" it has often been suggested that the composer could not overcome his dislike to name the brother whom he apparently so hated. It must, however, be remembered that at the time the Will was written, the unjust behaviour of the composer towards his brother John had not in any way made itself conspicuous.

The original document is now in the town library at Hamburg. The great folio sheet on which the Promemoria was clearly written, was purchased at the sale of Beethoven's effects in 1827 by Artaria. A certificate on the fourth page states that J. Hotschewar, tutor to the nephew Carl, received it from Artaria and Co., September 21, 1827. And underneath, the composer's surviving brother declares that he received it from Hotschewar. According to Schindler the autograph was for a long time in the autograph collection of Franz Gräffer, until it was acquired by the violinist, Heinrich Ernst. The latter, according to Thayer (II. 191) presented it, out of gratitude, to Otto and Jenny Lind-Goldschmidt, who in their turn presented it to the Hamburg library. Beethoven speaks of being in his 28th year, which would make 1774 the year of his birth; generally, however, he considered himself *two* years younger than was actually the case. For Dr. Schmidt, *see* notes to Letter XXXVIII.

The instruments which Beethoven received from Prince Lichnowsky are now in the Beethoven House at Bonn. According to interesting details given by Alois Fuchs in the *Wiener allgemeine Musikzeitung* (Dec. 5 and 8, 1846) the first violin (a Guarneri of 1718) and the viola (date 1690) were formerly in the possession of Carl Holz; the second violin, an Amati (date 1667) was purchased by Huber; while the 'cello (a Guarneri of 1712) belonged to P. Wertheimer of Vienna.]

LVI

To BARON ZMESKALL

[1802 ?]

Let me know when you can spend a few hours with me, first of all to go with me to Hamberger's, and secondly, to buy with me several things of which I am in need. As for the night-lights, I have by chance found some, which will perfectly satisfy you—the sooner the better.

[According to Thayer (II. 131) who published the note from the original, which formerly (1872) was in Boston. The here-named Hamberger was the registrar of the Lower Austrian Deposit Bank, Johann Nepomuk Hamberger, a friend of Haydn's, in whose house both Haydn and Beethoven lived. It lay on the so-called "Wasser-kunst" bastion, and bore the number 1196. Nearly all the fortifications of Vienna have now disappeared, also the famous "Hamberger" house in which Peter Salomon, of Bonn, greeted father Haydn with the words: "I am Salomon from London, and come to fetch you; to-morrow morning we will draw up an agreement."]

LVII TO THE MUSIC FIRM OF BREITKOPF AND
HAERTEL, LEIPZIG

[Vienna, October 18, 1802]

As my brother is writing to you, I add the following: I have composed two sets of *Variations*, one containing 8, the other 30—both are written *in an entirely new style*, each in *quite a different way*. I should very much like you to print them, under the *one condition that you pay me for both together about 50 ducats*. Do not let this proposal be made to you in vain, for I assure you that you will not regret taking these two works—each theme *is treated in a totally different manner*. I only hear what other people say when I have new ideas, for I never know it myself; but this time I must myself assure you, that the *style* of both works is on a *totally new plan of mine*. I cannot agree with what you once wrote to me *about the test of sale of my works*. It is surely a *great proof that they sell well*, if almost all *foreign publishers* are constantly writing to me for works, and even the re-printers,* of whom you justly complain, *are also of this number*, for Simrock *has already written to me several times for works to be his sole property*, and he will pay me as good terms as any other

* See Preface.

publisher. You may regard it as showing preference, that I make this proposal to you yourselves, for your business always deserves distinction. Yours,

L. VAN BEETHOVEN.

[Also this letter to B. and H. is unprinted in the sense explained in No. 52. It is not easy to say definitely what the Variations mentioned were. The first set reckoned as 8 was probably those in F (Op. 34), which in fact were published by B. and H. in the following year. Still more difficult is it to determine the Variations which Beethoven reckons as 20. In regard to the recognition of genius this letter is specially noteworthy. An apt illustration to Beethoven's words is offered by Schiller, who says: "Genius always remains a secret to itself."]

LVIII TO FERDINAND RIES AT BADEN, NEAR VIENNA

[1802]

Be kind enough to let me know whether it is true that Count Browne has given the 2 Marches to be printed—it is important for me to know. I at once expect the truth from you. You need not come to Heiligenstadt, for I have no time to lose.

L. v. BETHVN.

[According to Deiter's publication of Beethoven letters to F. Ries. If Ries is right in giving 1802 as the date, then the note belongs to the spring or summer of 1802. The two Marches mentioned belong in any case to the 3 Marches for four hands (Op. 45), which were published by the Industriekontor in March 1804; but then, strangely enough, they were dedicated, not to Count Browne, but to the ruling Princess Esterhazy, *née* Princess Liechtenstein.

LIX

NOTICE

I think it due to the public, and also myself, to announce publicly, that the two Quintets in C and E flat, the first of which (taken from a Symphony of mine) was published by Herr Mollo, of Vienna, and the other (taken from my Septet, Op. 20) by Herr Hofmeister, of Leipzig, are not original Quintets, but only transcriptions, prepared by the publishers. Transcription, indeed, is a thing against which nowadays (in this fruitful age of transcriptions) an author would strive in vain; one can, however, at least in justice, demand that the publishers

should indicate it on the title-page, so that neither the honour of the author be disparaged nor the public deceived. This in order to prevent similar cases in future. I also make known that shortly a new original Quintet of my composition in C (Op. 29), will be issued by Breitkopf and Haertel at Leipzig.

LUDWIG V. BEETHOVEN.

[According to the *Intelligenzblatt zur Allg. Mus. Ztg.*, No. 4, November 1802. A similar notice appeared shortly before in the *Wiener Zeitung*. Beethoven must have suffered much at this time from the dishonesty of pirate publishers. Even the firm of Breitkopf and Haertel saw itself compelled to defend itself in the columns of its paper against such swindlers.]

LX TO THE MUSIC PUBLISHERS BREITKOPF AND
HAERTEL, LEIPZIG

[*Vienna, November 13, 1802*]

I hasten to write to you only what is of prime importance. Know then, that the *arch swindler* Artaria, at a time when I was away in the country for the sake of my health, begged the Quintet from Count Fries to reprint, *under the pretext* that it was already printed, and was to be had here; their own was *faulty*, and actually some days ago they wished to delight *the public* with it. Good Count Fries, taken in, and not reflecting whether or no there was some dirty trick, gave it to them. He could not ask me—I was not there. Fortunately, however, I became aware of the matter in time; this was on *Tuesday of this week*. In my *zeal to save my honour*, and to prevent, *as speedily as possible, any loss to you*, I offered these contemptible fellows two new works if they would suppress the whole edition. But a cooler-headed friend, who was with me, asks me, *Why ever do you want to reward these rascals?* So the matter was settled under conditions; for they protested that *whatever was published by your firm would be reprinted by them*. So these *noble-minded* rascals decided for the term of 3 weeks after your copies had appeared here, then only to publish their copies (for they maintained that Count F. had made them a present of the copy). With this limit *the contract was to be drawn up*, and in return, I was to give them a work which I value at lowest at 40 ducats. Before, however, this contract was

signed, my brother appears on the scene, as if sent from heaven. He hastens to Count Fries; the whole matter is the *greatest* swindle in the world. I will tell you in my next letter how cleverly they kept me away from Count F., and all the rest. I myself now go to F., and the enclosed *Revers* may serve as proof that I did everything to protect you from loss, and this account of the whole affair may likewise show you that for me *no sacrifice was too great* to save my honour and *protect you from loss*. From the *Revers* you will at the same time see what measures you have to take. I think you ought to send copies here as soon as possible, and if you can, at the same price *as that of the rascals*. Sonnleithner and I will, in addition, take all measures *which seem to us good, so that their whole edition may be destroyed*. Note well, Mollo and Artaria are really only *one firm*, i.e., *a whole family of rascals*. They have not forgotten the *dedication to Fries*, for my brother saw it on the title-page. The *Revers* I myself copied, for my *poor brother* was so busy and *yet did his very best* to save you and me. Besides, in the confusion he lost a faithful dog which he named his darling. He deserves a special letter of thanks from you; I have already done so for myself. Only think, from *Tuesday up to late yesterday evening* I have been solely occupied with this business, and the bare idea of this rascally trick may suffice to let you feel how unpleasant it was to have to deal with such wretched fellows.

L. v. BEETHOVEN.

Revers.

The undersigned undertakes herewith under no pretext to send out, or to sell here or elsewhere, the Quintet by Lud. v. Beethoven received from Count Fries, until the *Original* edition has been in circulation *here*, in Vienna, for 14 days.

Artaria Comp.

Vienna, September 12, 1802.

[According to the original manuscript in the possession of B. and H., *unprinted* (in the sense already explained). This letter, full of angry passion, clearly shows the sad position of a composer, with regard to the publishing freebooters, at a time when there was no respect for *brain* property. The letter also specially illustrates the notices about to be communicated which Beethoven saw himself compelled to issue. In Nottebohm's Thematic Catalogue, the Quintet is said to have been published by B. and H. in

1801, but the year is evidently wrong ; the right one was, however, already correctly given by Thayer in his Chronological Catalogue, also in his Life of Beethoven (II. 215). The here-named " cooler-headed friend " was certainly Sonnleithner who only lately had entered into closer relationship with Beethoven. He was secretary of the court theatre, and it was he who arranged the *Fidelio* text from the French. He was also the founder of the *Gesellschaft der Musikfreunde*.

[See translator's note to Letter LXXXII.]

LXI TO NIKOLAUS VON ZMESKALL

[Nov. 1802]

MY DEAR Z.,

For aught I care you can speak pretty strongly to Walter about my affair, for first of all, he deserves it, and ever since one has been under the impression that I am at loggerheads with Walter, the whole swarm of pianoforte makers is impatient to serve me—and in vain. Each of them wants to make me a pianoforte to my liking. Reicha, for instance, is earnestly entreated by his pianoforte maker to persuade me to let him make me a pianoforte, and he is really one of the *more honest* fellows where I have already seen good instruments. You, therefore, give him to understand that I will pay 30 ducats for it, though I can get one gratis anywhere else ; but I will only give 30 ducats, on condition that it is made of mahogany, and, in addition, with the *una corda* pedal. If he does not agree, give him to understand that I shall apply to one of the other makers, to whom I shall suggest this, and whom, in the meantime, I shall also take to Haydn, so that he may see his instrument. A Frenchman, unknown to me, is coming to-day about 12 o'clock, *volti*.

subito.

Then Herr R[eicha] and I will have the pleasure of my having to *display my art* on a Jockesch pianoforte—*ad notam*—if you will also come, we shall have a good time of it, because afterwards we, Reicha, our wretched Imperial-Baron also, and the Frenchman will dine together. You need not put on a *black coat*, as we are *amongst ourselves*.

Your,

BEETH.

[According to Thayer (II. 197), who formerly (1872) possessed the original. It now belongs to Mr. Edward Speyer of Shenley, near London, who writes to me that Thayer's version is quite correct. It offers the first sign in writing, of both artists formerly in Bonn on friendly terms, being now on the same footing. From this letter we also learn, and in a surprising way, that Beethoven held intercourse with his former teacher, the old master, Joseph Haydn.]

LXII

TO THE SAME

[November 13, 1802]

DEAR Z.,

Give up your music at the Prince's, there is nothing else to be done.

There will be the rehearsal at your house early to-morrow morning, and the production at my house about eleven o'clock.

Ad dio excellent Plenipotentiarius regni *Beethvensis*. The rogues have given their promise and, as was proper, *in writing*, so they are *fast bound*.

[According to Thayer (II. 199), who printed the note from the original, then in the possession of Joseph Hüttenbrenner of Vienna. There was probably to be a quintet performance at Beethoven's house, and the "rogues" had been compelled to give written assurance, as was often the case for performances of Beethoven's music, that they would attend rehearsal and production.

LXIII TO THE MUSIC FIRM OF BREITKOPF AND
HAERTEL

[Vienna, December 18, 1802]

Instead of all the fuss about a new method of Variations, as our neighbours, the Gallo-Franks would make, as for example a certain French composer presented fugues to me *après une nouvelle Methode*, the chief feature of which was that *the fugue was no longer a fugue*, etc., I have wished to draw the attention of the amateur to the fact that these V. are at any rate different from the usual ones, and this I thought would be done in the simplest and clearest way by a short preface which I beg you will insert for the *smaller*, as well as for the *greater V.* *In what or how many languages, I*

leave to you, as we poor Germans are now expected to speak in all languages. Here is the preface itself:

“As these V. are radically different from my earlier ones, instead of marking them, like the *former* ones, only with a *number* (viz., No. 1, 2, 3, etc). I have included them among my *more important musical works*, and all the more, seeing that the themes are my own.

THE AUTHOR ”

N.B.—If you find anything to alter, or to improve, you have full permission.

[This letter was first communicated by Thayer (II. 213). Beethoven's acknowledgment that he puts, not a mere number, but an opus number to his important sets of variations—here those of Op. 34 and Op. 35—is well worthy of note.]

LXIV TO BARON ZMESKALL

[1802 ?]

DEAREST BARON, BARONE, BARON !

Domanovitz

I beg you to sacrifice one friendship to another, and to come to the Swan—by so doing you will greatly oblige.

Your, etc., Count,

BTHVN.

Baron ?—baron ron aron—ron—etc. health, and happiness, happiness and health and health and happiness, happiness, health, health, happiness, etc.

baron

baron

baron

baron

[According to the original manuscript in the royal library, Vienna, first printed by Nohl (“*Neue Briefe Beethovens*”).

LXV TO AMATEURS

[*January 22, 1803*]

In informing the public that my long-announced original Quintet in C major has appeared at Breitkopf and Haertel's, Leipzig, I at once declare that I have nothing to do with

the edition of this Quintet prepared at the same time by Messrs. Artaria and Mollo in Vienna. I am especially forced to make this declaration, in that this edition is most faulty, incorrect, and for the performer quite useless. On the other hand, Messrs. Breitkopf and Haertel, the rightful owners of this Quintet, have done everything in their power to bring out the finest edition possible.

LUDWIG VAN BEETHOVEN.

[Given by Thayer (II. 214) from the *Wiener Zeitung* of January 22, 1803. The notice offers new illustration of the prevailing piracy of many publishers of that period. As regards Mollo, Beethoven, however, found that he was mistaken, and publicly withdrew his accusation (1807). [See Translator's note to Letter LXXXII.]

LXVI TO FERDINAND RIES IN VIENNA

[*Spring* 1803]

Be good enough to pick out the faults, and send at once a list of them to Simrock, adding that he must try and get it out soon. The day after to-morrow I will send him the sonata and the concerto.

BEETHOVEN.

[According to Ries in the *Biog. Notices* (new edition, p. 108). This and the two following notes concern the three pianoforte sonatas (Op. 31) in G, D minor, and E flat, the first two of which were printed by Naegeli, of Zurich, in a very faulty and arbitrary manner, so that, as Ries relates, Beethoven fell into a towering passion. Simrock, of Bonn, had to print the sonatas afresh and add "*Edition très correcte.*" The sonata mentioned at the end of this note was the *Kreutzer Sonata* (*Sonate concertante*), which was actually published by Simrock in 1805. The concerto can only have been the one in C minor, which, however, was not published by Simrock, but at the *Industriekontor*, Vienna (1805).]

LXVII TO THE SAME

[*Spring* 1803]

I must again trouble you about the vexatious business. Make a clean copy of the faults in the Zurich sonatas and send it to Simrock. The list of faults which you made, you will find in my rooms at the Wieden.

[According to Ries. The closing words refer to Beethoven's rooms at the theatre *An der Wien* (Wiedentheater). He was engaged by the directors to compose an opera, and had, therefore, free rooms in the theatre. He was now at work on *Fidelio*.

LXVIII

TO THE SAME

[*Spring 1803*]

—and not only are the signs badly indicated, but in many places the notes themselves are misplaced, so be careful!—otherwise the work will again be in vain. *Ch'à detto l'amato bene?*

[According to Dr. Dieters who from the original manuscript improved the Ries text, this is only a "continuation of a letter, hence beginning and date are wanting." It refers to the correction of the sonatas (Op. 31).]

LXIX

TO THE SAME

[*Spring 1803*]

That I am there, you will probably know. Go to Stein and hear whether he can send me an instrument here, for which I will pay. I do not like to have mine brought here. I am at Oberdöbling No. 4, the street on the *left*, where the hill goes down towards Heiligenstadt.

BEETHOVEN.

[According to the facsimile of Josef Boeck in the pamphlet, "Ludwig van Beethoven's Aufenthalt in Döbling." This note was written in *pencil*. The pianoforte maker, Andreas Stein, was a brother of Nanette Streicher, *née* Stein.]

LXX TO BREITKOPF AND HAERTEL IN LEIPZIG

Vienna, April 8, 1803.

I have long been wanting to write to you, but my many business matters do not allow me to carry on even a short correspondence. With regard to the Variations, you are mistaken in thinking that there are not so many. They could not, however, be exactly indicated; for instance, in the great ones in which the variations run into one another in

the *adagio*; then the fugue certainly cannot count as a *variation*, and so with the introduction to these great variations, which, as you yourself have already seen, commences with the bass of the *theme*, then a 2, 3 and 4 parts. Finally the *theme* appears which again cannot be called a *variation*. If, however, all this is not clear to you, send me, as soon as a copy is printed, a proof for correction, together with the *manuscripts*, that I may be certain of no *confusion*. And you would show me a great kindness if from the great variations you would leave out the *dedication* to the Abbé Stadler, and put in its place this one: *A Monsieur le Comte Maurice Lichnowski*. He is the brother of Prince Lichnowski, and only recently has shown me unexpected kindness, and I have no other opportunity of doing anything nice for him. If you have already put the *dedication* to Abbé Stadler, I will willingly bear the costs of changing the title-page. You need not hesitate at all. Only write and say what it costs. I will willingly pay, and beg you earnestly to see to it, unless some have been sent away. The small Variations are to be, as arranged, dedicated to the Princess Odescalchi.

I thank you heartily for the beautiful things of Sebastian Bach, I will *keep and study them*. If any more follow, do please let me have them also. If you have a good text for a *Cantata*, or for any vocal piece, let me see it,

from one,
who holds you in high esteem,
BEETHOVEN.

[According to the original manuscript in the possession of the B. and H. firm. This letter, published here for the first time, is of special interest in that it reveals to us new information respecting Beethoven's relations to Abbé Maximilian Stadler. This priest and artist (1748-1833) was as glowing an admirer of Mozart as he was a despiser of Beethoven. Schindler names as the three chief men who were opposed to the composer's innovations: J. Preindl, Capellmeister Dionys Weber and Stadler. From this letter we learn that at this time Beethoven was so friendly with the artistic Abbé, that he seriously thought of dedicating to him the set of Variations in E flat (Op. 35). This artist, however, was never weary of running down Beethoven's music, and many of his remarks must have reached the composer's ears—consequently the dedication was withdrawn. Stadler's dislike to Beethoven's music increased; of this the Conversation Books give strong evidence. Schindler relates how "this Nestor never missed a performance of the Schuppanzigh Quartet, but always left before the Beethoven work which

was always given after Haydn and Mozart." Beethoven, however, always respected the man, and when Stadler spoke out bravely in favour of the genuineness of Mozart's Requiem, Beethoven wrote and congratulated him in the well-known letter of February 1826. The Variations described by Beethoven as "small" were those of Op. 34.]

LXXI To BARON ALEXANDER V. WETZLAR.

From my house, May 18.

Although we have never spoken to each other, I do not hesitate to recommend Mr. Brischdower, the bearer of this letter; he is very clever and a thorough master of his instrument. In addition to his concertos he plays excellently in quartets: I do hope that you will be able to increase his circle of acquaintances. He is already advantageously known to Lobkowitz and Fries, and to all other amateurs of note.

I think it would be a very good thing if you could take him one evening to the house of Therese Schönfeld which, so far as I know, is frequented by many foreigners, or have him at your house. I know that you yourself will thank me for this introduction.

[According to Jahn's copy from papers relating to Bridgetower in the possession of Samuel Appleby. This and the two following letters were, so it seems, copied by Thayer (II. 230) from the originals possessed by S. Appleby. The violinist, George August Polgreen Bridgetower, a mulatto, was born in Biala, Poland, in 1779. From an Austrian passport from Vienna (July 27, 1803), his general appearance is thus given by Jahn: "George Bridgtower: character artist; born at Biala, Poland; 24 years old; middle height; smooth bronze complexion; dark brown hair; brown eyes; rather thick nose." During the years 1802 and 1803 he gave concerts at Dresden and Vienna. In May (22) he received permission to give concerts in the Augarten. "Lichnowski will introduce him to Beethoven" so it is stated in this passport. His father, of African birth, was well known under the name of the Abyssinian Prince. See interesting article, "George P. Bridgetower and the Kreutzer Sonata," in the *Musical Times*, May 1908. There is also given a facsimile of the above letter which is now in the possession of Mr. Arthur Hill.—Tr.]

LXXII TO THE VIOLINIST G. A. P. BRIDGETOWER

[May 1803]

MY DEAR B.,

Come to-day at twelve o'clock to Count Deym's, *i.e.*, where we were together the day before yesterday. They perhaps wish to hear you play something or other, but that you'll find out. I cannot get there till about half-past one, and until then I rejoice at the mere thought of seeing you to-day.

Your friend,

BEETHOVEN.

[According to Jahn's copy; in Thayer (II. 230). The Countess Josephine Deym was a sister of Giulietta Guicciardi.]

LXXIII TO THE SAME

[May 1803]

Kindly look out for me at the Graben in Tarroni's coffee house about half-past one, and then we will go to Countess Guicciardi where you are invited to dinner.

BEETHOVEN.

[From this we see that in the very year in which his "Giulietta" became Countess Gallenberg, Beethoven frequented the Guicciardi house. Beethoven played the "Kreutzer" Sonata with Bridgetower at a concert given by the latter in the Augarten (May 22 or 24). Ries relates that the music was far from ready, especially that of the pianoforte part, which was only written in here and there; also that "at eight o'clock in the morning" Bridgetower had to play the Variations from Beethoven's own manuscript, for "no time was left to copy it out." Yet in 1805, when the Sonata was published by Simrock in Bonn, it was not dedicated to Bridgetower, but to another great violinist, "to his friend," Rudolf Kreutzer. Bridgetower and Beethoven are said to have quarrelled about a girl. Hector Berlioz assures us that Kreutzer never played the Sonata at his concerts.]

LXXIV TO BREITKOPF AND HÄRTEL IN LEIPZIG

[Vienna, June 1803]

I shall probably always be a very irregular correspondent of yours, for, to begin with, I am by no means a diligent

writer—but you must overlook it. I hope you will receive my brother's letter in which he begged you to give notice of the really unusually numerous and serious faults. In a few days, I myself will send you a list of them. However handsome the edition, it is a pity that it has been sent into the world with the utmost carelessness and inaccuracy. As you printed my *Variations* from my *manuscript*, I was always afraid many errors might have crept in, and much wished you had sent me a *proof* beforehand. It is a most unpleasant thing to see an otherwise beautifully printed work full of mistakes, and especially for the *author*. Then, again, in the grand *Variations* it was forgotten that the *Theme* was taken from an allegorical Ballet which I composed, viz., *Prometheus*, or in Italian, *Prometeo*, and this ought to have been stated on the title-page. If possible, I beg you still to see to it, *i.e.*, if it has not yet been published; if the title-page has to be altered, let it be at my cost. Things of this kind are forgotten here in Vienna, and one scarcely gives a thought to them. The perpetual distraction and also the business bustle really cause so great disorder in such matters, so forgive me for mentioning it so late. I cannot yet have anything to do with a poem, but I very much wish that when the one you mentioned appears, you would inform me so that I may look out for it. Do not forget about the *Variations*, also about the corrections and about the title-page, if it is still possible to alter. If in any way I can be of service to you here, please at once have recourse to

Your

most devoted servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of B. and H. This letter makes quite clear that the peaceful theme which appears in *four* of Beethoven's works, was first used in the Prometheus Ballet. The Variations in E flat (Op. 35), dedicated to Count Moritz Lichnowsky, which were published by B. and H. in 1803, are based on it; it occurs also in No. 7 of "12 Contretänze for orchestra" published by Mollo and Co. in 1802; and finally in the Finale of the "Eroica" (Op. 55).]

LXXV

TO THE SAME

P. S.

[September 1803]

I offer you the following works for 300 florins: (1) two sets of *Variations*, one on *God save the King*, the other on

Rule Britannia; (2) a Quail song of which the poem may be known to you; it consists of three stanzas, which, however, are here entirely through-composed; (3) three four-hand Marches, easy, though not altogether unimportant; the last, indeed is so big that it may be called the March of the three Marches. Send an answer by *return of post*, as time presses.

The *Variations* of which you were good enough to send me some *copies*, were after all not so very correct. I should like anyhow to be able to see a *proof* of the others, for I am always afraid of more serious faults in the others. I will see about Bach's daughter at the beginning of the winter; for the present there are no persons of importance here, and without them nothing really good can be done.

Best thanks to the *editor* of the *Musikalische Zeitung* for his kindness in inserting so *flattering a notice* about my *oratorio*, in which *such big lies are told about the prices that I charged*, and in which I am treated so *infamously*. It probably shows impartiality—well, be it so—if that sort of thing does good to the *Musikalische Zeitung*.

A true artist is expected to be all that is noble-minded and this is not altogether a mistake; on the other hand, however, in what a mean way are critics allowed to pounce upon us.

Answer at once; next time about some other matter.

As always, yours very truly,

L. V. BEETHOVEN.

N.B.—All that I here offer you is quite new—unfortunately very many old things of mine have unfortunately been sold, also stolen.

[According to the original manuscript in the possession of the B. and H. firm. The "God Save the King" Variations were published (as number 25) not by B. and H., but at Vienna in the Industrie-Kontor, and the "Rule Britannia" at the *Bureau d'Arts et d'Industrie*, and at the same time and in the same place "Der Wachtelschlag." The three four-hand Marches were also published by the Industrie-Kontor. The composer's remark about the last one is not quite clear, seeing that all three are about the same length. Or was this third March in D substituted for another and a greater one? With regard to Bach's youngest daughter, see Letter XLIII, and especially the explanatory notes. Beethoven wished to do something in favour of Regina Johanna Bach; but nothing seems to have come of it. With regard to the "flattering notice of my oratorio," the Vienna correspondent in his

notice in the *A. M. Z.* of May 25, 1803, says : “ Beethoven also gave a cantata of his own composition : *Christus am Oehlberg*. No one on the following day could understand why for this concert Herr B. charged double price for the best places, treble for the orchestra-stalls, and for a box, instead of 4 florins, 12 ducats. One must not, however, forget that this was Herr Beethoven's first attempt of the kind. I honestly hope, however, that the next time the takings will be as good ; but, as regards the composition, more characterisation, and a better thought-out plan ” ; and from this hitherto unknown letter it will now be considered very questionable why, even though it was his benefit concert, Beethoven charged such high prices. Judgments diametrically opposed appeared, however, in the *Musikalische Zeitung* in the very same year. One writer says that the success at the performance of the oratorio was extraordinarily great ; “ it confirmed my already long formed opinion that Beethoven in time will bring about just a revolution in art as Mozart. He is advancing with rapid strides towards the goal.” And, some months later, another correspondent writes : “ For truth's sake I must contradict a statement in the *Musikalische Zeitung*, viz., that Beethoven's Cantata did—not please.” The well-wishing enthusiast was right after all—the work was performed four times during this year (1803). It was not published by B. and H. until 1811. Very interesting details about the rehearsals for the concert (April 5, 1803) at Prince Liehnowsky's are given by Ries (*Biog. Notices*.)]

LXXVI TO HOFMEISTER AND KÜHNEL IN

LEIPZIG

[*Vienna, September 22, 1803*]

P. S.

Herewith I declare all works about which you have written your property. The list will be copied out again, and sent, signed by me, declaring them to be yours. I also agree to the price of 50 ducats. Are you satisfied with that ? Perhaps I may be able to send you in place of the Variations with violin and cello, some V. for four hands on a melody of mine, in which must be printed Goethe's poetry, as I wrote these V. as a souvenir in an album, and consider them better than the others ; will that satisfy you ? The *transcriptions* are not my own, but I have looked through them, and in places much improved them. So don't go and announce them as mine, for in that case you would be telling a lie ; and besides I have neither time nor patience for work of that kind. Are you satisfied ?

Now farewell ; the best thing I can wish you is prosperity, and I would willingly give you everything as a gift, if by so doing I could get along, but—only reflect that every one here around me has a post and knows that he has enough to live on, but, good heavens, where would one place, a *parvum talentum com ego* at the Imperial Court ?

[According to the original manuscript in the possession of the Peters firm, Leipzig. The Trio-Variations mentioned in this letter were published as Op. 44 by Hofmeister and Kühnel in 1804. On the other hand the four-hand Variations were issued by the Industrie Kontor, and only in 1805. They were written in an album belonging to the Countesses Josephine Deym, sister to Giulietta Guicciardi, and Therese Brunswick, and dedicated to them.]

LXXVII To GEORGE THOMSON IN EDINBURGH

Vienne, le 5^{bre} 1803.

A Monsieur

George Thomson, Nr. 28 York Place.
Edinburgh. North Britain.

Vienne le 5^{bre} 1803.

MONSIEUR !

J'ai reçu avec bien du plaisir votre lettre du 20 Juillet. Entrant volontiers dans vos propositions je dois vous déclarer que je suis prêt de composer pour vous Six Sonates telles que vous les desirez, y introduisant même les airs ecossais d'une manière laquelle la nation ecossaise trouvera la plus favorable et le plus d'accord avec le génie de ses chansons.

Quant au honoraire, je crois que trois cent ducats pour Six Sonates ne sera pas trop, vu qu'en Allemagne on me donne autant pour pareil nombre de Sonates, même sans accompagnement.

Je vous prévien en même tems que vous devez accélérer votre declaration, parce qu'on me propose tant d'engagements qu'apres quelque tems je ne saurois peut-être aussitôt satisfaire à vos demandes. Je vous prie de me pardonner, que cette reponse est si retardé ce qui n'a été causée que par mon sejour à la campagne et plusieurs occupations tres pressantes. Aimant de préférence les airs Ecossais je me plairai particulièrement dans la composition de vos sonates, et j'ose avancer qui si vos interêts s'accorder sur le honoraire vous serez parfaitement contentes.

Agrées les assurances de mon estime distingué.

LOUIS VAN BEETHOVEN.

[Dr. Kalischer copied the letter from Thayer (II. 239) and quotes Thayer's comment that "Beethoven appears only to have signed it"; hence Dr. K. justly remarks "that it is not quite clear whether or not Thayer had the original before him." I have consulted the original, and there is no doubt whatever that Thayer had not seen it. *Only* the signature is in Beethoven's handwriting. I have given the letter from the original, which differs as may be seen, in a few unessential points, accents, capitals, etc., from the Thayer version.—TR.]

LXXVIII

WARNING

(October—November, 1803)

Herr Carl Zulehner, re-printer in Mayence, has announced an edition of my complete works for pianoforte and strings. I consider it my duty publicly to make known to all musical friends that I am in no way connected with this edition. I should never have agreed to assist in a collection of my works without first conferring with the publishers of the separate editions, and seeing that imperfect editions of various separate works were set right. Besides, I must state that the edition in question of my works, illegally undertaken, never can be complete, inasmuch as various new works will shortly appear at Paris, which Herr Zulehner, as a French subject, dare not reprint. With regard to a collection of my works under my own superintendence, and after strict revision, I will on another occasion explain myself in detail.

LUDWIG VAN BEETHOVEN.

[From the *Intelligenzblatt* of the *Allg. Mus. Ztg.*, November, No. III., 1803. This warning was also inserted in the *Wiener Zeitung*, where, as Thayer notes, "it filled, in large type, a whole printed page"; it appeared in this paper already on October 22. This Zulehner was no ordinary "re-printer" (Nachstecher, see Preface). Born at Mayence in 1770, he studied composition with Eckart, Philidor and Sterkel, was conductor at Mayence, and a member there of the Academy of Arts and Sciences. He arranged more than a hundred operas and oratorios for pianoforte. N. Simrock printed not a few of Zulehner's original compositions: pianoforte concerto (Op. 5), second pianoforte quartet (Op. 13), etc.]

LXXIX TO THE PAINTER ALEXANDER MACCO

Vienna, November 2, 1803.

DEAR MACCO :

When I tell you that your letter to me is more welcome than that of any king or minister, I am speaking the truth ; yet I must at the same time confess that by your magnanimity you somewhat humble me ; through my holding back from you, I really do not deserve your kind thought of me. For the rest, I was sad at being unable to see more of you here in Vienna, but there are periods in the lives of men which have to be overcome, and they are often not considered from the right point of view. It seems that you yourself, as a great artist, are not altogether unacquainted with such matters, and so I have not, as I perceive, lost your affection, and that makes me indeed glad ; for I highly esteem you, and only wish that in my profession I could have such an artist about me.

Meissner's proposal is most welcome to me. I could wish for nothing better than to receive such a poem from him, who as writer is held in high honour ; moreover, he understands musical poetry better than any other German author. For the moment, however, I cannot at once set to work on this oratorio, because I am only just beginning *my opera*, and that, together with the performance, may probably last till Easter ; if then Meissner would not hurry so much with the poem, that's exactly what I should like, that is, if he would entrust the composition of it to me. And if the poem is not yet complete, I should be glad if he would not hurry, for just before or after Easter I would come to Prague, and would then let him hear some of my later compositions, which would make him better acquainted with my style of writing, and either further inspire or determine him to give up, &c.

Picture that, my dear Macco, to Meissner—we say no more. An answer from you on the matter will be very welcome to me, while to Meissner I beg you to express my devotion and high esteem. And once again hearty thanks, dear Macco, for your remembrance of me : *you paint* and I'll *write music notes, and so we shall continue to live—for ever?*—yes, *perhaps for ever.*

[The original letter, found by councillor Glück among Macco's papers, is in the royal Staatsbibliothek at Munich. The celebrated

portrait-painter and etcher, Alexander Macco, received his training in Rome, and after travelling came, in 1802, from Prague to Vienna but was compelled to return to Prague. He was born at Ansbach in 1770, and consequently was of the same age as Beethoven. In his autobiography he writes : " I made many interesting acquaintances in Vienna, and even found friends, which rendered departure painful. But the hope of perhaps returning at the end of a year softened the sorrow of parting, and besides, I spent the last days with L. v. Beethoven in the beautiful neighbourhood of Vienna, in the country, and we parted from one another in the hope of soon meeting again." From 1808 to 1816 Macco, however, was again in Vienna. We have, however, no proof that he renewed intercourse with Beethoven. It has already been pointed out (Letter XLV) that this letter to Macco evidently offers an echo, as it were, of the shock to Beethoven caused by the rupture with his beloved Giulietta Guicciardi—the marriage took place on November 3, the day after this letter was written. The Meissner named was August Gottlieb Meissner of Bautzen (1753–1807). From 1785 he held the appointment of Professor of Fine Arts at Prague, and from 1805 he was councillor of the consistory, and director of the higher academies at Fulda, where he died. The poet Chr. Kuffner whose name appears in Beethoven's life, edited Meissner's works in thirty-six volumes. It must be added that Meissner was the grandfather of the highly esteemed poet Alfred Meissner, who died in 1885.]

LXXX To BREITKOPF AND HAERTEL, LEIPZIG

Vienna, Sept. 23, 1803.

As you wish to have instruments by other makers, I further propose to you Z. Pohak, whose work is honest ; I enclose his prices and different kinds of instruments. Then there is Jo. Moser, whose list of instruments and prices will very shortly be sent to you. His work is also good, and gives promise that in time he will equal the best instrument makers, or even surpass them.

L. v. BEETHOVEN.

[Printed by La Mara as manuscript. The original is in possession of the B. and H. firm. To the names of Walter, Jakesch, Stein, Streicher, with whom Beethoven transacted business, must now be added those of Pohak and Moser. The brilliant prognostication of the composer with regard to the last-named firm does not appear to have been fulfilled.]

LXXXI TO BARONESS DOROTHEA ERTMANN

[New Year 1804]

To Baroness Ertmann on New Year's Day, 1804, from her *friend and admirer*.

BEETHOVEN.

[The highly interesting illustrated card shows the friendly intercourse between Beethoven and his distinguished pupil, the Baroness. At the time this greeting was sent, she was in the bloom of youth, about twenty-six years old. Whether Beethoven commissioned an artist to design such a card, or whether he discovered it at an art warehouse, is not known. The symbolic meaning of it is clear : two angels bear the insignia of music, as is becoming to a priestess of the art. One boy bears a golden lyre, another, a white sheet and a style, waiting in order, apparently, to note down the inspired thoughts. The original card is in the possession of Dr. Erich Prieger of Bonn.]

LXXXII INFORMATION TO THE PUBLIC

Vienna, March 31, 1804.

According as I, the undersigned, caused a notice to be inserted in the *Wiener Zeitung* of January 22, 1803, in which I publicly declared that the edition of my original quintet in C prepared by Herr Mollo was not published under my supervision, so I herewith publicly retract this notice so far, that Herren Mollo and Co. have nothing to do with this edition, and this I feel bound to make known to the honourable public by way of satisfaction to Herren Mollo and Co.

LUDWIG VAN BEETHOVEN.

According to the *Wiener Zeitung* of March 31, 1804.

[Ferdinand Ries in the *Biog. Notices* states that Beethoven's "Violin Quintet in C major (Op. 29) was sold to a publisher in Leipzig, but was stolen, and appeared suddenly at Artaria and Co.'s in Vienna. As it was copied in a single night, there were innumerable faults in it; indeed, whole bars were missing. Beethoven acted in a cunning manner, for the like of which one would seek in vain. He requested Artaria to send to my house the fifty copies ready, to have them corrected, but gave me instructions to correct roughly with ink on the bad paper, and to draw lines on it, so that it would be impossible either to use or sell a single copy. These lines concerned especially the Scherzo. I followed his instruc-

tions exactly, and Artaria, in order to avoid a law-suit, was compelled to melt down the plates."

But printed copies *were* circulated in the trade, and the plates passed later on from Artaria to Mollo.

In 1889 an article of mine entitled "Discovery of Beethoven Documents," was published in *The Musical World* (July 27, August 3 and 10, 1889). These were duly stamped legal documents concerning the Quintet. Artaria petitioned (February 14, 1803) the Police High Court to compel Beethoven to withdraw the notice of January 1803 (see Letter LXV). Artaria, after stating that he asked for, and obtained a copy of the Quintet from Count Fries, says: "When Beethoven learnt that I was going to publish it, he came to me and explained that Breitkopf and Haertel were publishing it, and made to me various promises on condition that I would abandon the publication. But Beethoven, after that, kept out of sight, and did not fulfil his promise."

Then Count Fries asked him to keep back the edition until the Breitkopf and Haertel one had appeared in Vienna fourteen days. This A. promised, signed a deed to that effect, and further stated that Beethoven corrected two copies; also that Tranquillo Mollo had nothing to do with the edition.

Beethoven (September 1, 1803) declared that Count Fries had no right to give the Quintet to be published, but the latter explained to him that the work had already appeared at Leipzig, and that they only wished to reprint it. So he handed it over to Artaria and Mollo. B. acknowledged that they signed a counter-deed (Revers) the terms of which they observed, but added that B. and H., not satisfied with the deed, demanded the total suppression of the whole edition. B. admitted that he had revised two copies, but "out of spite to Artaria I did not thoroughly examine and correct them." He included Mollo's name because the latter often spoke to him on the matter, so that he concluded he was concerned with the matter.

After hearing further statements on both sides, the court sent a report of the matter to the *Polizei Oberdirection*, altogether in favour of Artaria, who, it was stated, had been injured by the notice, and still more so Mollo. Beethoven was ordered to retract publicly what he had published. He at first refused but afterwards, as the above shows, gave way. But as the retraction concerns only Mollo, some arrangement was evidently effected between the parties. In fact Artaria in 1827 applied to the court for a "copy of the settlement" between him and Beethoven. He had as already mentioned, sold the plates to Mollo, and the latter sold his rights in 1828. Hence the "copy" was probably wanted by Mollo's lawyers.

This brief *résumé* of the dispute should be compared with Letter LX.—Tr.]

LXXXIII To FERDINAND RIES

Spring, 1804.

DEAR RIES !

I beg you to show me the kindness of copying, even if only roughly, this Andante. I have to send it away to-morrow, and as heaven knows what may happen to it, I want a copy taken of it. But I must have it back to-morrow about one o'clock. The reason of my troubling you is that one copyist is already busy writing other important things, and the other is ill.

[According to Dr. Deiters's improved text from the Biog. Notices. Ries gives 1804 as the "probable" date. The Andante mentioned in it is not, as Ries imagines, the one in the Kreutzer-Sonata (Op. 47), which had long been written, but the Andante in F. originally intended for the Waldstein-Sonata. It was published in 1806 at the Industrie-Kontor.]

LXXXIV

[Beginning of July 1804]

DEAR RIES !

As Breuning did not scruple by his behaviour in your presence and that of the landlord to represent me as a wretched beggarly, mean man, I therefore select you first to give my answer by word of mouth to Breuning: but only concerning one and the first point in his letter, which I only answer, because this ought to vindicate my character in your eyes. Tell him, therefore, that it never occurred to me to reproach him for the delay in giving notice; further that if Breuning were really at fault in this matter, to live in peace with mankind is far too sacred a thing, far too much to my liking, for me to injure one of my friends for a few hundreds, or even more. You yourself know that quite in a joking way I accused you as the cause of the notice being given too late. I am quite sure that you will remember it; as for me I had quite forgotten the matter. Then, at table, my brother began to say that he thought the fault was Breuning's; I at once denied this, and said that you were the guilty person. I mean, it was indeed clear enough, that I did not lay the blame on Breuning. Thereupon Breuning sprang up, like a madman, and said he would call up the landlord. This behaviour, of which I had never seen the like amongst all the

men with whom I am constantly associating, made me lose self-command. I likewise jumped up, knocked down my chair, went away, and never returned. Now this induced Breuning to give such a fine account of me to you and to the landlord, and likewise to send me a letter which indeed I only answered by silence. To Breuning I have nothing more to say. His way of thinking and acting, as regards myself, shows that there ought never to have been friendly relationship between us, and also that there certainly never will be. Herewith I wish to make known to you that your testimony has lowered my whole way of thinking and acting. I know that if you had so understood the matter, you certainly would not have acted thus, and with that I am satisfied.

Now please, dear Ries! Immediately on receipt of this letter go to my brother, the apothecary, and tell him that already in a few days I am leaving Baden, and that he is to engage the rooms at Döbling immediately after you have informed him of it.

I was almost inclined to come to-day; I am sick of this place, tired of it. Do, for heaven's sake, get him to rent the rooms at once, because I want at once to settle down in Döbling. Say and show him nothing of what is written about B. on the other page. I want in every way to show him that I am not so small-minded as he is, and only wrote to him after the letter mentioned, although my resolution to break off our friendship is and remains firm.

Your friend

BEETHOVEN.

[According to Dr. Deiters's text from the original.]

LXXXV POUR MONSIEUR WIEDEBEIN A BRUNSVIC

Baden, July 6, 1804.

I am glad that you, good Sir, place confidence in me, although I regret that I cannot be of real assistance to you. You may imagine that it is easy to get on here, yet it would always be difficult, seeing that Vienna is filled with masters who earn a living here by teaching. If, however, it were certain that I should remain here, I would let you come on the chance; but as I shall very likely leave already next winter, I should not be able to do anything for you. I cannot possibly advise you to give up a post on chance, for I cannot promise you anything as compensation.

But that one cannot improve oneself to a certain degree in Brunswick, appears to me to be a somewhat exaggerated opinion. Without in the least wishing to set myself up as a model, I can assure you that I lived in a quite unimportant place—and pretty well all that I became there and have become here, was only owing to myself. This to you by way of consolation in case you feel the need of making further progress in your art. Your variations show natural aptitude, but I object to your having altered the theme, why that? What a man cherishes ought not to be taken away from him—besides that is changing before the Variations begin. If, otherwise, I am in a position to do anything for you, you will find me, as in all other cases, at your service.

Yours very truly,
LUDWIG VAN BEETHOVEN.

[This letter was published by L. Nohl, from the original in the *Neue Zeitschrift für Musik* (Oct. 7, 1870). The autograph was formerly in the possession of Wiedebein's daughter at Brunswick. Gottlieb Wiedebein was born in 1779 at Eilenstadt, near Halberstadt. Schwanberg was one of his teachers at Brunswick; hence he became organist of the Brüderkirche there, afterwards capellmeister of the principal church. He published works of all kinds (Oratorio "Die befreiung Deutschlands," etc.).]

LXXXVI To FERDINAND RIES

Beginning of July, 1804.

Owing to my many business matters, you will have, dear Ries, to put off your performance of the concerto. I have therefore already spoken about it with Schuppanzigh, and in the course of a few days, will at once see that it takes place as soon as is possible.

Wholly yours,
L. v. BEETHOVEN.

[According to the copy kindly made by Mr. Edward Speyer of Shenley, from the original which belongs to his 90-year old brother in Paris, who married the eldest daughter of Ferdinand Ries, and so probably received it from his mother-in-law. The letter had already appeared in the Addenda to Thayer's second volume. In all probability this note was written a considerable time before Ries' benefit concert in the Augarten concerts under the direction of Schuppanzigh, at which he appeared as "Beethoven's pupil" and gave the first public performance of the C minor concerto (Op. 37).

The note must be placed before the letter of July 14 in which mention is made of the rehearsal at Schuppanzigh's house. *See* Letter LXXXVII.]

LXXXVII

TO THE SAME

Baden, July 14, 1804.

If you, dear Ries, know how to find better quarters, I shall be very glad. You must then say to my brother that you will not take this one at once. I should much like a big, quiet square, or to be on the ramparts. It is unpardonable on my brother's part not to have seen sooner about the wine which for me is so necessary and beneficial. I will take care to be at the rehearsal on Wednesday. I do not like its being at Schuppanzigh's. He ought to be grateful to me, if my injuries make him leaner. Farewell, dear Ries. We are having bad weather here, and here I am not safe from people; I must get away, so as to be able to be alone.

Your true friend,

L. v. BEETHOVEN.

[According to Nohl (*Briefe Beethovens*, No. XXXVI) from the *original* which then (1865) was in the possession of Frau Balli Gonda of Frankfort-on-Main. Beethoven loved to poke fun at his bulky friend Schuppanzigh, and immortalised his stoutness in two canons.]

LXXXVIII

TO THE SAME

Baden, July 24, 1804.

The affair with Breuning will probably have surprised you. But, dear friend! believe me; my flash of temper was only a final outburst after many unpleasant incidents connected with him in the past. I possess the power of concealing and suppressing my sensitiveness with regard to a number of things; but if I am once roused at a time when I am susceptible to anger, then I speak straight out, more so than any other person. Breuning certainly possesses excellent qualities, but he thinks himself altogether free from faults, yet those which he thinks to detect in others are for the most part the very ones which he himself has in the highest degree. He is small-minded, a quality which from childhood I have despised. My critical faculty almost warned me beforehand of what would happen with Breuning, for our ways of thinking, acting, feeling are utterly different; and yet I believed that

even these difficulties could be overcome—experience has shown that I was mistaken. And now all friendship is at an end! I only found two friends in the world, with whom I never had a misunderstanding, but what men! One is dead, the other still living. Although for the last six years, neither has had any news of the other, I know well that I hold the first place in his heart, as he does in mine. The foundation of true friendship demands kinship of human souls and hearts. I only wish you would read the letter I have written to Breuning, also his to me. No, nevermore will he occupy the place in my heart which he once held. A man who can attribute to his friend such base thoughts, and likewise act in such a base manner towards him, does not deserve my friendship. Do not forget about my rooms. Farewell; do not indulge in too much tailoring, and remember me to the most beautiful of the beautiful; send me half a dozen sewing-needles. I never could have believed myself capable of being as lazy as I am here. If a working fit is the result, I may turn out something really good.

Vale,

BEETHOVEN.

[According to the Wegeler and Ries "Biographical Notices." The two friends mentioned in this letter were, first Lenz (Lorenz) von Breuning, who in 1794 travelled with Wegeler from Bonn to Vienna in order to study medicine there. He had the privilege of pianoforte lessons from Beethoven, but died at Bonn already in his 22nd year on April 10, 1798. The second of these friends was probably Dr. Wegeler. The humorous passage "don't indulge in too much tailoring," etc., refers to Ries' living in the house of a tailor who had three beautiful daughters.]

LXXXIX TO BREITKOPF AND HAERTEL IN LEIPZIG

Vienna, August 26, 1804.

Highly honoured Herr Haertel, several reasons cause me to write to you. Perhaps you may have heard that I had bound myself by contract with a certain Viennese firm (to the exclusion of all other publishers) to let them publish all my works. Owing to the inquiries of several foreign publishers with regard to this, I tell you, unasked, that it is not true. You yourselves know that I could not, for that reason, accept—at any rate not for the present—a similar proposal from your firm. And here is another matter which I have at

heart : several publishers are terribly long before they bring out my works, and one accounts for the delay in one way, another in another. I well remember your once writing me that you could deliver in a few weeks an immense number of *copies*. I have just now several works, and because I think of giving them to you, my wish to see them soon published will perhaps be satisfied all the sooner. I therefore tell you straight off what I can give you : my *oratorio*—a *new grand symphony*—a Concertante for violin, 'cello and pianoforte with full orchestra ; three new Solo Sonatas, and if you should want one of these with accompaniment, I would agree to do it. Now if you are willing to take these things, you must kindly tell me exactly the time at which you would be able to deliver them. As I have a strong desire that at least the first three works should appear as soon as possible, we would fix the time by writing, or contract (according to your suggestion) ; and to this, I tell you quite frankly, I should hold you strictly. The *Oratorio* has not hitherto been published, because I have added to it an altogether new chorus and altered several things ; for I wrote the whole oratorio in a few weeks, and afterwards I was not quite satisfied with it. These changes date only from the time when my brother wrote to you about the work. The Symphony is really entitled *Bonaparte*, and in addition to the usual instruments there are, specially, three obligato horns. I believe it will interest the musical public. I should like you, instead of printing in parts, to publish it in *score*. About the other things I have nothing more to add, although a concertante with three such concerting parts is indeed also something new. If, as I expect, you agree to the *conditions stated* for these works as regards their publication, I would give them to you for a fee of 2000 fl. I assure you on my honour, that with regard to certain works, such as, for instance, sonatas, I am a loser, since I get almost 60 ducats for a single *solo sonata*. Pray do not think that I boast—far be it from me to do anything of the sort—but in order the quicker to arrange for an edition of my works, I am ready to be a loser to some extent.

Please give me an immediate answer to this. I hope Herr Wiems will have received my letter ; I took the liberty of *addressing* it to your care. In anticipation of a speedy answer, I am,

Yours very truly,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of the B. and H. firm. The works mentioned are the oratorio "Christus am Oelberge," the "Eroica," and the triple concerto (Op. 56); the solo sonatas were probably those in C (Op. 53) and F (Op. 54). Only the oratorio, and that not until 1811, was published by the B. and H. firm. The title "Bonaparte Symphony" first given by the composer to the "Eroica," deserves note. The here-mentioned Wiems was probably a Leipzig publisher.]

XC

TO FERDINAND RIES

[1804]

You must arrange the matter, dear Ries, very discreetly, and firmly insist on receiving something in writing from him. I have written that you also had already heard the matter talked about in the tavern, but did not know by whom? You do the same, and say that even the story has been meant for me—that it is of the greatest importance to me to know exactly *the truth*, so that I may give my brother a scolding—for the rest my brother must not become aware that Dr. Prosch has written the truth to me. After your *Ambassade*, come to me.

Kindest regards to the gracious lady; if the husband is reluctant, trust to the lady.

[According to the *Vierteljahrsschrift für Musikwissenschaft* in which Dr. Deiters first communicated this letter. It is somewhat obscure; it may be about some story connected with the *Ambassade*, i.e., Count Browne, in whose house, as already mentioned, F. Ries occupied the post of pianoforte teacher. Nothing is known about Herr Prosch; the name should perhaps be spelt "Prokesch." The date of the letter, according to Ries, is 1804.]

XCI TO THE MUSIC PUBLISHER, N. SIMROCK IN BONN

Vienna, October 4, 1804.

Dear, best Herr Simrock, I have been all the time waiting anxiously for my Sonata which I gave you—but in vain. Do please write and tell me the reason of the delay—whether you have taken it from me merely to give it as food to the moths? or do you wish to claim it by special imperial privilege? Well, I thought that might have happened long ago. This slow devil who was to beat out this sonata, where is he hiding? As a rule you are a quick devil, it is known that, like Faust, you are in league with the black one,

and on that very account *so beloved* by your comrades. Once again—where is your devil—or what kind of a devil is it—who is sitting on my Sonata, and with whom you are at loggerheads? So hurry up and tell me when I shall see the Sonata brought to the light of day. If you will fix the time, I will at once send you a little note to Kreutzer, which be kind enough to enclose when you are sending a *copy* (as anyhow you will send copies to Paris, or will have them printed there). This Kreutzer is a good, amiable man, who during his stay here, gave me much pleasure. His unaffectedness and natural manner are more to my taste than all the *Exterieur* or *inferieur* of most *virtuosi*. As the Sonata is written for a first-rate player, the dedication to him is all the more fitting. Although we are in correspondence with each other (*i.e.*, I write once every year), I hope he will know nothing about it as yet. I constantly hear that your prosperity rests on a basis which is ever becoming more and more sound; I am heartily glad at this. Greetings to all your family, and to all whom you think will be pleased to receive a greeting from me. An answer soon, please.

BEETHOVEN.

[According to the original manuscript in the Beethovenhaus, Bonn; first printed by Nottebohm in the *Allg. Mus. Ztg.* (1873). Beethoven's impatience about the Sonata is easy to understand. It was ready for printing in 1804, but was only published by Simrock in the following year. The Sonata in question was of course the one in A (Op. 47).]

CXII TO THE PAINTER WILLIBRORD JOSEPH

MAEHLER

[1804?]

Please let me have my portrait back as soon as you have made sufficient use of it—but if you still want it I beg you will at least hurry up with it. I have promised the portrait to a foreign lady who saw it at my house, to be placed in her room during her stay here of a few weeks. Who could refuse such charming requests? Of course I shall not forget to let you have a share of all the beautiful favours which thereby will be bestowed on me.

Yours truly,

BEETHOVEN.

[According to Thayer (II. 237). The contents relate to the excellent portrait which represents Beethoven, full figure, sitting.

It was painted 1804–1805, and was for a long time in the possession of the widow of Karl von Beethoven. Willibrord Joseph Maehler, native of Rhineland, is mentioned in F. G. Boeckh's "Vienna's Living Authors, Artists and Amateurs" as an amateur in portrait-painting (p. 267); he was formerly an official of the Imperial and Royal house, court, and State Chancery. He was also a poet and musician.]

XCIH TO THE COMPOSER M. I. LEIDESDORF IN VIENNA

VILLAGE OF SORROW!

[1804?]

Give to Mr. Ries, the bearer of this, some easy pianoforte duets, or still better, gratis. Conduct yourself according to the pure doctrine—

Farewell,

BEETHOVEN
(*minimus*).

[According to Nohl (Beethoven's Briefe). Professor Dr. Klob, of Salzburg, was formerly (1865) possessor of the original. Leidesdorf, the pianist and composer, lived up to 1827 in Vienna, where he kept a music shop. He then went to Florence and died there in 1839. Beethoven transposes the syllables of Leidesdorf's name, thus, "Dorf des Leides," and addresses him therefore as above. This is one of many plays upon proper names in the composer's letters.]

XCIV TO STEPHAN VON BREUNING IN VIENNA

MY GOOD DEAR STEPHAN,

[1804?]

Let what for a time passed *between us*, lie for ever hidden behind this picture. I know it, I have broken *your heart*. The emotion which you must certainly have noticed in me was sufficient punishment for it. It was not a feeling of *malice* against you; no, for then I should be no longer worthy of your friendship. It was passion on *your* part and on *mine*—but mistrust of you arose in me. Men came *between us* who are not worthy either of you or of me. My portrait has long been intended for you. You know well that it was intended for some one, and on whom better could I, with warmest feeling, give it, than to you, faithful, good, and noble Stephan. Forgive me if I did hurt your feelings; I was not less a sufferer myself through not having you near me during such a long period; then only did I really feel how dear to my heart you are and ever will be,

Your [without signature].

Do fly to my arms again, as in former days.



Beethoven (C. 1804.)

(From Th. von Frimmel's "Beethoven Studien.")

[According to Dr. Gerhard von Breuning in his pamphlet, "Aus dem Schwarzspanierhause," Vienna, 1874. The date of this letter is most difficult to determine. The original was at Vienna in the possession of the widow of Stephan von Breuning. What has become of it? According to Schindler, whom Nohl follows, this letter of reconciliation belongs to the year 1826 (!?). Thayer assigns it, without further explanation, to 1804, *i.e.*, just after the forementioned dispute between the two. After ripe reflection I have also decided to accept that date. (1) The passage in the letter, "Passion on your part and mine," suggests 1804 rather than 1826. Then there was no outbreak of passion on Beethoven's part. (2) From Breuning it is evident that Beethoven and Stephan had long renewed friendship when the composer went to live in the Schwarzspanierhause, in the autumn of 1825. (3) The same Breuning tells of another serious difference between the two friends, of which the master's brother was the cause; but this must have been long before the death of Carl Beethoven (1815). Breuning connects this letter with that quarrel in which, however, there was no question of "passion." (4) The most acceptable date for the quarrel and its settlement seems therefore to be 1804. And speaking of the settlement, Ries says very distinctly: "After some months both (Beethoven and Stephan) met by chance, and there full reconciliation took place, and every hostile intention of Beethoven, however strongly he had expressed himself in the two letters (of July 1804), was entirely forgotten." According to Breuning the portrait in question was the miniature portrait of Hornemann (1802), which appeared for the first time in his pamphlet, "Aus dem Schwarzspanierhause."]

XCV TO BREITKOPF AND HAERTEL IN LEIPZIG

Vienna, the 16th of January, 1805.

So far as I can make out, the parcel I sent you has not yet arrived. In it are the Symphonies and two Sonatas. the rest will follow as soon as possible. This and every other matter have been delayed only through lack of good copyists; for I have *only two*, one of whom is very second-rate, and just at this very time ill, so this certainly makes it difficult for me. Besides, in winter, my health is not so good as in summer, so that I cannot undertake *additional work*: while *revising* is a real strain, compared with which actual composing is easy. I enclose a *small lied* for you; how and why you will see from my letter enclosed with the music. Prince Lichnowsky will shortly write to you about my Oratorio, he is really—(and for a man in his position,

a rare example)—one of my most faithful friends and patrons of my art. Farewell.

With great respect, I am your most obedient servant,

L. V. BEETHOVEN.

[According to the original manuscript in the possession of Carl Meinert of Frankfort. The writing fills two quarto pages. The nought in the date is not distinct; the contents of the letter show, however, that 1805, not 1815 must be read. The Oratorio, "Christ on the Mount of Olives," repeatedly mentioned in the letters, was published by Breitkopf and Haertel as Op. 85, but not until 1811. The here-mentioned Symphony is probably the fourth in B flat (Op. 60). It was published by the Vienna "Industriekontor" with which the Leipzig firm had business connections. The two sonatas may possibly be those in C (Op. 53) and F. (Op. 54), which, however, were not published by Breitkopf and Haertel.]

XCVI DEDICATION LETTER TO PROFESSOR DR. J. A.
SCHMIDT

[January 23 and 30, 1805]

MONSIEUR,

Je sens parfaitement bien, que la Célébrité de Votre nom, ainsi que l'amitié dont Vous m'honorez, exigeroient de moi la dédicace d'un bien plus important ouvrage. La seule chose, qui a pu me déterminer à Vous offrir celui-ci de préférence, c'est qu'il me paroît d'une exécution plus facile et par là même plus propre à contribuer à la satisfaction dont Vous jouissez dans l'aimable Cercle de Votre Famille. C'est surtout, lorsque les heureux talents d'une fille chérie se seront développés davantage, qui je me flatte de voir ce but atteint. Heureux si j'y ai réussi et si dans cette foible marque de ma haute estime et de ma gratitude Vous reconnoissez toute la vivacité et la cordialité de mes sentiments.

LOUIS VAN BEETHOVEN.

[According to the original edition of Op. 38, the arrangement of the Septet (Op. 20) as Trio for pianoforte, clarinet (violin) and 'cello.]

XCVII TO BREITKOPF AND HAERTEL IN LEIPZIG

P. S.

[March, 1805]

Only yesterday did I receive your letter dated January 30. The Post Office here, if desired, can bear me witness,

as after its having been kept back so long, I naturally had to make inquiry, and then the time of arrival of the letter and everything was satisfactorily explained, from which it was evident that the letter was not in the least delayed—and of this I can at any time get confirmation in writing. Although I quite understand the connection of your Paris letter and the long delay of yours, the whole proceeding is far too humiliating for me, for me to waste a word about it. Besides, you have been made acquainted with the cause of the delay—if a fault has been incurred, it is that my brother made a mistake as regards the *time* of copying. The *honorarium* is far less than I generally take. Beethoven makes no boast, and despises everything which he has not exactly received through his art and merits—so send back all the manuscripts you have received from me, *the song also included*. I cannot and will not accept a smaller *fee*; only upon the agreement made with me can you keep the manuscripts. As the Oratorio has already been sent, it may remain with you until it has been performed, *for this you are free to give, even if you are not willing to keep it*. You can send it back to me after the performance, and then if you agree to the honorarium of 500 fl., Vienna currency, together with the condition only to *publish the same in score*, also that *the right to publish the pianoforte score in Vienna remains with me*, then please send me an answer. There are no middle-men and never have been any, to prevent us coming to an agreement, no, the hindrances lay in the *nature of the matter*—which I neither can nor care to alter.

Farewell,

LUDWIG VON BEETHOVEN.

[According to the original manuscript in the possession of the B. and H. firm; hitherto unprinted. It is a letter written on thin octavo paper; the four sides are filled; on the second page has been noted

“ 1805 Vienna
 March L. v. Beethoven.
 June 21 ” (answered.)

This letter is especially characteristic in that Beethoven here, and probably for the first time, feeling that his honour had been called in question, intentionally speaks of himself as a typical personality. He therefore does not say “I,” but “Beethoven”; thus “Beethoven does not boast,” etc. In a letter to the Privy Procurator at Graz, written at a much later period (1813) occurs the

sentence, "Beethoven never accepts anything when it concerns the best interests of humanity." The *Lied* mentioned here is "der Wachtelschlag (Wachtellied)" in F. (*cf.* Letter LXXV).¹

XCVIII

TO THE SAME

[Vienna, April 18, 1805]

I deeply regret that up to now I have not been able to send the pieces intended for you. But inevitable circumstances, namely, the want of a *trustworthy* copyist, and the fact that the one to whom I can give such things is up to his ears in work, prevented me, and makes it impossible even at the present moment. I will do my very best, and hope to arrange so that you may be certain to receive them within from four to six weeks. Meanwhile, as there is nothing to hinder you, I must emphatically insist on your commencing at once to print the works already received, so that the Symphony and the two Sonatas may certainly appear by the end of two months. The delay in the publishing of my works has often been most prejudicial to my business relations as author; it is therefore my firm resolve in future to fix such periods, and stick to them. In the matter of payment it will be the fairest plan for both, if you, as already three works are in your hands, meanwhile pay the 700 fl., and only after the receipt of the two other pieces pay the balance of 400 fl. The easiest way of settling the matter will be for you, as I now propose to you, to send every time the money to your commissioner here, to whom I, on receipt of it, will hand in a formal certificate of ownership as desired by you. Should you, contrary to expectation, not find these conditions, whether as regards speedy publication or the manner of payment, quite to your liking, and if you cannot definitely assure me that they will be carried out, then, however unpleasant it would be to me, there would remain nothing to do but to break off negotiations, and demand the immediate return of the works which you have already received.

The score of the Oratorio will be given to you by the end of the month by Prince Lichnowsky himself; the sooner the parts are distributed the sooner the performance can take place. In case you keep the Symphony, it would perhaps be good to perform it at the same time as the Oratorio; both pieces would very well fill a whole evening's programme. If no other arrangement stands in the way,

it is then my intention and my desire that the receipts should be given to Madame Bach, for whom long ago I intended something.

LUDWIG VAN BEETHOVEN.

[This unprinted letter is only signed by Beethoven ; it is in the often-mentioned book (" printed as manuscript ") of Beethoven's letters to the B. and H. firm. All the compositions mentioned in the last letters were kept by the firm—with the exception of the Oratorio. In the subscription concerts of the Leipzig Gewandhaus the here-mentioned *Eroica* was performed for the first time on January 29, 1807, after its publication in the Vienna "Industriekontor" ; the Oratorio, the score of which was issued by B. and H. in October 1811, was produced at the Gewandhaus, March 11, 1813.]

XCIX To MESSRS. ARTARIA AND CO.

[June 1, 1805]

P. S.

Herewith I inform you, that the matter concerning the new Quintet has already been settled between me and Count Fries. The Count has to-day assured me *that he will make you a present of it* ; for to-day it is already too late for the matter to be set forth in writing, but this shall be done early in the coming week. Let this news suffice for to-day. I think I have, to say the least, deserved your thanks for it.

Your obedient servant,

LUDWIG VAN BEETHOVEN.

Vienna, June 1, 1805.

[Herr Artaria, of Vienna, possessed the original (1865), from which Nohl printed it in his *Briefe Beethovens*, and Thayer (II. 277). The letter shows that Beethoven's intense anger against this firm, as expressed in that letter to Breitkopf and Haertel, had passed away, so that new business relations appear admissible. Between the letter of November 13, 1802 (LX) and the present one, there is indeed an interval of more than two and a half years.]

C To PRINCESS JOSEPHINE LIECHTENSTEIN

[November 1805]

[Without date, written a few days before the marching
in of the French, 1805.]

Forgive me, most noble Princess ! if through the bearer of this you perhaps experience astonishment of unpleasant

kind. Poor Ries, my pupil, is compelled to take musket on shoulder in this calamitous war, and at once, as a foreigner, to leave this city in a few days. He has nothing, nothing at all, and must take a long journey. In these circumstances all opportunity for a concert is quite cut off. He must have recourse to benevolence. I commend him to your notice. I am sure you will forgive me for this step. Only in a case of extreme necessity can an honourable man have recourse to such means.

In this assurance I send the poor fellow to you, so that he may obtain some relief; he must have recourse to all who know him.

With greatest respect,

L. V. BEETHOVEN.

Pour Madame la Princesse Liechtenstein, etc.

[According to the "Biographical Notices." Princess Josephine Sophie von Liechtenstein was the wife of General Field-marshal and reigning Prince von Liechtenstein, whom the Landgräfin von Fürstenborg married in 1776 when in her sixteenth year. She became the mother of thirteen children. Her acquaintance with Beethoven began at Lichnowsky's, and, like so many other noble ladies, she became a pupil of the young master, who dedicated to her the Sonata in E flat (Op. 27, No. 1). Well known is her meeting with Napoleon at Schönbrunn in 1809, when the Emperor in the most honourable manner avenged an insult offered to the Princess at Hüttelsdorf by one of his majors. The lady died in February 1848, aged 72. This letter, by the way, was not delivered—and for this Beethoven was extremely angry. Ries, however, preserved "the original written on a small, unevenly cut quarto sheet, as proof of Beethoven's friendship and love" for him; and for this every one may be thankful.]

CI TO THE OPERA SINGER SEBASTIAN MAYER

[November 1805]

DEAR MAYER,

The quartet in the third act is now all right; what is written with red pencil must be painted over with ink by the copyist, otherwise it will become extinct. This afternoon I shall send again for the first and second acts, for I want to look through them myself. I cannot come, for I have been suffering since yesterday from diarrhœa, my usual complaint. Do not trouble about the *Overture* and the other numbers;

if really pressing, everything could be ready by to-morrow morning. Owing to the present fatal crisis, I have so many other things to attend to, that everything that is not absolutely necessary I have to put off.

Your friend BEETHOVEN.

[According to Jahn's copy. This letter, together with others to the same singer, was published by Jahn in his "Leonore oder Fidelio" (*Allg. Mus. Ztg.* No. 23., June 3, 1863). Friedrich Seb. Mayer (or Meier) who lived from 1773 to 1835, was the brother-in-law of Mozart; his second wife was Frau Hofer, the eldest sister of Constance Mozart and Aloysia Lange. This and the following note refer to the rehearsals for the production of *Fidelio*. I have given details of the delightful episodes at these rehearsals in my article "Beethoven's Beziehungen zu Mozart" in the first Mozart-heft in *Die Musik*.]

CII

TO THE SAME

[November 1805]

Be kind enough, dear Mayer, and send me the wind parts of all three acts, also the first and second violins together with the 'cello of the first and second acts. You can also send me the score, in which I myself wish to make some corrections, because they are most important. I expect Gebauer will send his private secretary to me this evening towards 6 o'clock, about the duet, etc.

Yours truly, BTHVN.

[According to the original manuscript in the Berlin royal library. Who Gebauer was cannot be made out. Franz Haver Gebauer, the founder of the "Concerto Spirituels" well known in connection with Beethoven, only came to Vienna in 1810. Perhaps during this French period at Vienna there was a member of the well-known French musical family of this name. The François René Gebauer may have been there and have made Beethoven's acquaintance.]

CIII

TESTIMONIAL FOR C. CZERNY

[December 7, 1805]

[We, the undersigned, cannot refuse to testify that the young man, Carl Czerny, has made extraordinary progress on the pianoforte, far beyond what his age, fourteen years, would lead one to expect; that in this respect, also with regard to his wonderful memory, he is deserving of all possible

support, and all the more, seeing that his parents have spent their fortune on the training of their promising son.

LUDWIG VON BEETHOVEN.

Vienna, December 7, 1805.

[According to the original manuscript in the library of the *Gesellschaft der Musikfreunde*, Vienna. This honourable certificate with Beethoven's familiar seal LVB., was only signed by him. The half-sheet on which it is written bears a 15-kreutzer stamp.]

CIV TO THE OPERA SINGER FRIEDIR SEBASTIAN
MAYER

[*April 1806*]

DEAR MAYER,

Baron Braun informs me that my opera is to be given on Thursdays; for this I will tell you the reason by word of mouth. Now, I beg you most earnestly to see that the choruses are better rehearsed, for the last time they were an utter failure. Also on Thursday we must have a rehearsal with full orchestra at the theatre; the orchestra was really not bad, but on the stage were many slips. That, however, was to be expected, for the time was too short. I had, however, to risk the matter, for B. Braun threatened that if the opera was not given on Saturdays it would not be given at all. Your affection and friendship, which at any rate you formerly showed, lead me to expect that you will also now see to this opera. After that it will not require such rehearsals any more, and, if you like, you can conduct it. Here are two books; please give one to ——. Farewell, dear Mayer, and look well after this matter.

[According to Jahn's copy; first published by him in the *Allgemeine Mus. Zeitung*, together with the former letters to Mozart's brother-in-law. This and the following letter concern the revival of *Fidelio*, now in two acts, March and April 1806. The management of the opera, still in the year 1806, was in the hands of Peter von Braun, a large manufacturer, who had been raised to the rank of a nobleman. The Baron, and still more his wife, were distinguished for their musical gifts. To the Baroness Beethoven had dedicated the two Sonatas for piano in E and G (Op. 14), also the Horn Sonata in F (Op. 17).]

CV

TO THE SAME

[April 1806]

Please request Herr v. Seyfried to conduct my opera to-day ; I myself want to-day to see and hear it at a distance ; by that means, at any rate, my patience will not be so severely tried, as when close by I hear my music murdered. I cannot help thinking that it is done purposely. I say nothing about the wind instruments, but that all *pp*, *crescendos*, all *decrescendos* and all *fortes ff* were struck out of my opera ; no notice is taken of a single one. If that's what I have to hear, there is no inducement to write anything more ! The day after to-morrow I will fetch you to dinner. To-day I am unwell again.

Your friend,

BEETHOVEN.

P.S.—If the opera should be given the day after to-morrow, there must be a rehearsal to-morrow in the room—otherwise it will get worse and worse every day !

[According to Jahn's copy. Ignaz Xaver Ritter von Seyfried was appointed conductor at the "Theater an der Wien" when twenty-one years old ; he was an enthusiastic admirer of Beethoven. He died at Vienna in 1841.]

CVI

TO THE SAME

[1806 ?]

DEAR MAYER,

I earnestly request you just to sing in one Terzett out of my opera. I hope you will not refuse me this favour. I am not well, otherwise I would have come myself to you to make this request. The rehearsal is fixed for Saturday morning, about 11 o'clock, and Sunday about 12 o'clock for the performance.

Ever your friend,

L. v. BEETHOVEN.

[According to the original manuscript in the Berlin library ; it has hitherto remained unpublished. It has evidently nothing to do with the performance of *Fidelio*, but rather with some concert arranged by Beethoven, perhaps one in the Augarten under the direction of Schuppanzigh. The date of this note cannot be determined with any certainty.]

CVII TO BARON PETER VON BRAUN

[*April or May, 1806*]

DEAR BARON !

I beg you to show me kindness by letting me have a few words from your pen, in which you grant me permission to have the following parts, viz., the flauto primo, the three trombones and the horn parts of my opera from the Theater an der Wieden. I want these parts only for one single day, in order to have small things copied which for want of room could not be entered in the score, also partly because Prince Lichnowsky once thought of giving the opera at his house, and asked me for them. But I am not very well, otherwise I would have come myself to pay my respects to you.

With the highest esteem,

LUDWIG VAN BEETHOVEN.

To Baron von Braun,
Flauto Primo, the three Trombones,
The four Horn parts.

[Published by Thayer from the original, formerly in the possession of Adolf Müller of Vienna. The letter must have been written at the end of April or the beginning of May 1806, after Beethoven's opera had already been consigned for a long time to the archive grave of operas. Throughout 1806 Baron Braun still held office. The here-named Prince v. Lobkowitz became, in the year 1807, one of the successors in the Intendancy. Whether the prince had a performance of *Fidelio* given in his palace is not known. In any case this work remained buried until 1814, when it awoke to immortality.]

CVIII TO COUNT FRANZ VON BRUNSWICK IN HUNGARY

[*May 1806*]

P. S. *May 11th 1806. Vienna on a Mayday.*
DEAR, DEAR B. !

I just tell you that I have concluded a good bargain with Clementi. I receive £200 Sterling, and in addition I have the right to sell the same works in Germany and France. He has also commissioned me to write other works, so that I have reason to hope that while still in the prime of life I may win the dignity due to a true artist. Dear B., I want the *Quartets* ; I have already begged your sister to write to you about them.

It is too long to wait until you have copied them from my score ; but do make haste and send them straight off by letter-post—you shall have them back at latest in 4 or 5 days. I earnestly request you to see to this, as otherwise I shall incur a great loss. If you can arrange for me to come to Hungary and give a few concerts, please do so—you could have me for 200 gold ducats ; I can't get on with the princely theatre rabble. So often as *we* (several friends) drink of your wine, we drink you, *i.e.*, your health. Farewell, make haste—haste—haste, and send me the quartets—otherwise you will greatly embarrass me. Schuppanzigh is married—it is said with some one *very like him*—what a family ??? Kiss your sister Therese ; tell her, I fear I shall have to become great, without any memorial from her contributing thereto. Send off at once the quartets to-morrow—quartets—t—e—t—s.

Your friend,
BEETHOVEN.

[According to Jahn's copy in the Beethoven Legacy in the royal library. As Nohl states (*Neue Beethoven Briefe*, No. VII.), this letter was at that time (1807) in the possession of Count Geyza Brunswick, son of the person addressed. Thayer who reproduces the letter (III. 11 f.)—though not quite accurately, gives a conjecture as to the date which is worthy of notice : after the 6 he places a 7 within brackets. The advantageous contract between the composer and the music dealer Muzio Clementi, was agreed upon in the year 1807. The here-mentioned quartets are the "Rasoumowsky" (Op. 59, in F, E minor, and C). Anyhow they were begun already in the spring of 1806, yet only completed in the early months of the following year ; another ground, perhaps, for assigning the date 1807 to the letter in question. Then again Beethoven writes in this merry letter "I can't get on with the princely theatre rabble," *i.e.*, Prince von Lobkowitz, Count von Palffy, etc., who succeeded Peter von Braun as managers of the theatre only in the year 1807. The general contents of the letter point rather to 1807. The almost student-like greeting to the Count's sister, Therese von Brunswick, has in comical manner been put forward as a special proof in favour of Beethoven's deep attachment to this Countess. I have repeatedly shown such conclusion to be untenable ; I refer readers to my pamphlet, "The Immortal Beloved" Beethoven's, "Giulietta Guicciardi or Therese Brunswick." Schuppanzigh, the "fat one," married a ponderous woman, a native of Bohemia, whose younger sister Frä. Killitschky, took part in a Beethoven concert, at the very time capellmeister Reichardt of Berlin was in Vienna.]

CIX TO BREITKOPF AND HAERTEL IN LEIPZIG

Vienna, July 5, 1806.

P. S.,

I inform you that my brother is travelling to Leipzig on business connected with his chancery, and he is taking with him a pianoforte score of the overture of my *opera*, my oratorio and a *new pianoforte concerto*. Also you can arrange with him about new *violin quartets*, of which I have already finished one; and now intend to devote myself almost exclusively to this kind of work. As soon as you have come to an agreement with my brother, I will send you the complete piano score of my *opera*—you could also have the full score of it. I hear that the symphony which I sent you last year, and which you returned to me, has been *severely criticised*; I have *not read the article*. If they think to harm me they are mistaken—all the more as I have made no secret of the fact that you had returned to me this Symphony with other compositions. Remember me kindly to v. Rochlitz. I hope his bad temper towards me has somewhat toned down. Tell him that I am not so ignorant of foreign literature as not to know that von Rochlitz has written some very fine things, and if I should ever come to Leipzig, I am convinced that we should certainly become very good friends, his criticism notwithstanding, and without prejudice; also remembrances to Cantor Müller, whom I highly esteem. Farewell,

With respect, your sincere,

LUDWIG VAN BEETHOVEN.

(Besides, if something comes of the bargain with my brother, I should like to receive from you the published scores of Haydn and Mozart.)

[According to the original manuscript in the possession of Breitkopf and Haertel; never printed before. Thayer complains, and justly, in his account of the year 1806 in relation to Beethoven, that “from the letter to Baron Braun up to the following first of November there is not a single note in Beethoven’s own handwriting to help us in following his personal happenings.” All the more gratifying is it that just this letter, also the two following ones of this year, from the rich storehouse of the Breitkopf and Haertel firm, fill up this gap. The here-mentioned pianoforte concerto was the fourth in G (Op. 58); begun long ago, it was completed in the following year, and appeared, dedicated to the Archduke Rudolf,

in August 1808, at Vienna and Pesth (*Kunst und Industriekontor*). We learn here something positive about the period during which the Rasoumoffsky quartets were being composed. Delightful are the words concerning the *Eroica*, rejected by the Leipzig firm and then mercilessly run down in their newspaper. Rochlitz's "bad temper" against the composer of this symphony really became visibly milder. Like his organ the *Allg. Mus. Ztg.*, so did he become ever more enthusiastic for Beethoven. The "Cantor Müller" mentioned in the letter was August Eberhard Müller, the excellent pianist and composer. At the time it was written he was already cantor at the Thomas School, Leipzig, and musical director at both the principal churches of that city. In the year 1810, he was called to Weimar as Court Conductor and died there in 1817 at the age of fifty. The letter is quarto size, on strong paper, with writing on three sides, and the seal in good preservation.]

CX

TO THE SAME

Grazz, 3rd Haymonth [July], 1806.

Being rather busy, also the small journey here, prevented me from answering your letter immediately—although I at once decided to accept your offer, since even my own comfort is increased by such a proposition, and many an unavoidable disorder prevented. I willingly undertake in Germany only to sell my works to you, also, even abroad, except in the cases now specified: viz., when advantageous offers are made to me by foreign publishers, I will let you know of it; and if you are otherwise inclined, I will arrange that you may receive from me the *same work in Germany* for a less honorarium. The second case is as follows: if I should leave Germany, which is quite possible, that I may be able to sell my works, whether in Paris or in London, but you likewise again, *as above*, can, if inclined thereto, have a share in them.

If these conditions are all right, let me hear from you—I think that it would be quite suitable to you and me. As soon as I know your opinion, you can at once have from me three violin quartets, a new *concerto for piano*, a new Symphony, the scores of my Opera and my Oratorio.

With regard to v. Rochlitz you have misunderstood me. I really sent him greetings without any purpose; or misrepresentation; so, likewise, with Mr. Müller, whom as an artist I hold in esteem. If you can communicate to me

anything else interesting, it will afford me great pleasure. With great respect,

YOUR LUDWIG VAN BEETHOVEN.

[On the inside of the envelope.]

N.B.—I am staying here in Silesia, as long as autumn lasts, with Prince Lichnowsky, who sends his greetings. My address is L. v. Beethoven, Troppau.

[According to original in the possession of B. & H. firm.]

CXI TO GEORG THOMSON IN EDINBURGH

[October 1, 1806]

SIR,

A short excursion which I have made to Silesia is the cause of my having delayed up to now answering your letter of the 1st July. Having now returned to Vienna, I hasten to send you my remarks and decisions concerning the offer you kindly made me. And in doing so I shall be frank and exact, qualities which I like in business matters, and which alone can prevent any complaint on the one or other side. I now proceed, honoured Sir, to give the following explanations :

(1) I am not disinclined, considering the matter generally, to accept your proposals.

(2) I will endeavour to make the compositions easy and pleasant, so far as I am able, and so far as it is in agreement with that sublimity and originality of style, which, according to your own statement, characterise my works and to their advantage, which standard I shall ever seek to maintain.

(3) I cannot make up my mind to write for the flute, as this instrument is too limited and imperfect.

(4) In order to give more variety to the compositions which you will publish, and in order that I may have fuller play, though the task of making them easy would always bother me, I will only promise you three trios for violin, viola and violoncello and three quintets for two violins, two violas and a violoncello. In place of the other three trios and three quintets I will let you have three quartets, and, finally, two sonatas for pianoforte with accompaniment, and a quintet for two violins and flute. In a word, I would beg you with regard to the second set of compositions desired by you, to trust entirely to my judgment and loyalty, and I am sure you will be perfectly satisfied. Lastly, if this change is not at all to your liking, I will not obstinately insist on it.

(5) I should be very glad to see the second edition of the compositions published six months after the first.

(6) I want a clearer explanation about a statement in your letter, to the effect that no copy printed under my authority shall be introduced into Great Britain; for if you are agreed that these compositions can be published also in Germany and indeed in France, I cannot well see how I can prevent copies being introduced into your country.

(7) Finally, as regards the honorarium, I expect you to offer me £100 sterling, or 200 Vienna ducats in gold, and not in Vienna bank-notes, which under present circumstances entail too great a loss; for the sum would, if paid in these notes, be as little commensurable with the work which I should let you have as with the fees which I receive for all my other compositions. Even a sum of 200 ducats in gold is by no means excessive payment for all that has to be done to satisfy your wishes. Finally, the best arrangement will be for you to send me by post a bill of the value of 100 ducats in gold, when I send you the first and again when I send the second set; it must be drawn on a business house at Hamburg, or you must commission some one in Vienna to return me each time such a bill, while the same will receive from me the first and the second set.

You will name to me at the same time the day on which each set will be published by you, so that I can bind the publishers who issue these same compositions in Germany and France, to be guided thereby.

I hope that you will find my explanations just, and of such a kind as will probably enable us to come to a definite understanding. In this case it will be well for us to draw up a proper contract, of which you might be kind enough to have a duplicate copy made, which I would send you back with my signature.

I only await your answer to set to work, and remain with highest esteem,

Sir,

Your obedient servant,

LOUIS VAN BEETHOVEN.

P.S.—I will also fulfil your wish to provide short Scottish songs harmonised, and with regard to this await a more exact proposal, as I know well that Mr. Haydn was paid £1 sterling for each song.

[This letter was originally written in French, and only signed by Beethoven; Thayer gave it in German (II. 316 ff.). Concerning the relations between Beethoven and Georg Thomson in Edinburgh, cf. Letter LXXVII, October 5, 1803, and especially the explanations there given. Only one of the proposals made by Beethoven in this letter was accepted, viz., the harmonisation of Scottish songs.

[There are actually two signatures; one at the end of the letter and one on next page on which the "You will name to me" paragraph, is written with indication that it is to follow paragraph 7.—TR.]

CXII TO MESSRS. BREITKOPF AND HAERTEL IN
LEIPZIG

[November 18, 1806]

P. S.

Partly my distractions in Silesia, partly the events in your country were to blame for my not as yet having answered your last letter. If circumstances prevent you arranging with me, then you are not bound to anything, only I beg you to send me an answer by next post, so that in case you won't come to terms with me, I need not leave my works on the shelf. With regard to a contract for three years I would settle at once with you, if you would agree to my selling several works to England or Scotland or France. *It is understood that the works which you receive from me, or which I sold to you, also belong to you alone, viz., are entirely your property and have nothing in common with those sold to France or England or Scotland—only I must reserve to myself the liberty of selling other works of mine to the above-named countries.* In Germany, however, you would be *the sole owners of my works*, to the exclusion of all other publishers. I would willingly renounce the sale of my works in those countries, but, for instance, from Scotland I have important offers, and *terms* such as I could never ask from you; besides a connection abroad is of importance for the reputation of an artist, and in case he travels. As I, for instance, in the offers from Scotland, am still free to sell the same works in Germany and in France, so you, for instance, could readily obtain them from me for Germany and France, so that for your sale only London, and perhaps *Edinburgh* (in Scotland), would be closed to you. In this way I would willingly enter into a contract with you for three years; you would always get sufficient stuff from me—the orders

from those countries are frequently for something to please individual taste, which we do not want in Germany. For the rest, however, I am of opinion that there is no need to draw up a contract and that you ought to rely entirely on *my word of honour*. I undertake to give you the preference in Germany over all other publishers, it being understood that neither France nor Holland can have any share in these works—you are the sole owners. Do as you like in the matter, only drawing up a contract gives a lot of trouble; I would name to you the *fee* for each work—and the lowest possible. For the present I offer you three quartets and a pianoforte concerto—I cannot yet send you the promised *symphony*, for a gentleman of quality has taken it from me, on the understanding that after six months I am at liberty to publish it. [About two lines scratched through.] I ask from you 600 fl. for three quartets and 300 for the concerto. *Both sums in convention-Gulden*, according to the twenty-Gulden scale. The best would be for you to give notice that the money was at your place, or else at some well-known banker's, whereupon I would draw a bill from here on Leipzig. If this does not suit, you could send me a bill for the sum reckoned in 20 fl. Gulden according to the exchange.

It might be possible for me to be able to have the *symphony* printed sooner than I expected; in that case you could soon have it. Only send me a speedy answer—so that I may not be kept waiting. For the rest be assured that I prefer your firm to all others, and shall continue to do so,

With esteem,

Your most devoted servant,

L. v. BTHVN.

Vienna, November 18, 1806.

[According to the original manuscript in the possession of the B. and H. firm; hitherto unpublished. The question of a contract between Beethoven and this firm has been already touched upon (*cf.* Letters LXXXIX and CX). This time negotiations fell through; even the compositions mentioned in this letter, were not published by B. and H., but by the Vienna *Industriekontor*. The "gentleman of quality" was either Count Fries, or Count Moritz von Oppersdorf, to whom as a matter of fact, the 4th Symphony in B flat was dedicated.]

CXIII TO THE I. R. THEATRE DIRECTION IN VIENNA

[December 1806 ?]

WORSHIPFUL I. R. COURT THEATRE DIRECTION,

The undersigned really ventures to flatter himself that during his residence in Vienna he has won some favour and approval from the high nobility as well as from the general public ; also that he has secured an honorable reception of his works at home and abroad.

Notwithstanding this, he has had to contend against difficulties of all kinds, and, hitherto, has not been fortunate enough to establish a position for himself, enabling him to *devote himself*, as he desires, *entirely to art* ; to develop his talents to that higher degree of perfection, which ought to be the aim of every true artist, and to ensure an independent future, in place of the hitherto merely chance advantages.

As, however, the aim of the undersigned was not so much earning a *livelihood*, as *the interest of art*, the ennobling of taste, and the upsoaring of his genius towards higher ideals and towards perfection, it often happened that he sacrificed money and its advantages to the Muse. Nevertheless, works of this kind, however, procured for him a reputation abroad which in several important cities secures for him a favourable reception, and a destiny in keeping with his talents and attainments.

Yet the undersigned cannot deny that the many years spent here, the favour and approval of high and low, the desire to fully realise those expectations which up to now he has had the good fortune to excite, also, he may venture to say, the *patriotism* of a *German*, render this city more precious to him and more to be desired than any other place.

He cannot, therefore, forbear, ere he carries out his decision to leave this city so dear to him, to follow the hint, which his Serene Highness, the ruling Prince Lobkowitz, was kind enough to give him ; for he said, that a highly worshipful Theatre Direction would not be disinclined, under suitable conditions, to engage the undersigned in the service of the theatre under their management, and in order to ensure his further stay, to settle a suitable sum on him enabling him the better to develop his talents. As this declaration is in perfect union with the wishes of the undersigned, he himself takes the liberty both to express his readiness to accept the terms, also, in most becoming manner, to submit

the following conditions for the gracious acceptance of the worthy directors :

(1) The same promises and undertakes to compose every year at least *one grand opera*, the subject to be selected jointly by the esteemed directors and the undersigned ; in return he asks for a *fixed payment* of 2400 fl. per annum, together with, as benefit, the full receipts at the *third* performance of each such opera.

(2) The same promises, gratuitously, to deliver yearly a *small operetta* or a *Divertissement, choruses* or *pièces d'occasion*, according to the desire and requirement of the esteemed directors. But he entertains the hope that the esteemed authorities will not hesitate to grant him in return for such special works, in any case *one day* a year for a benefit concert in one of the theatre buildings.

If one reflects how much brain-work and time the composition of an opera demands, as it simply debars one from all other intellectual work ; if one further reflects how in other cities, in which an author and his family obtain a share of the receipts at *every* performance, *one* successful work at once gains a fortune for the author ; and if one further reflects, how little advantage the unfavourable rate of exchange and the high prices which an artist here, to whom for the rest foreign countries are open, has to pay for the necessaries of life—then the above conditions will surely not appear exaggerated or unreasonable.

In any case, however, whether the esteemed directors confirm and accept the present offer, or not, the undersigned adds the request that a day may be granted to him for a concert in one of the theatre buildings ; for should his proposal be accepted, the undersigned would require his time and strength for the completion of the opera, and could not therefore earn money in any other way. Should, however, the present offer not be accepted, the same would regard the fulfilment now of the promise of a concert made to him last year—which owing to various hindrances did not come off—as the strongest proof of the high favour hitherto shown. He begs, in the first place, for Annunciation Day ; in the second, however, for a day during the forthcoming Christmas holidays.

LUDWIG VAN BEETHOVEN, M.P.

Vienna, 1907.

[Published in the Wiener *Musikzeitung* in 1847, from the original which was in the possession of Aloys Fuchs.]

CXIV TO CAMILLE PLEYEL IN PARIS

Vienna, Ap. 26, 1807.

MY DEAR AND HONOURED PLEYEL,

What are you doing, you and your family ? I have very often wished to be with you, but until now it was not possible. The war has partly been the cause. If that is to go on being an obstacle for much *longer*, I suppose I shall never see Paris.

My dear *Camillus*—that was the name, if I mistake not, of the Roman who turned the wicked Gauls out of Rome ; for that price I should like to be called so too, were it only to be able to drive them away wherever they have no business to be. What are you doing with your talent, dear Camille ? I hope you are not letting it expend itself on yourself alone ? I suppose you are doing something besides ? I embrace you, *both father and son*, with all my heart, and together with the business matters you have to write to me about, I should like to know much about you and your family.

Good-bye, and don't forget your true friend,

BEETHOVEN.

[According to the facsimile of the original in the archives of the Pleyel firm. The father of the person addressed was Ignaz Pleyel, pupil, and afterwards the rival of Haydn in London. He established a pianoforte business in Paris which soon was in a flourishing condition. He died November 14, 1831. The son, born at Strassburg in 1792, was only 15 years old when Beethoven wrote him the above letter. It may be supposed that the father paid frequent visits to Vienna introducing, on one occasion, his promising son to the composer. Oscar Comethaut, who discovered the letter among the Pleyel documents, quotes from a letter written by Camille Pleyel, 27 Prairial of the year XIII (= 1805) as follows : " We were taken to see Beethoven, and when close to his house, met him. He is a small, thick-set man, his face pitted with smallpox, his reception lacking in politeness. As soon, however, as he perceived that it was Pleyel, he became a little more polite ; but as he was busy we could not hear him play." Camille Pleyel (d. 1855) was the husband of the celebrated pianist, Marie Félicité Denise Pleyel.]

CXV TO IGNAZ PLEYEL IN PARIS

[Wien, 26 April (?) 1807]

A M. Ignace Pleyel, compositeur et éditeur de musique, à Paris.

J'ai l'intention de confier à la fois le dépôt de six œuvres

ci-dessous à une maison de Paris, à une maison de Londres et à une maison de Vienne, à la condition que dans chacune de ces villes elles paraîtront ensemble à un jour déterminé. De cette façon, je crois satisfaire mon intérêt en faisant connaître rapidement mes ouvrages, et sous le rapport de l'argent je crois concilier mon propre intérêt et celui des différentes maisons de dépôt.

Les œuvres sont

- 1° Une symphonie.
- 2° Une ouverture écrite pour la tragédie de Coriolan, de Collin.
- 3° Un concerto de Violon.
- 4° Trois quatuors.
- 5° Un concerto pour piano.
- 6° Le concerto pour violon, arrangé pour le piano avec des notes additionnelles.

Je vous propose le dépôt de ces œuvres à Paris ; et pour éviter de traîner la chose en longueur par des correspondances, je vous l'offre tout de suite au prix modéré de 1·200 florins d'Augsbourg contre la réception des six œuvres, et votre correspondant aurait à s'occuper de l'expédition. Je vous prie donc de me donner une prompte réponse, afin que, ces œuvres étant toutes prêtes, on puisse les remettre sans retard à votre correspondant.

Quant au jour où vous devrez les faire paraître je crois pouvoir vous fixer, pour les trois ouvrages de la première colonne, le 1^{er} septembre, et pour ceux de la seconde colonne, le 1^{er} octobre de la présente année.

LUDWIG VAN BEETHOVEN.

[This business letter was likewise communicated by O. Comettant ; it is, however, not an original letter. It was written in German for Beethoven and only signed by him. Comettant was mistaken in giving the date "October 26," an evident error, since this author himself says "cette lettre, on a pu le remarquer, est de la même date que la précédente. Les deux lettres sont parvenus à Pleyel sous la même enveloppe."

The letter, list of works etc. being omitted, runs thus : "I intend to offer the six works mentioned below to houses in Paris, London, and Vienna, on condition that in each of these cities they shall appear on a day fixed beforehand. In this way I think that it will be to my interest to make my works known rapidly, while as regards payment I believe that the terms are to my interest and likewise to that of the different houses."

CXVI To BARON IGNATZ VON GLEICHENSTEIN

[1807]

I am now sending you 300 fl., only let me know whether you want more, and how much ?? and I will send it at once—and beg you, as I understand so little about such matters all of which are uncongenial to me, to buy linen or nankeen for shirts, and at least half a dozen neckties. Use your judgment in the matter, only see to it without delay, you know I want them. To Lind I have given 300 fl. in advance, and so have acted quite according to your maxim.

Joseph Henickstein has paid me to-day at the rate of 27 fl. per pound sterling, and *invites you, me and Clementi to dinner to-morrow; don't refuse, you know I like being with you.* Only let me know whether I may venture to tell Henickstein that he may safely count on your coming—pray don't refuse. Greetings to all that is dear to you and me. How gladly would I add, and *to whom we are dear????* At any rate this ? sign becomes me. To-day and to-morrow I have so much to do, that I cannot as I wished, come to you. Farewell, be happy, I am not.

YOUR BEETHOVEN.

[According to the original in possession of Herr Carl Meinert in Frankfort-on-Main, letter quarto size, Beethoven's seal well preserved. Baron von Gleichenstein, in addition to his post as court official, was an excellent amateur on the violoncello. Hence a friendship soon sprang up between the two, over which afterwards, and probably through Beethoven's passion for Therese Malfatti, a cloud was drawn. Beethoven was introduced to the Malfattis through Gleichenstein. Of the two daughters, Anna afterwards became the wife of the Baron, but the sighing tone-poet could not succeed in becoming his brother-in-law. With regard to the dating of the numerous letters and notes, that depends on the way in which the critical investigator makes clear to himself the development and intensity of this love. I quite agree with Nohl who assigns all the letters about to be presented, to the years 1807–1809, whereas on the other hand, Thayer, who connects Beethoven's marriage scheme with quite a different person from Therese Malfatti, consequently assigns many of these letters to a period after 1810. In this letter Beethoven appears in the best of spirits. The favourable contract which the master had settled with Muzio Clementi had intensified his vital power. Money appears to be plentiful; the money sent

to the tailor speaks for itself. Joseph Henickstein was at the head of the Vienna banking house, Henickstein and Co., with which Beethoven had many dealings.]

CXVII

TO THE SAME

[1807]

The Archduke only yesterday evening, begged me to come to him to-day about half-past one, and as I probably shall not be able to get away before three, I have sent an excuse for both of us. If you meet Henickstein, tell him that I at once let you know of his invitation, for his faith in me is none too strong, which, his own considered, he is not altogether, considering mine in him, wrong. I wrote that we would invite ourselves for another day. I am very much obliged to you for the trouble you have taken. I was sorry to have missed you, but I so seldom expect you at my house, that I may be forgiven if I never count on your coming. I will let you know in good time whether you can come this evening with Dormer to the Archbishop's.

YOUR BEETHOVEN.

[According to Nohl. This letter is connected with the previous one. In it appears, and for the first time, the name of the man who played so prominent a part in the history of Beethoven. The Archduke Rudolf was in any case now already his pupil. Dr. Dorner belonged likewise to this noble friend's circle.]

CXVIII TO HERR VON TROXLER IN VIENNA

[1807]

DEAR DOCTOR!

Thousand thanks for the trouble you have taken on my behalf. It would have saved me some days of bad temper had I received the news earlier—the Baden post is most wretched, *it is like its whole State*; only to-day did I receive your letter. If possible, expect me to-morrow morning between 9 and 10 o'clock at your house. I am coming to Vienna and much wish that you would go with me on Tuesday to Clementi's, for I better understand how to make myself intelligible to the foreigner by playing rather than by speaking. Once again my heartiest thanks for all your friendship and kindness to me. Best regards to Malfatti. Keep in affection your friend

BEETHOVEN.

[According to Thayer (III. 9) printed from Jahn's copy. Jahn's copies of Beethoven's letters, so often mentioned by me, were placed at my disposal through the exceptional kindness of Dr. A. Köpfermann. Much as I sought, I could not see this particular letter, but I found a note to the following effect: "Copy of a Beethoven letter to Dr. Troxler of Vienna, afterwards Professor at the Bern High School. It belongs to the period when Clementi was in Vienna, *i.e.*, to the year 20 or 21" (? ? ? ?). Everything right except the stupid chronological blunder; for Clementi was not in Vienna either in 1807, 1820 or 1821. Jahn's copy must somewhere or somehow have vanished from among these papers. It is certain that Dr. Troxler also belonged to the Malfatti circle, like Beethoven, von Gleichenstein, Dorner and others. The person addressed was the well-known Swiss natural philosopher, Ignaz Paul Vital Troxler, who was born in the Canton of Lucerne in 1780. In 1820 he was appointed Professor of Philosophy and History at Lucerne, then at Basle; like his friend Beethoven, he was a liberty-loving citizen. He died in 1866. His lectures on philosophy passed through several editions.]

CXIX

TO BARON GLEICHENSTEIN

[1807]

I at once sent the enclosed to you yesterday afternoon after your first refusal. They said that possibly you were in the theatre, and yet it was scarcely half-past four. You will see from the enclosed from Schweiger that I counted on Dorner already knowing that he could come, and so I told you neither the hour nor anything else. I myself, before the rehearsal began, told the Archduke of your coming, and he received the news graciously—you have lost a good thing, not through not hearing my music, but you would have seen an amiable, talented prince, and as the friend of your friend you would not have felt the loftiness of the rank. Forgive the small expression of pride; it is based on the pleasure of knowing that also those whom I love are at once recognised; there is also a touch of vanity in it. And so, as always, from your friendship I get only irritation and pain. Farewell—this evening I come to the dear M.'s.

BEETHOVEN.

[According to Nohl, who gives the contents of the enclosed note from Schweiger, chamberlain to the Archduke. It ran thus: "With permission of the Archduke, I have already informed Dorner, that it is arranged that he shall turn for the Master. Your

friend Gleichenstein will find a cosy corner which he will share with us. The Archduke is the same as yesterday and looking forward to this evening, and so also is your friend Schweiger (Pour Monsieur Louis von Beethoven)." Thus it was a question of a musical evening in the palace of the Archduke, at which Beethoven compositions were to be given, and in which v. Gleichenstein took no part, and thus did not make the acquaintance of the "amiable talented" prince.]

CXX

TO THE SAME

[1807]

Here's a specimen of Imperial taste—the music has adapted itself so nobly to the poem, that one can truly say that they both form a pair of tedious sisters—let me know if you are staying in—but in time—cold friend farewell—however it may be with you, you are for once not right—not in the least degree, as I, your

BEETHOVEN.

[According to Nohl. Archduke Rudolf appears already in 1807 to have submitted his attempts at composition to his great teacher.]

CXXI

TO THE SAME

[1807]

DEAR G.,

I beg you to get this draft cashed as quickly as possible. My brother does not know where to take it—otherwise I would not have troubled you. If it should be necessary for me to go immediately with you to the person who changed the last time, you will find me all ready. Farewell—I will send to you early the day after to-morrow. I cannot, otherwise I would come to you.

BEETHOVEN.

[According to Nohl. From these and other kind services we see that friend Zmeskall to whom formerly an appeal was always made, was falling into the background. The enthusiastic friend, and, like the other, a 'cellist, now gives assistance in all practical matters, viz., Baron Ignaz v. Gleichenstein, to whom later on was dedicated the 'cello sonata in A (Op. 69).]

CXXII

TO THE SAME

[1807]

NOBLE FRIEND!

Could you not manage to favour me to-day with a visit only for a few minutes. Everything went tolerably well, only I can with difficulty get over the electuary.

With highest respect

Yours truly,

BEETHOVEN.

[According to Nohl. The owner of all these notes to Gleichenstein was formerly (1867) Fr. Bredl, of Munich, to whom they were presented by Therese Malfatti (Baroness Droszdick). The medicine here named shows us that even at this early and happy stage of his earthly pilgrimage, he suffered from abdominal pains.]

CXXIII

TO THE SAME

[1807]

Let me know if you, perhaps, can only negotiate the draft with much trouble—in that case I will see to it myself, as best I can tackle such a piece of business.

In haste,

Your friend,

BEETHOVEN.

[According to Nohl.]

CXXIV

TO THE SAME

[1807]

Be so kind, dear friend, and write down in French how I ought to address Count Würm at the *Redoute*. It's easy enough for you, but not for me. I will send for it early to-morrow morning. I did not see you last night at the *Redoute*.

[According to Nohl.]

CXXV

TO THE SAME

[1807]

P.S..

I desire no visits from you, highly honoured one, no rendez-vous; so that you may not be perplexed as to whether

you are able or wish to keep it—in short nothing at all—except to be good enough first, to write to London; secondly, to get me some first-rate, sound, strong quill pens. Please add what you pay for them to the account, which, as you know, I have long wished to get from you, and now demand with all insistence. My servant will call at your house to-morrow early to make inquiry about it, and if not convenient, the morning after, or even later—my friendship shall place no limits to your convenience.

Respectfully yours,

L. VON BEETHOVEN.

Pour Mr. de Gleichenstein.

[According to Nohl. The you [Sie] instead of the usual thou [Du] in this piquant note shows that even in this intimate correspondence between the two friends there were moments of ill-humour. The request for Gleichenstein to write to London is a sign that it was a question of fulfilling the contract with Muzio Clementi, of whom we shall soon hear.]

CXXVI

TO THE SAME

[1807]

I beg you to let me know if the M. will be at home this evening. You will certainly have had a good sleep. I have indeed only slept a little, but such an awakening I prefer to any sleep. Farewell.

Yours faithfully,

BEETHOVEN.

[According to Nohl.]

CXXVII

TO THE SAME

[1807]

As I shall not have sufficient time this morning, I will come about midday to the Wild Man in the Prater; I presume I shall not meet with any wild men there, but beautiful Graces, and for that I must first of all put myself into harness. I know that if I come just on the stroke of twelve, you will not consider me a glutton, and so I will be punctual. If I still find you at home, well and good, if not, I will hasten to the Prater in order to embrace you.

Your friend,

BEETHOVEN.

[According to Nohl. The M. and the "beautiful Graces" are naturally the sisters Malfatti, especially Therese.]

CXXVIII AGREEMENT BETWEEN BEETHOVEN AND
MUZIO CLEMENTI

[April 1807]

"La convention suivante a été faite entre Monsieur M. Clementi et Monsieur Louis v. Beethoven

1. Monsieur Louis v. Beethoven cède à Monsieur M. Clementi les manuscrits de ses œuvres ci-après ensuivis, avec le droit de les publier dans les royaumes unis britanniques, en se réservant la liberté de faire publier ou de vendre pour faire publier ces mêmes ouvrages hors des dits royaumes :

a. trois quatuors.

b. une symphonie.

N.B. la quatrième qu'il a composé (e)

c. une Ouverture de Coriolan
tragédie de Mr. Collin

d. un concert pour le piano

N.B. le quatrième qu'il a composé.

e. un concert pour le violon

N.B. le premier qu'il a composé.

f. ce dernier concert arrangé pour le piano avec des notes additionnelles.

2. Monsieur M. Clementi fera payer pour ces six ouvrages à M. L. v. Beethoven la valeur de deux cents Liv. Sterl. au cours de Vienne par Mess. Schuller et Comp. aussitôt qu'on aura à Vienne la nouvelle de l'arrivée de ces ouvrages à Londres.

3. Si Monsieur L. v. Beethoven ne pouvait livrer ensemble ces six ouvrages, il ne seroit payé par Mess. Schuller et Comp. qu'à proportion des pièces livrées, p.ex. en livrant la moitié, il recevra la moitié, en livrant le tiers il recevra le tiers de la somme convenue.

Monsieur L. van Beethoven promet de ne vendre ces ouvrages soit en Allemagne, soit en France, soit ailleurs, qu'avec la condition de ne les publier que quatre Mois après leur départ respectif pour l'Angleterre : pour le concert pour le violon et pour la Symphonie et l'Ouverture, qui viennent de partir pour l'Angleterre, Mons. L. v. Beethoven promet de les vendre qu'à condition de ne les publier avant le 1 Sept. 1807.

Op. 61

Allegro

Concerto pour le Violon avec Accordon

Violin I

Violin II

Viola

Cello

Double Bass

Accordion

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Drum

Timpani

String Ensemble

Conductor

Violon

Accordon

Violoncelle

Contrebasse

Flûte

Oboe

Clarinete

Saxophone

Trompette

Trombone

Batterie

Timbales

Organe

Piano

Harmonica

Chœur

5. On est convenu de plus, que Mons. L. v. Beethoven compose aux memes (?) conditions dans un temps non déterminé et à son aise trois Sonates ou deux Sonates et une Fantaisie pour le piano avec ou sans accompagnement comme il voudra, et que Mons. M. Clementi lui fera payer de la meme (!) manière soixante livres Sterl.

6. Mons. M. Clementi donnera à Mons. L. v. Beethoven deux exemplaires de chacun de ses ouvrages.

fait en double et signé (!) Vienne le zo (!) Avril 1807.

MUZIO CLEMENTI. LOUIS VAN BEETHOVEN.

comme témoin

J. Gleichenstein."

[According to the original among the Schindler Beethoven documents. This "Convention" was first published by Thayer (III. 10) from Jahn's copy. The latter gives the dedications. The three quartets (Op. 59) were, according to a change in Beethoven's own hand, to be dedicated "à Son Altesse le Prince Charles de Lichnowsky"; in the arrangement of the violin Concerto the name "Frau von Breuning" was scratched through. The pianoforte Concerto in G was dedicated to the Archduke Rudolf, but in its place was chosen a French title with "dedié à son ami Gleichenstein." The original titles, however, were restored. The agreement refused by Pleyel was concluded with Clementi in a brilliant manner for Beethoven. Clementi often came to Germany; his musical contest with Mozart in 1781 will be remembered. Ries in the Biographical Notices explains at length the reason of the time it took before Beethoven and Clementi made each other's acquaintance.

An account is given in an article entitled "Clementi Correspondence," signed J. S. S. in the *Monthly Musical Record* for August 1902, in which is given a portion of a letter from Clementi to Collard, his business partner in London, in which he describes his meeting Beethoven "by chance one day in the street," and how he "made a compleat conquest of that *haughty beauty*." Clementi then describes the agreement made with him as in the above document. From other letters of Clementi in this article, we learn that Beethoven had not been paid *two years and a half* after the signing of the agreement.—[Tr.]

CXXIX TO THE POET AND COURT SECRETARY BARON
HEINRICH COLLIN

[1807 ?]

I beg you, dear friend, as you will probably remember which you wrote to me, when Baron Hartl gave you the

commission concerning my concert for the theatre-poor. I was so delighted when you wrote to me about it, that I went at once with the note to my friend *Breuning*, in order to show it to him; I left it there, and so it got lost. The contents, so far as I can remember, were to the effect, "that you wrote me you had spoken with Baron Hartl *about a day for a concert*, and that he, thereupon, had commissioned you to write to me, that if for this year's concert for the theatre-poor I would produce some important works and conduct them myself, I could at once select a day for a concert in the theatre *an der Wien*; also on these conditions I could have a day every year. *Vive vale*." I am sure the note was worded thus. I hope you will not now refuse to write it out again for me. It needs neither day nor *date*. With this note I will go once again to Baron Hartl; perhaps it may make some impression—and I may obtain what he promised to me and to you. A few days more and I shall see you. Up to now work and worry prevented me from doing so.

Your most devoted,

BEETHOVEN.

To Baron Collin, Court Secretary.

[According to the original manuscript in the Vienna court library, first published by Nohl (*Neue Briefe Beethovens*). Heinrich Joseph von Collin (1771–1811), was jurist and poet; in 1803 he was raised to the rank of a nobleman, and in 1809 became court councillor. Of his tragedies may be named: *Regulus*, *Polyxena* and *Coriolanus*; for the last Beethoven wrote his great overture. The composer was expecting a new libretto from this poet. Hartl, up to the year 1807, was "factotum" at the Imperial Theatres, and Collin had influence with the management.]

CXXX

TO THE SAME

[1807]

I hear that you, honoured Collin, will fall in with my wish and your own proposal. I would willingly express my joy by word of mouth, but I have for the moment much work, and to this you must ascribe these lines—and not to any want of regard for you. Here is the *Armida*; as soon as you have made sufficient use of it, please send it back, for it does not belong to me.

[According to Jahn; first printed by Nohl (*Briefe Beethovens*). From this it is clear that H. Collin had declared his readiness to

prepare an opera text for the composer. He tried with Macbeth, then particularly with Tasso's *Gerusalemme liberata*, from which he prepared the text for an oratorio; but even with this he was not successful, still less with *Bradamante*. Johann Friedrich Reichardt in his "Vertraute Briefen aus Wien," writes: "As the poet (Collin) saw how pleased I was with his poem (*Bradamante*), he offered it to me to set to music, and I joyfully accepted. The opera management has already accepted the opera, and declared that it will spend money on its production. The poet had previously intended it for simple-heart Beethoven, but the latter could not come to terms with the management." Another letter to Collin which will soon be given, will throw further light on the matter. The original of the present letter was still in 1879 in the collection of Ritter von Frank, at Graz.]

CXXXI

TO THE SAME

[1807]

FOR BARON COLLIN,

[This letter was written a week ago but got mislaid.]

Great irate poet, give up Reichardt. Take my *music* for your *poetry*; I promise that you will not thereby suffer. As soon as my concert is over, which really if it is to answer the purpose of bringing me in something robs me of much time, I will come to you, and then we will at once take in hand the opera—and it shall soon sound. For the rest you can ring out your just complaints about me by word of mouth. But if you are really in earnest about letting R. write the opera I beg you to let me know that at once.

With high esteem,

Yours truly,

BEETHOVEN.

My rooms are 1074 in the Krügerstrasse, first floor, in the house of Countess Erdödy.

[According to a careful copy made by Mr. Edward Speyer, who possesses the original, and who purchased it at a sale in London in 1902. "Bradamante," the subject of the letter, appears to have been frequently discussed between Beethoven and the "great irate" poet, before capellmeister Reichardt, whom Beethoven did not exactly hold in high esteem, received the poem to set to music.]

CXXXII

TO^s BARON GLEICHENSTEIN

[1807]

DEAR GOOD GLEICHENSTEIN,

I should be awfully glad if I could speak with you this morning between one and two o'clock, or this afternoon, wherever you like to make an appointment. To-day I have too much to do to be able to get to your house early enough to catch you. Give me an answer—and do not forget to fix the place where we can see each other. Farewell, and love.

YOUR BEETHOVEN.

[According to Nohl (B. B.); the original was at that time (1805) in the possession of the court musician Bärmann, Munich. The master wished to see his friend, either about Malfatti matters, or the contract business with Clementi.]

CXXXIII

TO THE SAME

[1807]

As Frau M. told me yesterday that she really wanted to select *another piano* at Schanz to-day, I wish she would give me full liberty to select one. It shall not cost more than 500 fl. but will be worth a great deal more. You know that although the firms always offer me a certain sum, I never accept it. But as by this means I can buy an expensive instrument at a very cheap price, I would willingly, on this occasion, make the first exception to my fixed practice in such matter, as soon as you let me know whether my proposal is accepted. Farewell, dear good Gleichenstein. We shall see each other to-morrow and you can give me the answer.

YOUR BEETHOVEN.

[Outside in an unknown hand.]

“Gigaud’s pretty collar[?]”

Secretary key belonging to F. v. Malfatti.

4, Greetings from all of us to Gigaud, not

5, *forgetting* B.; I earnestly beg this of you.”

[According to Nohl (N. B. B.). From this letter we hear of Beethoven’s praiseworthy custom with regard to commissions on pianos. Another exception to his hard and fast practice will be found in a letter to Councillor Varena at Graz (July 1815). In the present and later instance, the instrument was to be selected from

the pianoforte manufactory of Schanz; otherwise Beethoven favoured the Streicher-Stein and the Graf instruments. The addition in an unknown hand refers to Gigaud or—as Thayer ascertained—Gigons, the pet dog of Baroness Malfatti. A small adventure with this little dog will be found in the next letter.]

CXXXIV

TO THE SAME

[1807]

Here is the S. which I promised Therese. As I cannot see her to-day, give it to her. Remember me to them all, I am so happy in their company; it is as if the wounds, with which bad people have inflicted on my soul, might through them be healed. I thank you, good G for having introduced me to them. Here are another 50 fl. for the neckcloths; if you want more, let me know. You are mistaken, if you believe that Gigons only follows you. No, even I have had the pleasure of seeing him keep close to me. He sat beside me at dinner in the evening, he followed me home; in short, he procured very good entertainment for me—at any rate I never could get right to the top, but fairly low down—farewell, love me.

Yours,

BEETHOVEN.

[According to Nohl. The Sonata (S) sent to Therese was perhaps the “Appassionata.” The little dog Gigons had, so it seems, attached itself to Beethoven, of whose fondness for dogs nothing has been as yet heard.

For concluding sentence see Preface *re* play upon words.—TR.]

CXXXV

TO THE SAME

[1807]

The Countess invites you to dinner to-day. Write to Fezburg [Pressburg?] and ask the highest price they will give for the purchase of a piano. Do not forget about the Hamburger quills.

[According to Nohl. This was the period when there was much music-making with his dear Countess Erdödy, to whom he dedicated the two Trios (Op. 70) composed in 1808.]

CXXXVI To THERESE VON MALFATTI

[1807]

You receive herewith, honoured Therese, what I promised, and had it not been for urgent hindrances, you would have received more, in order to show you that I always *offer more to my friends than I actually promise*. I hope and have every reason to believe that you are nicely occupied and as pleasingly entertained—but I hope not too much, so that you may also think of us. It would probably be expecting too much of you, or overrating my own importance, if I ascribed to you “men are not only together when they are together; even he who is far away, who has departed, is still in our thoughts.” Who would ascribe anything of the kind to the lively T. who takes life so easily?

Pray do not forget the pianoforte among your occupations, or, indeed, music generally. You have such fine talent for it. Why not devote yourself entirely to it? you who have such feeling for all that is beautiful and good. Why will you not make use of this, in order that you may recognise in so beautiful an art the higher perfection which casts down its rays even on us. I am very solitary and quiet, although lights* now and again might awaken me; but since you all went away from here, I feel in me a void which cannot be filled; my art, even, otherwise so faithful to me, has not been able to gain any triumph. Your piano is ordered and you will soon receive it. What a difference you will have found between the treatment of the theme I improvised one evening, and the way in which I recently wrote it down for you. Explain that to yourself, but don't take too much punch to help you. How lucky you are, to be able to go so soon to the country; I cannot enjoy that happiness until the 8th. I am happy as a child at the thought of wandering among clusters of bushes, in the woods, among trees, herbs, rocks. No man loves the country more than I; for do not forests, trees, rocks re-echo that for which mankind longs.

[Here follow four lines struck through, which refer to a composition.]

Soon you will receive other compositions of mine, in which you will not have to complain much about difficulties. Have

* *Lichter* (lights), or, according to some, the word is *Dichter* (poets).—Tr.

you read Goethe's *Wilhelm Meister, the Schlegel translation of Shakespeare*; one has much leisure in the country, and it will perhaps be agreeable to you if I send you these works. I happen to have an acquaintance in your neighbourhood, so perhaps I shall come early one morning and spend half an hour at your house, and be off again; notice that I shall inflict on you the shortest *ennui*.

Commend me to the good wishes of your father, your mother, although I can claim no right for so doing—and the same, likewise, to cousin Mm. [?]. Farewell, honoured T. I wish you all that is good and beautiful in life. Keep me, and willingly, in remembrance—forget my wild behaviour. Be convinced that no one more than myself can desire to know that your life is joyous, prosperous, even though you take no interest in

Your most devoted servant and friend,

BEETHOVEN.

N.B.—It would really be very nice on your part to send me a few lines to say in what way I can be of service here?

[According to the original manuscript in the possession of Herr Carl Meinert of Frankfort-on-Main; first published by Nohl. He gave it indeed twice: the first time addressed to Baroness Drossdick; for he only reproduced it from a copy. Nohl states that the court musician Bärmann received the original from Baroness Drossdick as a gift, and then at her wish sent it to her to look at it again. Bärmann never received it back, for the Baroness died soon afterwards. Her friend, the composer, Schachner in London became her heir. Bärmann had the copy made from which Nohl published. For further revelation of the secrets of this letter, I refer readers to my already mentioned article "Die Geschwister von Malfatti." Beethoven complains of having obtained no triumph for his art; and as a matter of fact the year 1807 was a poor one as regards production. The cousin M., Nohl assures us, was the Baroness Magdalene Gudenus, *née* Schultz.]

CXXXVII TO BARON GLEICHENSTEIN

[June 1807]

DEAR GLEICHENSTEIN,

The night before last I had a dream. It seemed to me as if you were in *a stable*, so absorbed in gazing at two magnificent horses, that you were oblivious to all that was going on round about you.

Your hat purchase has turned out badly. Early this morning as I came here it got *slit*; as it costs too much money to be taken in in this dreadful manner, you must try and get them to take it back and give you another. Meanwhile you can inform these bad shopkeepers that I am sending it back to you—it is really too irritating.

Yesterday and to-day I have been very bad; I have suffered fearfully from headache. May heaven rid me of it—one infirmity is enough for me. If you can, send me Bahrd's translation of Tacitus. More another time; I feel so ill that I can only write a few lines—farewell—think of my dream and of myself.

Your faithful
BEETHOVEN.

Baaden, June 13.

[This is a postscript though not so marked.]

From Simrock's letter I gather that we may expect a favourable answer from Paris. Tell my brother to write whether you think so, in order that everything may be copied again quickly. Send me the number of your house.

↳ Pour Mr. de Gleichenstein.

Send me an answer about the hat.

[According to Nohl.]

CXXXVIII

TO THE SAME

[*June 1807*]

I hope for an answer from you. So far as the letter from Simrock is concerned, I really think that, with modifications, *the things* might be given to him, for at any rate it would always be a certain sum; a contract could be drawn up with him *only for Paris*. After that he can do what he likes—the Industrie-Kontor could raise no objection. What do you think? I do not yet feel over bright, I hope I shall soon be better—come soon to me. I heartily embrace you—best regards in a *very special quarter*.

YOUR BEETHOVEN.

[Outside] *Baden, June 16th.*

To my friend Gleichenstein, without his equal in good and bad.

The No. of Gleichenstein's house.

[According to Nohl. Possibly these transactions with N. Simrock of Bonn were connected with Ignaz Pleyel, with whom a contract was to be drawn up. *See* preceding letter. The "very special quarter" referred to the sisters Malfatti; friend Gleichenstein, however, found himself in a fatal position; he could not give his friend any hope of winning Therese.] [Gleichen, German for equal; hence play upon the word in postscript.]

CXXXIX

TO THE SAME

[June 1807]

DEAR GOOD G.!

You did not turn up yesterday—nevertheless I am compelled to write to you to-day. According to Schmidt, I must not stop here any longer. I therefore beg you to take up the matter with the Industrie-Kontor. So far as the haggling is concerned, you can leave that to my brother, the apothecary—but as the matter itself is of some importance, and as you have hitherto dealt for me with the Industrie-Kontor, my brother, for several reasons, could not be employed. Here are a few lines to the I.-K. about the matter. If you come to-morrow, arrange so that I may drive back with you—farewell.

I love you, and though you may blame all my actions, since your point of view is a false one, you shall not outdo me in that matter—perhaps West can come with you.

YOUR BEETHOVEN.

[According to Nohl. Schmidt about this period was Beethoven's physician: *see* the Heiligenstadt Will, *also* Letter XCVI. of this edition. The "few lines" follow here according to Nohl.]

P. T.—Baron Gleichenstein, my friend—has a proposal to make to you on my behalf, by accepting which you would greatly oblige me. This proposal does not imply distrust of you, but my present expenses in the matter of my health are heavy, and just at this very moment I find insuperable difficulties in getting moneys due to me.

Yours very truly,

BEETHOVEN.

Baden, 23rd June.

["West," Thomas West, or Karl August West, was the pseudonym of the theatre director and poet, Joseph Schreyvogel (1768–1832), a prominent man in the theatrical history of Vienna.

In 1804 he founded the *Industrie-Kontor*, whereby he became actively connected with Beethoven. His name occurs in many of the composer's letters.]

CXL

TO THE SAME

[June or July 1807]

DEAR GOOD GLEICHENSTEIN,

Be good enough to hand this over to the copyist in the morning. It concerns, as you see, the symphony. Anyhow, if he should not be ready to-morrow with the *quartet*, then take it away and hand it in at the *Industrie-Kontor*. You can tell my brother that I certainly shall not write to him any more—the reason why, I already know. It is because he lent me money, and also spent some on my account; so he is—I know my brothers—indeed already anxious, as I cannot yet return it; and now probably the other, animated by a spirit of revenge against me, now worries him. But the best will be to get the whole 15 hundred gulden (from the I.-K.) and pay him with it; then the matter will be at an end. Heaven keep me from having to receive favours from my brothers. Farewell—greetings to West.

YOUR BEETHOVEN.

N.B.—The symphony I sent from here to the *Industrie-Kontor*; they will probably have received it. The next time you come here bring me some good sealing-wax.

To be delivered at the *Hohe Brücke*, No. 155, 2nd or 3rd floor.

[According to the original manuscript in the possession of Carl Meinert, Frankfort-on-Main; first published by Nohl. The reference to the brothers Carl and Johann is in keeping with all that is said concerning this unpleasant subject by Ries and Schindler. The here-mentioned symphony in B flat, Op. 60, actually appeared in March 1809 in Schreyvogel-West's *Industrie-Kontor*.]

CXLI

TO PRINCE ESTERHAZY

[26th July, 1807]

MOST SERENE, MOST GRACIOUS PRINCE,

As I am told that you, my prince, have inquired about the Mass which you commissioned me to write for you, I take the liberty to announce to you, most serene prince,

that you will receive it at latest by the 20th of August—so that there will be sufficient time to arrange a performance for the name-day of the most serene prince. Exceptionally advantageous offers which were made to me from London just as I had the misfortune to be disappointed of my benefit day at the theatre, and which *necessity* forced me gladly to accept, delayed the completion of the Mass, however much I indeed wished to appear with it in your presence, most serene prince. In addition I suffered later on with my head, which at first, and afterwards, prevented me from working, and even now I cannot do much. Now as everything is so readily explained to my disadvantage, I herewith enclose, most serene prince, one of the letters from my physician. May I add that with much fear I shall hand to you the Mass, since you, most serene prince, are accustomed to hear the inimitable masterpieces of the great Haydn.

Most serene, most gracious prince! with high esteem.

Your most devoted servant,

LUDWIG VAN BEETHOVEN.

Baden, July 26.

[According to Pohl in year 27 of the "Grenzböten" (1868). A copy of the score, with many corrections in Beethoven's hand, bore the following autograph :

Missa composta e dedicata al Ser^{mo} Eccell^{mo}
 Principe
 Nicolo Esterhazy de Galantha, etc. etc.
 di Luigi v. Beethoven.

The exact date of the first performance, according to Pohl, was September 13, 1807. Beethoven, in his reference to Haydn's masterpieces, seems to have been in earnest. The prince's taste was spoiled by Haydn's style; that of Beethoven did not appeal to him. It was the custom at Eisenstadt for the native and foreign musical notabilities to assemble in the prince's drawing-room, after service, and exchange opinions with him concerning the music which had been performed. When Beethoven entered, the prince greeted him with the puzzling question, "But, my dear Beethoven, what have you been doing now?" while Joh. Nep. Hummel, the new Capellmeister, standing next to the prince, is said to have laughed. The work, after all, was not dedicated to the prince, but to Prince Kinsky. Three movements from the Mass were performed at Beethoven's benefit concert in 1808, but the complete work only in 1816. It was published by B. and H. in 1812.]

CXLII

To GLEICHENSTEIN

[1807]

I think—you ought to be paid 60 florins over the 15 hundred, or, if you think it consistent with my honesty—the sum of 16 hundred. But I leave it entirely to you, only honesty and justice must be your guide.

[According to Nohl.]

CXLIII

TO THE SAME

[Autumn 1807]

I am not well, and cannot therefore come to you. Take a few bottles of wine, they will be better placed with you. I can well imagine that the arrival of M. takes up all your attention, so that I cannot even ask you to come and see me. But if you can, come alone—farewell. Be kind to me.

YOUR BEETHOVEN.

[According to Nohl. The “arrival of M.” means the return of the Malfatti family from the country.]

CXLIV

TO BARON ZMESKALL

[1808 ?]

DEAR Z.,

The brothers Jahn attract me as little as they do you—but they have so bothered me, and finally appealed to you, to let them come here, and so I have consented. For heaven's sake come, perhaps I may call for you at Zizius's house: anyhow come straight here, so that I may not be *alone* with them. We will leave our commissions till you are better—if you cannot come to-day to the Swan where I shall certainly be.

Your most devoted,

BEETHOVEN.

[According to Thayer (II. 342) who formerly (1872) possessed the original. He rightly supposes that the “brothers Jahn,” who had a ball and concert room in the Himmelfortgasse, were employed by the court. The name Zizius, which occurs for the first time, refers to Joh. Nepomuk Zizius (1772–1824), jurist and professor of statistics, lover and promoter of music; Beethoven frequented his house. Z. was professor at the Vienna University.]

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Musical notation on a staff with a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with some markings above the staff.

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CXLV

TO AN UNKNOWN POET

[March 1808]

DEAR BROTHER,

In this way I am satisfied, if somehow or other a guarantee can be given in writing for the 2000 florins for the *opera*. I willingly give up the theatre day, although I am convinced beforehand that only worthless people get these days even this year; however, as regards the Redoutensaal, I will carefully turn the matter over in my mind. Dear brother, farewell; betake yourself meanwhile into your serene, royal, poetical realm; I will see to mine, the musical, no less carefully. I am getting rid of my colic—but yesterday my poor finger had to go through a painful nail operation; yesterday when I wrote to you, it looked very threatening; to-day it is quite weak from pain.

N.B.—I must still keep at home to-day, but to-morrow I hope to go to H.

[According to Jahn who states that the original belonged to Herr Lamperta of Bonn. The poet may have been Friedrich Treitsche who—though only at a later period—held lively, and very friendly intercourse with Beethoven. Or the letter may have been addressed to the poet Heinrich von Collin, with whom, at the very time at which this letter was written, Beethoven was in communication concerning new opera poems. Even a third poet, Chr. Kuffner, might be taken into consideration, for he also about this time wrote the words of the Choral Fantasia (Op. 80). Dr. Wegeler, in the Biographical Notices, says: "Stephen von Breuning wrote to me in March 1808, that Beethoven was near losing a finger, through a Panaritium; however, he is going on well." This of course closely fixes the date of the letter.]

CXLVI TO JOSEPH, BARON HAMMER-PURGSTALL

Your kind attention in sending your still unknown literary treasures in manuscript almost puts me to shame. Though I return both operettas, I am most thankful to you for letting me see them. Overloaded with professional work just now, it is impossible for me to give special thought to the Indian *Singspiel*. As soon, however, as my time permits, I will pay you a visit, and talk over this matter with you, also about the oratorio, *The Deluge*.

Count me at all times among the true admirers of your great gifts.

With high esteem,
Your devoted servant,
BEETHOVEN.

[According to Jahn's copy. First published by Nohl (B. B.). The original was formerly in the possession of Herr Petter. Nohl and Thayer both state that this letter, without address or date, was for the famous Orientalist Hammer-Purgstall. O. Jahn, however, has marked on the copy used by me, "To (Christoph Kuffner ?)." Anyhow both men might be taken into consideration. Of Kuffner it is known that at a late period Beethoven conferred at length with him about oratorio texts; nay, that he positively wished to set his "Saul and David" to music. The letter, however, is most probably an answer to a letter of Hammer's, the original of which is among Schindler's Beethoven documents in the Berlin library. The letter, showing high admiration for Beethoven's genius, is here given in full for the first time:

Ash Wednesday.

Immediately after the departure of the Persian ambassador, I was about to put before the censor copies of my Persian *Singspiel* and Indian *Pastoral Play*, which were already completed before his arrival. To-day, however, Mr. Zml. [or Shub. ?] informed me that you wished to set to music an Indian chorus of religious character, and as my dramatically worked-out poem specially presents the religious system of the Hindus which is so poetical and emotional—there might be something in it answering to your wish.

At the same time I also take the liberty of enclosing my Persian *Singspiel*, which is more ideal, and written with a view to music, also the oratorio *The Deluge*, for the sublime subject of the latter, among all which Holy Scripture offers us, could by the sublimity of your genius be mastered and victoriously dealt with. Many faults in the text may by chance have been fortunate ones; if, however, you should not find the whole successfully carried out, I am still convinced that *the art of music only through Beethoven's genius can stir up seas and calm the deluges.*]

CXLVII To BARON VON GLEICHENSTEIN

[*Spring 1808*]

POUR MON AMI BARON DE GLEICHENSTEIN,

You are living on a calm peaceful sea, or are already safe in harbour. You do not feel the distress of a friend exposed to the storm—or dare you not feel it. What will the inhabit-

ants in the star of Venus Urania think of me? how will they judge me without my being seen?—my pride is so humbled, even uninvited I would go there with you. Let me see you early to-morrow at my house; I expect you about 9 o'clock to breakfast. Dorner can come another time with you. If only you would be more candid, you are certainly hiding something from me, you wish to spare me, and with this uncertainty you cause me more pain than with certainty however fatal. Farewell, if you cannot come, let me know beforehand—think and act for me. I cannot entrust to paper more of what is going on within me.

[According to Nohl. At this time Gleichenstein may either have been engaged to Anne, sister of Therese, or have known with certainty that she would become his wife; the marriage only took place in 1811. Dr. Dorner was a physician.]

CXLVIII

TO THE SAME

[*Spring 1808*]

Your news hurled me from the regions of highest rapture to the lowest depths. Why add that you would let me know when there was to be music again? Am I then nothing more than a musician to you and to the other? That seems at least to be the explanation. I can therefore only seek support in my own breast; for me there is none from without. No, friendship, or feelings similar to it, has nothing but wounds for me. So be it then, for thyself poor Beethoven, no happiness comes from without, thou must create everything from within; only in the ideal world canst thou find friends. I beg you to calm my mind, and say whether I did wrong yesterday, or if you cannot do that, tell me the truth; I hear it as willingly as I speak it. There is still time, truth may still be of service to me. Farewell—do not let your only friend Dorner know anything of all this.

[According to Nohl. Sorrowfully the composer once again recognised that his path in life was not strewn with roses. Later on we shall have something to say about Dr. Dorner.]

CXLIX

TO THE SAME

[1808]

DEAR FRIEND so cursedly late—press all warmly to your heart. Why cannot mine share in it? Farewell, I will come

to you early on Wednesday. The letter is so written that all the world can read it—if you do not find the paper cover clean enough, put another round it; at night I cannot make out whether it is clean. Farewell, dear friend, think and act also for

Your faithful friend,

BEETHOVEN.

[According to Nohl.]

CL TO FRAU MARIE BIGOT, NÉE KIENÉ

[*Summer 1808*]

MY DEAR, HONOURED MARIE!

The weather is so divinely beautiful—and who knows whether it will be so to-morrow? I therefore propose to come and fetch you to-day about 12 noon for a drive. As Bigot is probably already out, we cannot of course take him with us—but to give it up entirely on that account, even Bigot himself would not make such a demand. Only the forenoons are now best. Why not seize the moment which passes away so quickly. It would be quite unlike Marie, who is so enlightened and well-bred, if for the sake of mere scruples she would wish to deprive me of the very great pleasure. Oh! whatever reasons you might assign for not *accepting* my proposal, I should ascribe it entirely to the little confidence which you place in my character—and should never believe that you entertain true friendship for me. Wrap up Caroline in swaddling-clothes from head to foot, so that nothing may happen to her. Answer me, my dear M., whether you can. I do not ask whether you are willing—for the latter would only bring a declaration to my detriment—so only answer in [one of] two words, yes or no. Farewell, and arrange that the selfish pleasure may be granted to me of sharing with two persons in whom I take so great interest, the cheerful enjoyment of bright beautiful nature.

Your friend and admirer,

L. VON BEETHOVEN.

[According to the original manuscript in the possession of Carl Meinert of Frankfort-on-Main. The date—1804–1805.—assigned to it in the Bonn Catalogue of the Beethoven Festival of 1890 is too early; this is clear from Reichardt's "Vertraute Briefe" from Vienna during 1808–1809. The writer had much to say about Madame Bigot. Further, he states that Bigot, who had been in Berlin,

became in 1808 librarian to Prince Rasumowsky, in whose palace Beethoven was a frequent guest. This and the following letter, which refers to the same subject, probably belong to 1808. The second letter shows clearly that Marie Bigot did not accept Beethoven's invitation to take her and little Caroline, about three years old, for a drive.]

CLI TO THE MARRIED COUPLE BIGOT

[Probably Summer 1808]

DEAR MARIE, DEAR BIGOT,

Only with the deepest regret am I forced to perceive that the purest, most innocent, feelings can often be misconstrued. As you have received me so kindly, it never occurred to me to explain it otherwise than that you bestow on me your friendship. You must think me very vain or small-minded, if you suppose that the civility itself of such excellent persons as you are, could lead me to believe that—I had at once won your affection. Besides, it is one of my first principles never to stand in other than friendly relationship with the wife of another man. Never by such a relationship [as you suggest] would I fill my breast with distrust against her who may one day share my fate with me—and so taint for myself the most beautiful, the purest life.

It is perhaps possible that sometimes I have not joked with Bigot in a sufficiently refined way; I have indeed told both of you that occasionally I am very free in speech. I am perfectly natural with all my friends, and hate all restraint. I now also count Bigot among them, and if anything I do displeases him, friendship demands from him and you to tell me so—and I will certainly take care not to offend him again—but how can good Marie put such bad meaning on my actions.

With regard to my invitation to take a drive with you and Caroline, it was natural, that, as Bigot, the day before, was opposed to your going out alone with me, I was forced to conclude that you both probably found it unbecoming or objectionable—and when I wrote to you, I only wished to make you understand that I saw no harm in it. And so when I further declared, that I attached great value on your not declining, this was only that I might induce you to enjoy the splendid, beautiful day; I was thinking more of your and Caroline's pleasure than of mine, and I thought, *if I declared that mistrust on your part or a refusal would be*

a real offence to me, by this means almost to compel you to yield to my wish. The matter really deserves careful reflection on your part. how you can make amends for having spoilt this day so bright for me, owing as much to my frame of mind as to the cheerful weather. When I said that you misunderstand me, your present judgment of me shows that I was quite right, not to speak of what you thought to yourself about it. When I said that something bad would come of it, if I came to you, this was more as a joke. The object was to show you how much everything connected with you attracts me; so that I have no greater wish than to be able always to live with you; and that is the truth. Even supposing there was a hidden meaning in it, the most holy friendship can often have secrets, but—on that account to misinterpret the secret of a friend because one cannot at once fathom it—that you ought not to do. Dear Bigot, dear Marie, never, never will you find me ignoble. From childhood onwards I learnt to love virtue—and all that is beautiful and good—you have deeply pained me; but it shall only serve to render our friendship ever firmer. To-day I am really not well, and it would be difficult for me to see you. Since yesterday after the quartets, my sensitiveness and my imagination pictured to me the thought that I had caused you suffering. I went at night to the ball for distraction, but in vain. Everywhere the picture of you all pursued me; it kept saying to me, they are so good and perhaps through you they are suffering. Thoroughly depressed I hastened away—write to me a few lines.

Your true friend Beethoven embraces you all.

[From a copy which Jahn possessed, and from which he published it in 1867. Marie Bigot, *née* Kiené, was born at Colmar in 1786. She married in 1804 and came to Vienna. Soon after 1809 she and her husband went to Paris, where Marie Bigot soon became much sought after as teacher of the pianoforte. Her physical strength, however, soon declined, and she died in September 1820, in her thirty-fourth year.]

CLII

POUR MONSIEUR DE BIGOT

[1808]

MY DEAR GOOD BIGOT,

I wished to come to you yesterday, in order to settle my little debt, but was prevented. As I again may not be able to come to-day, I do so by writing. Please thank Madame Moreau once again for the pleasure which she afforded

me ; even though she was not exactly willing, still I was enabled to spend a most pleasant evening with you all. Farewell, and do not kiss your wife too often.

Wholly yours,

BEETHOVEN.

[This note, from the collection of the late publisher, J. Schuberth, was published by Nohl in his "Mosaik." The herein-named Madame Moreau was probably the lady often mentioned by J. F. Reichardt in his "Vertraute Briefe," as the very musical wife of the architect Moreau. In one letter (January 26, 1809) he writes about a select party at the house of Madame Bigot de Morogues. It had been arranged in honour of Reichardt, so that he might hear performances of Beethoven's new grand sonatas and chamber works. On this evening she played no fewer than five grand sonatas. There was also a Madame Julie Moreau, a court actress and singer, who may have belonged to Beethoven's circle of friends.]

CLIII To MESSRS. BREITKOPF AND HARTEL,

LEIPZIG

[8th June, 1808]

Vienna, 8th June.

SIRS,

This letter is the fault of the *private tutor of young Count Schönfeld*, for he assured me that you again wished to have some works from me—although after so many breakings off I felt almost convinced that also this renewal would again prove fruitless. At the present moment I only offer you the following works—2 Symphonies, one Mass, and a Sonata for pianoforte and 'cello. N.B. : for the lot I ask 900 florins ; * this sum of 900 florins, however, must be paid according to *Vienna currency, in convention-coin*, and this must be expressly stated on the draft. For several reasons I must make the condition with regard to the 2 Symphonies, that, reckoning from June 1st, they must not be published before six months. I shall probably make a tour as winter approaches, and at any rate I do not wish them to become known during the summer. I could, if I chose, let the *Industrie-Kontor* here have them. for last year they accepted 7 important works of mine, almost all of which are now in print. And though, indeed, they would willingly accept all I offer, yet, as I have often told you, I prefer your firm to all others. If you only decide to treat

* Hurry is my excuse for the blot.

with me, I am convinced that both you and myself will gain thereby. In many things you will find me by no means greedy after money, but, on the contrary, ready to meet you, and waive all question of profit; and through such a connection something really good might turn out not for me alone, but also for art. Let me know your decision as soon as possible, so that I may still be in good time to arrange with the *Industrie-Kontor*. Try and manage for us to come together and remain together—on my side I will certainly do my best. You will always find me frank, without any reserve even in *this* connection—in short, everything may show you how willingly I enter into connection with you.

Your most devoted,

L. VON BEETHOVEN.

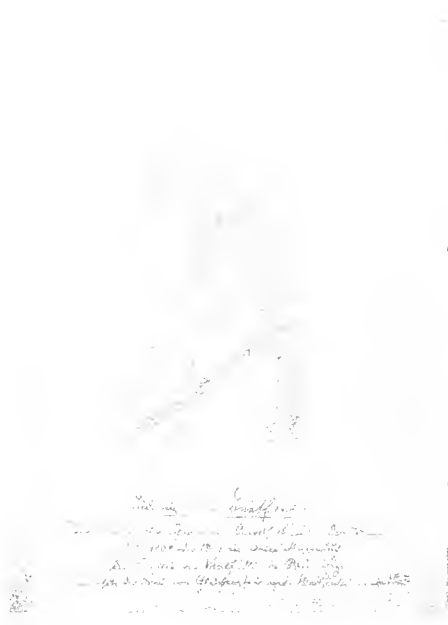
[On the back of the envelope.]

I again ask you for a speedy answer.

I do not like to speak about my *Mass*, and least of all about myself; I, however, believe that I have treated the text as it has hitherto been seldom treated; further, it has been given with much applause in several places, among others at Eisenstadt, at Prince Esterhazy's on the name-day of the Princess. I am fully persuaded that the full, and even the piano, score, will be a source of profit to you.

[According to the original manuscript in the possession of the B. and H. firm; unpublished. The works here offered by Beethoven are the C minor and Pastoral Symphonies. Both were produced at the *Theater an der Wien* under Beethoven's direction on December 22, 1808, and were published by Breitkopf and Haertel in the following year; also the proffered *Mass* in C (Op. 86) which was issued by the same firm, in November 1812 (*cf.* Letter CXXII), and, finally, the Sonata for piano and 'cello in A (Op. 69), which appeared in 1809. Beethoven's statement, that his *Mass* was given "with much applause" at Eisenstadt, deserves note. It is generally supposed that the Prince's comment on the work, "But, my dear Beethoven, what have you been doing now?" really indicated that the composer had not given satisfaction. A person is mentioned at the opening of the letter, who for a long time was quite unknown in connection with Beethoven's history, viz., Count Schönfeld, the offspring of a family to which belonged the well-known compiler of the "Jahrbuch für Tonkunst," Vienna, 1796. The Schönfeld here mentioned must have been Count Joh. Heinrich Ludwig von Schönfeld (1791-1828). At the time of this letter he was about 17 years old.

[See Letter LXXI.—TR.]



Beethoven C. 1808.

(Rechnung, 8. von Th. von Felbme's "Beethoven Studien.")

CLIV

TO THE SAME

[16th July, 1808]

SIRS,

Here is my decision in answer to your letter—and from it you will certainly perceive my readiness to meet your wishes so far as is possible. First of all the scheme, and then the why and the wherefore. I give you the Mass, together with the 2 Symphonies and the 'cello and piano Sonata, and in addition, two other Sonatas for the piano, or instead of these, perhaps another Symphony, all for 700 florins (seven hundred florins in convention-coin). You see that I give more and take less—but that is the lowest figure. You must take the Mass, otherwise I cannot give you the other works—for I am considering what brings honour, and not only what is profitable. You say “there is no demand for church music.” You are quite right when it is composed by mere thorough-bassists; but only arrange for a performance of the Mass at Leipzig, and see whether you will not at once find amateurs who want to have it; give it for my sake in pianoforte score with German text. I will guarantee that each time and always there will be success.

Perhaps even by *subscription*; I am sure from here I could procure for you a dozen or two dozen *subscribers*—but that is certainly unnecessary. As soon as you have accepted, as I fully expect, my proposal, you will receive the 2 Symphonies, the Sonata with 'cello, the Mass, the two other pianoforte Sonatas or perhaps instead of them a Symphony, at latest four weeks after that. But I beg you at once on receipt of the first 4 works to let me have the *honorarium*. I will also enter in the schedule the Symphony, or in its place the 2 Sonatas which you are to receive from me; and in writing, so that you may have no misgiving, bind myself to send you within 4 weeks the Sonatas or the Symphony. I beg you to send me the 700 florins in a draft specifying 700 florins convention-coin, or order it to be payable in bank-notes according to the exchange on the day of receipt in Vienna. For the rest, I undertake after a time to present you with an Offertory and Gradual for the Mass; for the moment, however, they are not ready—but please let me know your decision as quickly as possible. I cannot consent to any modifications. It is the lowest I can manage, and I am convinced that you will not repent the bargain. With high esteem.

Yours faithfully,

LUDWIG VON BEETHOVEN.

[According to the original manuscript in the possession of the B. and H. firm ; *unpublished.*]

CLV

TO THE SAME

[*Written after the 16th July, 1808*]

SIRS,

With regard to your repeated proposal through Wagener, I answer that I am also ready fully to release you from what concerns the Mass—so I make you a present of it, even the costs of copying you will not have to pay; for I am firmly persuaded that if you only give a performance of it at your winter concerts in Leipzig, you will certainly publish it, and with a German text. Happen what may, it belongs to you; as soon as we have come to an agreement, I will send you the score of it together with the other works, and will also enter it in the schedule as if you had paid for it. The reason why I particularly wanted to get you to publish this Mass was, first of all because, in spite of all coldness at the present day towards such works, I have it especially at heart; secondly, because I thought that by means of your type notes for printed notes it would be easier for you than for other German publishers, who for the most part know nothing about scores.

Now for the rest: as the Mass is not included, you will now receive two Symphonies, a Sonata with obbligato 'cello, two Trios for piano, violin and 'cello (of which there is a scarcity), or, instead of the last-named two T., a Symphony, for 600 florins in convention-coin according to the exchange, as I arranged in my first two letters to you. As soon as you accept, and of this I entertain no doubt, you could pay in two instalments, viz.: as soon as I hand over to your representative here in Vienna the two Symphonies and the Sonata with 'cello obbligato, I receive a draft for 400 florins; a few weeks later I will hand over the two Trios, or at your pleasure the Symphony, and then you could let me have the remaining 200 florins by draft—so everything is free from doubt. The score of the Mass, as soon as I get an answer, will be copied and sent to you without fail in the second parcel. I must be greatly mistaken if you still hesitate; you must surely see that I have done everything in my power to come to terms with you. For the rest, you may rest assured that for my compositions I receive here quite as much and even

more ; it is, however, a fatal circumstance that a publisher here does not pay at once, but very slowly. Here you have the explanation of the matter, but I hope you are honourable enough not to misuse my frankness. I see for the rest that you are entering into an engagement with me of unusual importance, and you will certainly often perceive that I am disinterested. I have too great love for my art to be guided entirely by interest ; but for the last two years I have suffered many misfortunes, and here in V.—but no more of this. Do answer at once, for I have waited all the time for your sake. If you are under the impression that I could not get the same terms here, you are mistaken ; there is no other reason than the one given to you.

With high esteem,

Yours faithfully,

LUDWIG VON BEETHOVEN.

[On the reverse side of the wrapper.]

To prevent any confusion, kindly address your answer to Wagener, who quite understands how to forward the letter to me, for I am in the country.

[According to the original manuscript in possession of the B. and H. firm ; *unpublished*. It is wellnigh incredible to read of the almost insuperable difficulties Beethoven had to overcome, even in the year 1808 when he already enjoyed world-wide fame, in order to dispose of a grand sacred work. From a letter which will be given later on, it appears that B. and H. not only published the Mass in C (Op. 86) but also—notwithstanding that Beethoven wished to make them a present of it—paid him an honorarium for it. The Mass first appeared in 1812—after which Beethoven could see to his great joy, that the firm was really entering into important engagements with him, for among other great works there appeared the Symphonies in C minor and F, the Egmont music and *Fidelio*, &c. The Wagener here mentioned was probably an agent.]

CLVI

[*Summer 1808 ?*]

Here, good friend, the letter to Winter. I say first of all that you are my friend—in the second place, what you are, viz., imperial royal draughtsman—and thirdly, that you are no connoisseur of music, yet a lover of all that is *beautiful and good*. In consideration of which I have begged the capellmeister, should anything of his be performed, to give

you the opportunity of taking part in it. This is a hint to show yourself on that account, somewhat zealous—it is good policy, of which your friend has little understanding. It may perhaps serve you for something else in Munich. And now, dear friend, farewell—pleasant journey—and think sometimes of me. Greetings to your good brother.

Your true friend,

BEETHOVEN.

[According to Nohl. Friend Gleichenstein was going to his home in Freiberg, i. Br., where he had a brother, a man of letters. On his journey he was to pay a visit to Peter von Winter, opera composer and conductor (b. 1755) in Munich. Like Beethoven, he had studied with Salieri; hence their mutual acquaintance and friendship. From 1794 to 1796 several operas of Winter achieved great success at Vienna, and among them his “Das unterbrochene Opferfest.” He died at Munich, October 18, 1825. (In a letter of Beethoven’s writing to Streicher he mentions a visit she paid him “with Winter.”—Tr.)]

CLVII

TO THE SAME

MY DEAR GLEICHENSTEIN!—I have not yet had time to show you my delight at your arrival, or to see you—or to explain something which probably has struck you. It cannot, however, do you any real harm, as another work is about to appear, in which is rendered what is due to you—or to our friendship. Please find out exactly what the ducat is now worth. I will come to you in town to-morrow morning about 7 or 7.30. Farewell,

As always,

Your friend,

BEETHOVEN.

[According to Nohl. It has already been mentioned that the pianoforte Concerto in G (Op. 58) was to have been dedicated to Gleichenstein. But a change was made. The Concerto was dedicated to the Archduke Rudolf, and the ‘cello Sonata (Op. 69) to Gleichenstein. (The original is in the British Museum.—Tr.)]

CLVIII

TO THE SAME

[Autumn 1808 ?]

DEAR GOOD GLEICHENSTEIN!

I really cannot help telling you of my anxiety with regard to Breuning’s spasmodic, feverish state, and at the same

time entreat you to do your very best to keep in closer touch with him, or rather to get him to attach himself more to you. *My circumstances* only allow me to fulfil in small degree the high duties of friendship. I therefore beg, entreat you in the name of the good, noble feeling which you certainly possess, to relieve me of this anxiety which to me is a real torture. It will be especially good if you can persuade him to go out with you here or there (however much he may incite you to diligence), and try to restrain him from his excessive, and, to my thinking, not always necessary work. You can scarcely believe in what an overwrought state I have already found him—you will have heard of his yesterday's worry—all caused by his terrible excitability, which, if he cannot prevent it, will surely be the ruin of him.

I therefore lay on you, my dear Gleichenstein, this charge concerning one of my best, most trustworthy friends, and all the more, seeing that your occupations will establish a kind of tie between both of you; and you will be able to strengthen this by often making him perceive how anxious you are for his welfare; and this will be all the easier as he really likes you. But your noble heart, so well known to me, needs no directions in this matter—so act for me and for your good Breuning. With hearty greetings,

BEETHOVEN.

[According to Nohl. The great quarrel between Beethoven and Stephan von Breuning had long been settled (*see* Letter XCIV), yet small misunderstandings were not unfrequent. Stephan, for instance, writes to Dr. Wegeler, his brother-in-law, under date January 10, 1809, "I have not seen Beethoven for over three months, and although he writes me in a friendly tone, for some reason unknown to me, no longer comes to see me."]

CLIX To ZMESKALL VON DOMANOVECZ

[*Summer 1808*]

To be delivered to Herr Ludwig van Beethoven in Baden, at the Sauerbad, who is still here, and cannot help being occupied with some *Degen* soarings. *Gratias* in anticipation and also afterwards *agimus tibi—Zmeskalio domanovetzensi*.

[According to the original manuscript in the Vienna court library. Strictly speaking it is only a postscript, but it is preserved

in this library as an independent manuscript. I shall refer later on to the letter to Zmeskall with which it is connected. The "Degen soarings" to which, during his stay at Baden this summer, the composer paid homage, refer to the ascents made by the aeronaut Jakob Degen, which then caused great excitement. Degen, born at Basle in 1756, came at ten years of age to Vienna. As watchmaker, he invented a flying-machine, with which from 1808, he made ascents in Vienna. In 1820 he invented mackle type for bonds, in consequence of which he became an official of the national bank. He died, aged 92, in 1848.

CLX To COUNT FRANZ V. OPPERSDORF, VIENNA

November 1, 1088 (= 1808).

BEST COUNT!

You will judge me in a false light, but necessity compels me to sell the symphony which was written for you, and still another one, to some one else. But rest assured that you will soon receive the one intended for you. I hope that you still continue in good health, and also your good lady, to whom please give my kindest regards. I am living just below Prince Lichnowsky, at Countess Erdödy's, if you should happen to honour me with a visit here in Vienna. My affairs are improving, **without the help of people who treat their friends to flails**. I have also received a call as capellmeister to the King of Westphalia, which very probably I shall accept.

Farewell, and think sometimes of,

Yours truly,
BEETHOVEN.

[According to Adolf Bernhard Marx's "Ludwig van Beethoven's Leben und Schaffen" (2nd edition, 1863), reproduced by him from the original. The owner was not named. Concerning Count Oppersdorf Dr. Deiters in the Thayer Biography gave many desirable explanations. The Count who died at Berlin in 1818 was in active correspondence with the magnates Lobkowitz and Lichnowsky. The Count's castle lay close to the Ober-Glogau, from which Prince Lichnowsky's castle was scarcely a day's journey distant. Dr. Deiters learnt further from his trustworthy informant, that the Prince together with Beethoven paid a visit to Count Oppersdorf, on which occasion the musical Count's orchestra performed in presence of the composer his 2nd Symphony. See Letter CX.

The words, "without the help of people," &c., refer to the

unfortunate scene at Prince Lichnowsky's castle at Graz when an attempt was made to compel Beethoven to play to the French guests. We here have, for the first time, the important news respecting the call to Westphalia. The 4th Symphony (Op. 60), published at the Industrie-Kontor, March 1809, was dedicated to Count Oppersdorf.]

CLXI

To GLEICHENSTEIN (?)

[1808]

For to-day it would probably be too late—I have not been able to receive back your document from E. until now, because H. still wished to add some items, some butts, and some meanwhiles. I beg you *to let everything relate to the true and becoming exercise of my art*, then you will do what is most in keeping with my heart and head. The introduction is, what I have at Westphalia, 600 ducats in gold, with 150 ducats travelling money, and for that I have only to conduct the concerts of the King, which are short and, indeed, not frequent—I am not even bound to conduct any opera which I write—from all which it is clear that I can devote myself to the most important aim of my art, namely, to write great works. Also an orchestra at my disposal.

N.B.—The title as a member of the theatre committee to be left out—it can only bring worry—With regard to the Imperial service, I think this point must be delicately handled—and not less so the request for the title of Imperial Capellmeister, but only, in regard to it, to be for once, through a salary from the Court, in a position to give up the sum which the gentlemen now pay me. So I believe that this will be best expressed by, that I hope, and that it is my most ardent wish, after all, to enter into the Imperial service; that I will at once (renounce) accept so much less, namely, than the sum which I shall receive from His Imperial Majesty.

N.B.—To-morrow we shall want it about 12 o'clock, because we must then go to Kynsky. I hope to see you to-day.

[This letter, without address and without date, was first published by Nohl from Baron Prokesch-Osten's autograph collection at Gmünden, 1865. The letter refers to Beethoven's call to Cassel. Among the intimate friends at this period, next to Gleichenstein, was Stephan von Breuning, who, however, held second place in Beethoven's heart; Gleichenstein was therefore most probably the person to whom this letter was sent. The E.

may stand for Excellency, or even *Esel* (donkey). The letter also shows the excitement which this Cassel invitation caused among persons of high rank. Prince *Kinsky* was one of the three patrons who actually in the following year began to give the pension to Beethoven.]

CLXII TO THE TENOR SINGER, ROECKEL

[December 1808]

Here, my dear friend, I make you the small present of an English dictionary. With regard to the vocal pieces, I think there ought to be first an aria sung by one of the lady vocalists who sing for us—then we shall have two numbers from the Mass, but with German text. Make inquiry for some one who would do this for us. It need not be a masterpiece, if only it fits the music.

Yours always,

BEETHOVEN.

[From the original, formerly (1879 ?) in Roeckel's possession. It was first published by Thayer (III. 55). The person to whom this and the following letter are addressed was the tenor singer Roeckel, who impersonated "Florestan" at the revival of *Fidelio* in 1806. The two letters concern the preparation for the concert given by Beethoven on December 22, 1808, in the theatre "an der Wien." With the exception of the concert in 1824, at which was performed, for the first time, the Ninth Symphony, together with the chief portions of the *Missa Solemnis*, there is no event in the history of Beethoven of greater importance than the concert in question. As the matter is one of historical interest, the programme shall be given.

First part: (1) A Symphony in F (No. 5) under the title: Recollections of Country Life. (2) Aria. (3) Hymn with Latin text, written in ecclesiastical style with chorus and solos; and (4) a piano Concerto (No. 4 in G) played by himself. Second part: (1) Grand Symphony in C minor (No. 6). (2) Sanctus, with Latin text, written in ecclesiastical style with chorus and solos. (3) Improvisation on the pianoforte. (4) Fantasia for chorus and orchestra (Op. 80). The concert lasted, according to Reichardt, fully four hours. On this evening Beethoven appeared before the public not only as a composer, but also as conductor, pianist and improviser. Friend Roeckel was not only to see about a good singer (of which more in the next letter), but he had also to find a poet who would provide the German text. What induced Beethoven to have German words? It was because the censorship forbade Latin words from an ecclesiastical text to be printed on the handbill, but there was

no objection to the compositions being sung with Latin text at the theatre. Beethoven was not sure whether his concert would take place in the theatre, hence had to be ready with some one to translate the Latin text.]

CLXIII

TO THE SAME

[December 1808]

DEAR ROECKEL,

Manage the affair cleverly with Milder. Only tell her that you really come in my name, and in advance beg her not to sing anywhere else. But to-morrow I will come myself, in order to kiss the hem of her garment. Also pray do not forget Marconi, and do not be angry with me for giving you so much trouble,

Yours always,

BEETHOVEN.

[According to Wegeler and Ries. This letter is ascribed by Ries to the year of the revival of *Fidelio*, 1806. It belongs, however, to the matter of the concert of December 22, 1808. Milder, after all, did not sing the aria intended for her, owing to a dispute between Beethoven and Hauptmann who afterwards became her husband. Josephine Killitsky, Schuppanzigh's sister-in-law, took her place, and sang, "Ah, perfido!" Nanette Marconi, afterwards Frau Schönberger, whom Beethoven also had in mind, was a distinguished contralto singer from Mannheim. Ferdinand Ries gives a description of the performance of the Fantasia for chorus and orchestra. "In the last (that is to say, the Fantasia) the clarinet player by mistake took a repeat of eight bars. As only a few instruments were playing, the effect was all the more irritating. Beethoven sprang up in a rage, turned round, and in the coarsest way abused all the members of the orchestra, and in such a loud tone that the whole audience heard him. Finally he shouted: 'From the beginning!' The theme began again, everything was now right, and the success was brilliant." The scene has been related by others. See Beethoven's own account of it in the following letter.]

CLXIV TO BREITKOPF AND HAERTEL, LEIPZIG

Vienna, 7th January, 1809.

You will say it is this and that, and that and this—it is true there cannot be a stranger letter writer—but you have received the terzets. One was already finished when you went away, but I wished only to send it with the second;

this latter has also been ready for the last few months without my even thinking of sending it to you—finally, the C[opyist] bothered me about it. You will show me a very great kindness, and I earnestly beg you to do so, if you do not publish before Easter all the things you have of mine, for I certainly shall be with you during Lent. Also, until then, let none of the new symphonies be heard, for I am coming to Leipzig, so it will be a real festival to perform these with the, to me, well-known honesty and good-will of the musicians at Leipzig—and when there I will at once see to the correcting.

Finally, I am compelled through intrigues, cabals, and low tricks of all kinds to leave the only German Vaterland. I am going at the invitation of his Majesty the King of Westphalia as his Capellmeister with a yearly pay of 600 ducats in gold. I have sent off by post my acceptance, and I am now awaiting my decree so as to make preparations for the journey, when I shall pass through Leipzig. In order that the journey may be the more brilliant for me, I beg you, if not too disadvantageous to you, not to make known any of my compositions before Easter. With regard to the Sonata dedicated to Baron Gleichenstein, please leave out the Imperial Royal draughtsman, for he does not like anything of that sort. There will probably be some abusive articles in the *Musikalische Zeitung* with regard to my last concert. I certainly do not wish everything that is against me to be suppressed, but people should know that no one has more personal enemies here than myself; and this is all the easier to understand, seeing that the state of music here is ever becoming worse. We have conductors who understand as little about conducting as about conducting themselves—at the Wieden it is really at its worst—I had to give my concert there, and on all sides difficulties were placed in my way. There was a horrid trick played in connection with the Widows' concert, out of hatred to me, for Herr Salieri threatened to expel any musician belonging to their company who played for me; but in spite of several faults which I could not prevent, the public received everything most enthusiastically. Nevertheless, scribblers will not fail to write wretched stuff against me in the *Musikalische Zeitung*. The musicians were specially in a rage that through carelessness mistakes arose in the simplest, plainest piece. I suddenly bade them stop, and called out in a loud voice, *begin again*. Such a thing

had never happened there before; the public testified its pleasure. Things become worse every day. The day before my concert, the orchestra in the theatre in the town got into such a muddle in the little easy opera, *Milton*, that conductor and director and orchestra came to grief—for the conductor, instead of giving the beat beforehand, gave it afterwards, and then only the director appears on the scene. Answer at once, my good friend,

With esteem,

Your most devoted servant,

BEETHOVEN.

[On the reverse side of the cover.]

I beg you to say nothing definite in public about my appointment at Westphalia until I write to you that I have received my decree. Farewell, and write to me soon. At Leipzig we will talk about my works. Some hints might be given in the *Musikalische Zeitung* about my going away from here—also a few stabs, since no one here has been really willing to help me.

(Address.) To Breitkopf and Hartel, Leipzig.

[From the original manuscript in the possession of the B. and H. firm. In this letter we have from Beethoven himself a most lively account of the concert in which, to a partly enthusiastic, partly puzzled world, the Symphony in C minor was produced together with other great works. We shall have more to say about this concert, but the best, after all, will remain what we here gather from the composer's own mouth. For the rest, the letter shows the composer's proud satisfaction concerning his call to the Westphalian Court. Now only did independent friends of the composer become truly alive to the might and importance of his genius, and proper steps were being taken to keep him. Also the description which Beethoven gives of the Vienna orchestras, especially the one at the "An der Wien," is not exaggerated. Contemporary writers have expressed themselves in the same way; what, however, is new, is the declaration that Salieri pursued Beethoven with his hatred. The new Trios which were published by Breitkopf and Haertel are here curiously named *terzets*, a term generally used only for vocal compositions.]

CLXV To COUNT ZMESKALL-DOMANOVECZ

[about *January* 1809]

Cursedly invited Domanowetz—not a musical Count, but an eating Count, dinner Count, supper Count, &c. To-day,

at half-past 10 or 10 o'clock, will the quartet be rehearsed at the house of Lobkowitz; His Serene Highness, usually absent-minded, is not yet there—you come too, if you can escape from the prison ward at the Chancery. To-day, Herzog, who is to be my servant, will come to you. Settle with him and his obligato wife, for 30 florins—wood, light, small livery. I must have some one to cook; so long as I have such bad food I shall always be ill. I am dining at home to-day for the sake of the better wine; if you will order what you wish to have, I shall be glad if you will also come to me. You will have the wine gratis, and far better than at the rascally “Swan.”

YOUR small BEETHOVEN.

[From the original manuscript in the Royal Library at Vienna, first published by Nohl. The servant matters are now beginning again.]

CLXVI

TO THE SAME

[*About the same time, 1809*]

Here comes Herzog together with his wife. Hear from them how condescending they are willing to be—she must cook when I want it, also darn, &c.—for this is a highly important matter. I will afterwards come to you and hear the result. Would not the best thing be to ask them what they are willing to do for me?

[From the original manuscript in the Royal Library, Vienna.]

CLXVII

TO GLEICHENSTEIN

[Sketch of a Musical Constitution]

[*1st quarter, 1809*]

First, the offer from the King of Westphalia is to be written out.

B. cannot be tied down to any conditions concerning this salary, since the principal aim of his art, namely, the writing of new works, would suffer by it. This pay must be assured to B. so long as the same of his own free will does not renounce it. The Imperial title also, if possible, to alternate with Salieri and Eibeler—the promise of the Court to let me enter as soon as possible into actual service of the Court—or adjunction, if it is worth the trouble.

Contract with the theatres, likewise with the title of a member of the committee of the theatre direction—a fixed day every year for a concert, even though the management change, in the theatre; Beethoven, on the other hand, to bind himself to write a new work every year for a concert for the poor whenever it may be most profitable—or to conduct two of them—a place at a money-changer's or something of the kind, where Beethoven can receive the stipulated salary. The salary must be binding on the heirs.

[According to Nohl. Already in 1788 Antonio Salieri received the title and rank of Court conductor. He was Beethoven's teacher in dramatic composition, and his pupil dedicated to him the three violin sonatas, Op. 12. The church composer, Joseph von Eybler (1765–1846) was an intimate friend of Mozart's; in 1804 he became Court Vice-Capellmeister and after Salieri's death in 1825, principal Court Capellmeister. Beethoven never succeeded in becoming Court Capellmeister—fortunately for him he had not the necessary qualifications.]

CLXVIII TO BREITKOPF AND HAERTEL, LEIPZIG

Vienna, 4th March, 1809.

HONOURED SIRS,

From the enclosed you will see how matters have changed, and I stay here—although, perhaps, I may still take a little journey, if the storm-clouds now threatening do not pass away—but you will get news in good time. Here are the opus numbers, &c., of the three works: Sonata for pianoforte and 'cello, to Baron von Gleichenstein, Op. 59. Both symphonies to be dedicated at the same time to the two gentlemen, namely, to His Excellency Count Rasoumowsky and to His Serene Highness Prince Lobkowitz—Sonata in C minor, Op. 60, Symphony in F, Op. 61. You will receive to-morrow a list of small improvements which I made during the performance of the symphonies—when I gave them to you I had not heard a note of either. One must not pretend to be so divine as not to make improvements here and there in one's creations. Herr Stein offers to you to transcribe the Symphonies for two pianofortes; write to me whether you wish that, or whether you wish and are willing to pay.

My best regards to you, and I am in haste.

Your most devoted friend,

L. VAN BEETHOVEN.

The Trios will be dedicated to :

[In a strange hand.]

A Madame la Comtesse Marie d'Erdödy *n/è* Comtesse Nieszky Dame de la Croix (in Beethoven's hand), Op. 62.

[According to the original manuscript in the possession of Professor W. Cart at Lausanne. The letter was formerly in the possession of the senator Dr. Gwinner at Frankfort, from which Nohl first published it. The three works named here received when published, other opus numbers. The 'cello Sonata in A, dedicated to Baron Gleichenstein, was marked, not 59 but 69, while the two Symphonies, which were composed pretty nearly about the same time, were numbered, not 60 and 61, but 67 and 68. Stein was Nanette Streicher's brother Friedrich, an able young pianist, who died at an early age. The Trios dedicated to the Countess Erdödy received the Opus number 70. The "enclosed" gave the contents of the decree by which, in return for a fixed annuity, Beethoven was to remain in Austria.]

CLXIX To BARON GLEICHENSTEIN

[1st quarter, 1809]

My dear fellow, your friend Frech let Breuning last year have some *wood* which is cheaper. Be kind enough and speak to his *Boldness* * in my name and ask him kindly to let me have some cords. Countess E. is very ill, otherwise I would have invited you.

[According to Nohl.]

CLXX TO THE SAME

[1st quarter, 1809]

Rake of a Baron—in vain I waited for you yesterday—do please let me know whether the wood is coming to me through his *Boldness*, or not. I have received a fine offer to be Capellmeister to the King of Westphalia—I shall get good pay—I have only to say *how many ducats* I want, &c. I would like to talk the matter over with you. Cannot you come this afternoon about half-past three—this morning I must go out ?

[According to Nohl.]

* Frechheit (boldness) has as first syllable the friend's name. One of Beethoven's many plays upon words.—TR.

CLXXI

TO THE SAME

[1st quarter, 1809]

Countess Erdödy thinks that you ought to sketch out a plan with her according to which you can act, if you, as she thinks certain, are approached in the matter,

Your friend,

LUDWIG BEETHOVEN.

P.S.—If you have the time this afternoon, the Countess will be pleased to see you.

[According to Nohl. His faithful friend, Countess Erdödy, is also anxious to help in preventing Beethoven from leaving Vienna.]

CLXXII

TO THE SAME

[1st quarter, 1809]

If the gentlemen consider themselves co-authors of every new important work, that would be the point of view from which I should principally wish to be considered, and then there would be an end of my seeming to receive pay for nothing.

[According to Nohl.]

CLXXIII

TO DR. DORNER

[1st quarter, 1809]

Be so kind, dear D., and send summary of contents of the decree to Gleichenstein—if you have time, come and see me. I shall be very glad if we sometimes see each other.

[According to Nohl. Dr. Dorner was doctor and physician to Count Cobenzl, probably the Count who died at Vienna in 1810, whereas his uncle, Johann Philipp von Cobenzl, died already in February 1809.]

CLXXIV

TO J. VON GLEICHENSTEIN

[March 1809]

You see, my dear Gleichenstein, from the enclosed, how honourable my remaining here has become for me. The title of Imperial Capellmeister will follow, &c. Write to me as soon as you can, and say whether you think that I could travel in the present warlike circumstances, and whether you are

still firmly resolved to travel with me. Many dissuade me from it, but I will follow you entirely in the matter; so that you and I may come to some arrangement—write quickly. Now you can help me to look out for a wife. If you find a beautiful one in F. who perhaps may bestow a sigh on my harmonies, but it must be no Elise Bürger, at once tackle her—but she must be beautiful, for I cannot love anything that is not beautiful—otherwise I should love myself. Farewell, and write soon. Remember me to your parents, to your brother.

I heartily embrace you, and am,
Your true friend,

BEETHOVEN.

[According to the original manuscript in the Beethoven House at Bonn. First printed by Nohl. The warlike circumstances are clear. Napoleon was marching towards Vienna. Beethoven did not want to have a wife like Elise Bürger, the third wife of the poet, who offered her hand to him. She was born at Stuttgart in 1769 and died at Frankfort in 1833. She was twenty years old when she proposed to the poet in a poem. After a long correspondence Bürger actually married his "Swabian maiden" in the autumn of 1790. It was an unhappy marriage; there was a legal separation after two years.]

CLXXV

To N. VON ZMESKALL

[7th March, 1809]

I thought so. As to the blows, it is only a made-up story, and at least three months old—the actual fact is very different from what he now makes of it. The whole wretched story was cooked up by a huckster woman and a few other wretched creatures. I do not lose much, because he is really spoilt through the people in this house where I am.

[According to the original manuscript in the Royal Library at Vienna. First printed by Nohl. It is again a question about servants, even now, when the master is living in the house of Countess Erdödy. Beethoven did not like the Countess influencing the servants, which she appears to have done.]

CLXXVI

TO THE SAME

[March 1809]

It seems to me, my dear Z., probable that after the war, if it really should begin, you will prepare for negotiations of

peace—what a glorious office. I leave it entirely to you to arrange with my servant, only the Countess Erdödy must not exercise the least influence over him. *She says* that she has made him a present of twenty-five florins and given him five florins per month only in order that *he may remain with me*. I *must* now believe in this magnanimity, but I do not want things of that sort to continue. Take care of yourself, I thank you for your friendship and hope soon to see you,

Yours always

BEETHOVEN.

[According to the original manuscript in the Vienna Library. From the remarks in the former letter, the contents are perfectly clear.]

CLXXVII TO THE COUNTESS MARIE VON
ERDÖDY

[Spring 1809]

My dear Countess, I have erred, I confess it, forgive me; it was certainly not intentional badness on my part, if I have caused you pain. Only since yesterday evening do I really know what happened, and I am extremely sorry that I acted thus. Read your note calmly, and judge yourself whether I have deserved it, and whether you have not punished me sixfold, for I offended you without meaning to do so. Send me back my note to-day, and write just one word that you are again good friends. It will cause me no end of pain, if you will not do this; I can do nothing, if things are to continue thus. I await your forgiveness.

[According to Jahn's copy. The relationship between Countess Erdödy, *née* Countess Nizscky, and Beethoven is so important in the history of the composer's life, that a few words about the fate of these letters appear imperative. Jahn took copies of ten letters to the Countess, and seven notes to her music teacher and Magister Brauchle. L. Nohl learnt at Munich, where the Countess died in 1837, that she bequeathed a number of letters from Beethoven to herself to Brauchle's widow, the latter informing Nohl that she had burnt them. O. Jahn, however, and long before, had taken copies of these letters, with exception of one which she presented to Ignaz Lachner in Frankfort-on-Main. All the other letters of the group were given by Jahn to the young scholar, Dr. Alfred Schöne, for publication, and on the occasion of the silver wedding of Dr. Moritz Hauptmann, in 1867, they were actually published by B. and H. Countess Anna Maria von Nizscky, born about 1779, married, already about 1795, Count Peter von Erdödy (at Mon-

yorókerék). After the rupture with Giuletta Guicciardi, Beethoven, according to Schindler, sought and found consolation in the society of the Countess. Reichardt gives a fascinating account of her and of her devotion to music. The above letter is the first one we possess up to 1809, and there was none between that year and 1815. In his "Vetraute Briefe" (December 5, 1808) he writes: I received a very friendly, warm-hearted note from Beethoven, whom I had missed seeing, inviting me to another pleasant dinner at Countess Erdödy's, a Hungarian lady. Intense excitement almost spoilt the joy I felt. Imagine a very handsome, small, refined person five-and-twenty years old, who was married in her fifteenth year. Immediately after her first confinement she contracted an incurable malady, so that for ten years, with exception of two or perhaps three months, she had been bed-ridden. Yet she gave birth to three dear, healthy children who clung to her like tree-creepers. Music is her sole enjoyment; she plays Beethoven's compositions extremely well, and with swollen feet limps from one pianoforte to another, but, for all that, cheerful and friendly—frequently I felt melancholy during, for the rest, the right joyous meal in company of from six to eight kind, musical souls.

CLXXVIII TO BREITKOPF AND HAERTEL
IN LEIPZIG

March 28, 1809.

HIGHLY HONOURED SIR,

Herewith you receive the pianoforte improvements in the *symphonies*. Have the plates corrected at once. The title of the *Symphony in F* is: Pastoral Symphony, or Reminiscence of Country Life, expression of feeling rather than painting. Notice besides, that in the Andante of the same symp. there must still be marked in the bass part, right at the beginning: due Violoncelli Solo I^{mo} e 2^{do} con Sordino ma gli Violoncelli tutti coi Bassi.

You said you had found still a mistake in the third movement of the *Symphony in C minor*—I do not remember of what kind—the best is always to send me the score back with the proofs; in a few days everything would be sent back. With the Trios and Cello Sonata I should like the same thing to be done. If the title of the Cello Sonata is not printed it can still stand to my friend the Baron, &c. So far as I know I have only sent two *trios*. There must be some mistake here. Has Wagner, perhaps, been playing some joke, and added a third *of his own invention or of*

some one else's? In order to avoid any mistake, I here set down the themes of the movements.

1st movement. *Allegro.* etc.

2nd movement. *Adagio.* *cello.* *comb.*

3rd movement.

2ND TRIO in E2.
1st movement. *Adagio.* *Violo.* *Vno.* *comb.* etc.

2nd movement. *Allegretto.* *tr* etc.

3rd movement.

4th movement.

In my next I will answer the other points in your letter
With kindest regards.

In haste,
Yours truly,
BEETHOVEN.

[According to the original manuscript in the possession of B. and H. This letter is not even printed as manuscript; *it is quite new.* The letter concerns corrections for the 5th and 6th Symphonies. Later on, reference will be made to an error in the Scherzo of the C minor Symphony, which has acquired amazing importance in the history of that work.]

CLXXIX TO BROTHER JOHANN VAN BEETHOVEN
IN LINZ

[*March 28, 1809*]

DEAR BROTHER,

The letter for you has been lying here for a long time. If God would only, for once, bestow on my other brother, instead of his coldness—sympathy. I suffer terribly through him, yet with my bad hearing I do want some one, and in whom can I confide?

Vienna, March 28, 1809.

[According to the original which, in 1865, was in the possession of F. W. Jahn. It was a mere wrapper, inside of which stood these words. On the wrapper was written, "To be delivered at the apothecary's shop at the Golden Crown." Beethoven must have seen that he could no longer transact business through his otherwise unsympathetic brother; an end must be put to it. Hence this ejaculation to the other brother Johann, who about this time had settled at Linz as apothecary.]

CLXXX TO BREITKOPF AND HAERTEL IN LEIPZIG

Vienna, April 5, '09.

HIGH HONOURED SIR,

I was pleased to receive your letter. I thank you for the article in the *M.Z.*, and only hope that when an opportunity presents itself, you will correct what concerns R. I was not in any way engaged by him; on the contrary, Count Truchsess-Waldburg, chief chamberlain to His Majesty the King of Westphalia, made me the offer of becoming **chief Capellmeister** to His M. of Westphalia, even before Reichardt was in Vienna. The latter himself was surprised, so he said, that nothing of all this had come to his ears. R. did his very best to *dissuade me from going there*. As, indeed, I have very good grounds to call in question the character of Herr R., and he himself may have communicated something to you for various political reasons, I therefore think that in any case I am more deserving of credit, also that at the very next opportunity, and that is easily found—there is no need for any pompous revocation, yet truth must be brought to light—the actual fact should be inserted for truth's sake. *For my honour this is of importance*. By next post I send you all three works—the *oratorio, opera,*

Mass—and all I ask for them is 250 fl., convention-coin. I do not think that you will complain of this amount. I cannot for the moment find the letter in which Simrock also was willing to give me for the Mass 100 fl. in convention-money; and even here I could have got even higher terms from the Chemical Printing Works. I am not in any way boasting, that you know. I, however, send you all three works, because I am convinced that you will not let me be a loser thereby. Make out the titles to your liking in French. Next time you will again receive a few lines about the other matter—to-day it is not possible.

Your most devoted friend and servant.

Please do not forget to address me as **chief capellmeister**. I laugh at such things, but there are *Miserabiles*, who know how, after the manner of cooks, to serve up such things.

[According to the original manuscript in the possession of the B. and H. firm. This letter gives further information about the proceedings with regard to Westphalia. Whether Reichardt, for political reasons, mixed himself up in the matter, cannot be said; anyhow, he often was engaged in politics; and in such matters the two brothers in Apollo were fairly well akin. The *Leipzig Allg. Mus. Ztg.*, actually inserted in their number of March 3, 1809, the following: "Beethoven received the call to Cassel through Count Truchsess-Waldburg, royal Westphalian chief chamberlain, as *chief Capellmeister*."]]

CLXXXI To BARON VON ZMESKALL

[*Spring 1809*]

Here the answer from S. I am sorry about Kraft. I propose that Ertmann play with him the 'cello Sonata in A, which has not yet been well performed in public. For the rest, in order to steer clear of the wicked slander of my friends, the *terzet* will be rehearsed before Kraft's concert.

Yours truly,

BEETHOVEN.

[According to the original manuscript in the Court Library, Vienna. This and further notes concern concerts in which Schuppanzigh (here S.), the cellist Kraft, Baroness Ertmann, and others took part. The 'cello Sonata was probably the one in A (Op. 69), the *Terzet* (!) one of the *Trios* (Op. 70).]

CLXXXII To BARON VON ZMESKALL

[1809]

In haste. I am coming to the Swan, from there we can undergo the visit of this plaguy woman.

BEETHOVEN.

[Written in pencil. According to the original manuscript of the Vienna Court Library ; in Nohl (Neue Briefe, 45).]

CLXXXIII To THE SAME

[16th April, 1809]

If I do not come, dear Z., and this is very likely, please ask the Baroness *du Laudon* to let you have the pianoforte part of the terzets, and afterwards have the kindness to send them to me still to-day with the other parts,

In haste,

BEETHVN.

[According to the original manuscript of the Imperial Court Library, Vienna ; first printed by Nohl. It is not known who the Baroness *du Laudon* was.]

CLXXXIV To THE SAME

[1809]

Dear Z., I beg you for some pens, but cut a little finer and less yielding.

[According to the original manuscript of the Imperial Court Library, Vienna.]

CLXXXV To THE SAME

[14th April, 1809]

DEAR OLD MUSIC COUNT !

I really believe it would be better if you let *old Kraft* play as it is indeed the first time that the Terzets will be performed before company—afterwards you will, of course, be able to play them. I, however, leave you free to act as you wish. If you find difficulties in the matter, for it might perhaps happen that Kraft and S. will not harmonise together ; then, anyhow, Herr von Z. may distinguish himself, not as a music Count, but as an able musician.

Your friend,

BEETHOVEN.

[According to the original manuscript in the Vienna Court Library. Kraft and Schuppanzigh both gave evenings of chamber music.]

CLXXXVI

TO THE SAME

[17th April, 1809]

DEAR Z.,

Suitable rooms have just been found for me—but I want some one to help me in the matter. I cannot ask my brother, because he is always in favour of what is cheapest. Tell me also when we could go together to see these rooms to-day—they are in the Klepperstall.

[According to the original manuscript in the Vienna Court Library. In matters concerning servants and rooms, friend Zmeskall is now always ready to help.]

CLXXXVII

TO THE SAME

[25th April, 1809]

I play willingly—most willingly—here is the 'cello part. Do you feel inclined to it—if so, play it, otherwise *let old Kraft play it*. We will speak about the rooms when we meet.

Your friend,

BEETHOVEN.

[According to the original manuscript in the Vienna Court Library. The "old Kraft" here mentioned was the 'cellist Anton Kraft, born 1751, died 1820. His son and pupil, Nicolaus Kraft, was born in 1778.]

CLXXXVIII

TO THE SAME

[Spring 1809]

It does not suit me to see the woman again, and although she *may* be somewhat better than he is, I wish to know as little about her as about him. Hence I send to you the required 24 fl., kindly add to it the 30 kr., take my stamped paper of 15 kr. and make the *servant* write on the same *that he has received these 24 fl., 30 kr., for boot and livery money*. I will tell you more by word of mouth, how abominably she recently lied to you. I wish, meanwhile, that you would show the respect which, as a friend of mine, you owe to yourself. Tell them *that you have only induced me still to*

give this ; for the rest, do not trouble unnecessarily about them, for neither of them is worthy of your intercession. I did not wish to take her husband back again, but partly circumstances necessitated it ; I wanted a servant, and a housekeeper and man-servant cost too much. Besides, I found her several times with her husband below at the clockmaker's in my house, she even wanted to go out with him ; but as I wanted her, I let him come back, since, for the sake of the rooms I was forced to keep her ; had I not taken him I should only have been the more swindled. That is how the matter stands, *both are good for nothing creatures.*

Farewell,

I'll see you soon,

Your friend,

BEETHOVEN.

[According to the copy in Jahn's Beethoven's Papers. We have here another doleful letter *re* servants.]

CLXXXIX

TO THE SAME

[*Spring 1809 ?*]

Kraft has *luckily offered* to play with us to-day ; it would have been unseemly not to have accepted this, and I myself do not deny, neither, certainly, will you, that his playing affords us all the greatest pleasure. Ask Michalcovitch to come to you this evening, for we shall probably want him ; I will fetch him *about 6:30*, also you, if you care to go with us. I also ask for *your desk and viola*,

Yours,

BEETHOVEN.

[At the back of this letter is written with lead pencil : "Make sure in any case of Mialcovitz, we want him, I also beg you to come, I will fetch you." I did not find this letter either in the Vienna Court Library or among the Jahn copies ; Thayer, however (III. 113), appears to have used a copy of Jahn's. Johann von Mihalcovics was, like Zmeskall, a musical Royal Imperial draftsman.]

CXC To COUNT FRANZ VON BRUNSWICK

[Spring 1809?]

DEAR FRIEND! BROTHER!

I ought to have written to you before now, in my heart I have already done so a thousand times. You ought to have received the T. and the S. much sooner; I cannot understand how R. kept these back so long. So far as I can remember, I certainly told you that I would send to you both *Sonata* and *Trio*. Do as you like, keep the Sonata or send it to Forray. The Quartet was really intended for you long ago, only my disorder was the cause that you only just receive it on this occasion—and speaking of disorder, I must unfortunately confess to you that it haunts me everywhere. Nothing has been decided about my affairs; the unfortunate war will probably cause a further delay of the final end, or my affairs may get into a worse plight. I first resolve upon this, then upon that; unfortunately, I must remain hereabouts until this matter is settled. Oh, unfortunate decree, seductive as a Siren; I ought, like Ulysses, to have stopped my ears with wax, resolved not to sign anything. If the waves of war should roll nearer, I will come to Hungary, perhaps, if I have really nothing beyond my own miserable self to care for; I shall probably fight my way through; it will be all up with nobler plans! Endless our striving, vulgarity, in the long run, puts an end to everything! Farewell, dear Brother, be one to me; I have no one whom I could thus name; do as much good around you as the bad times permit. In future, put the following on the cover of your letters to me: To Herr B. v. Pasqualati. The rascal Oliva (no noble rascal, however) comes to Hungary, do not have much to do with him; I am glad that this connection, which was only formed through necessity, will hereby be entirely broken off. More by word of mouth. I am now in Baden, now here—in Baden I must be inquired for at the Sauerhof. Farewell, let me soon have news of you.

Your friend,

BEETHOVEN.

[According to the copy among Jahn's Beethoven Papers. The original was formerly in the possession of Count Geyza von Brunswick. Its date must not be placed too early in this year, for the decree with regard to the annuity only dates from March; one can

scarcely suppose that the composer would have complained of the burden of the decree so soon after signing it. This and other things in the letter point to the *summer* of this year. Who is indicated by "R." cannot be determined. It may have been Reichardt, if the letter has been properly deciphered; that, however, is open to question. Forray was the husband of a cousin of Count Franz, Countess Julie von Brunswick; he was an able pianist. We shall often come across complaints about the siren-like decree. Beethoven lived frequently in the Pasqualati house on the M \ddot{u} lker bastion. As regards the "rascal" Oliva, thereby hangs a tale. Franz Oliva was a man of letters and a musician. He was for a long time an official in the Bank of Ofenheim and Herz. During the years 1810 and 1811 Beethoven held much intercourse with him; in 1811 he was, indeed, the bearer of a letter to Goethe. The variations in D (Op. 76) composed in the year 1809 were dedicated to him; the original edition, published by B. and H. in 1810, expressly says, "*composées et dédiées à son ami Oliva.*" Anyhow, there was ebb and flow in the friendly relationship. Even the Conversation Books of the years 1819 and 1820 rarely speak of Oliva. After 1820 his name is no longer heard of in connection with Beethoven. There is some mystery.]

CXCI TO BREITKOPF AND HÄRTEL, LEIPZIG

Vienna, 20th (June ?) 1809.

MOST HONOURED SIR!

The fatal period now approaching only allows me to write you a few lines in haste. First of all, the uncertainty of the post prevents me sending you anything—for the moment, only what still occurs to me about the Trios. First of all, if the title is not yet ready, I should like the dedication to be made at once to the Archduke Rudolf; you could take it from the Concerto in G, which has been printed *here by the Industrie-Kontor*. I have noticed now and again that if I dedicate something to another person, and he happens to like the work, he feels a slight regret; he has become very fond of these Trios; it would, therefore, probably again cause him pain if they were dedicated to any one else; if, however, it has been done, there is no help for it.

With regard to the *Trio* in *E flat*, I would ask you to see whether in the last *Allegro* after the 102nd bar in the second part, this passage stands so for the 'cello and violin.

No. 1 No. 2

VIOLIN.

VIOLONCELLO.

Sva.....: *Sva*.....:

PIANO.

If this passage is written in the score as at No. 1, it must be changed, and put as in No. 2. I found this passage so in the written-out parts, and that led me to suppose that perhaps the copyist had made the same mistake in the score—if not, all the better. If there are *ritardandos* in several places in this very movement, strike them all out. Wherever they may be, they have no place in the whole of this movement. It will not be bad in the following passages in this same piece to mark the fingering thus :

LEFT HAND.

etc.

etc.

etc.

LEFT HAND. 4 4 4 etc.

The image shows a musical score for the left hand of a piano piece. It consists of three staves. The first staff is labeled 'LEFT HAND. 4 4 4 etc.' and shows a sequence of chords and arpeggios. The second and third staves continue the piece, with various fingering numbers (1 and 4) indicated above the notes. The music is written in a style typical of Beethoven's early works, with a focus on harmonic structure and rhythmic patterns.

You will easily be able to find these passages without my indicating how many bars from some starting-point.

The constant distraction amidst which I have been living for some time did not permit me to point this out to you at once. However, I shall soon be *myself* again—and a thing of that sort will not occur any more. Heaven only grant that I may not be again disturbed by any terrible event of some other kind. But who can feel concerned about the similar fate of so many millions? Farewell, write to me soon, by then, at least, the letter post ought to be still open,

In haste,

BEETHOVEN.

[According to the original manuscript in the possession of the B. and H. firm in Leipzig; yet unprinted. From this letter we learn two interesting things. First, the surprising delicate reference to the musical likings of the Archduke Rudolf—and that already in the year 1809. Secondly, the letter gives fresh opportunity for studying Beethoven's system of fingering. The composer rarely indicated fingering in his pianoforte pieces. The score of the Trio in E flat, in its final movement, actually gives this fingering for the left hand, but—and that is still more extraordinary—with certain differences. Pianists are recommended to compare the passage given in this letter with the one in the B. and H. critical edition. Anyhow, we have again to express our astonishment at the extraordinary care the master took in the correction of his works.]

CXCIH TO BREITKOPF AND HAERTEL

[*Spring or Summer 1809?*]

—by an amateur, as indeed you must have seen, who begged me, to set it to music, but also takes the liberty of giving the Aria to Artaria to print. I have therefore thought, as proof of friendly feeling towards you, at once to inform you of this. As soon as you receive it, put it into the hands of the printers. You can then send it here or anywhere else, if you make haste; the Aria will arrive here before it comes out here; I know for certain that Artaria will publish it. I only wrote the A. *as a favour*, and in like manner I *also* give it to you. I, however, beg for myself the following book, Bechstein's "Naturgeschichte der Vögel" in two stout volumes with coloured engravings. In presenting it to a good friend of mine, I shall give him great pleasure. Of your permission to ask for scores which you have at Traig's and at the Industrie I have as yet made no use. Please send me something in writing that I can show them. I have received your draft, which I have already cashed. I am sorry if I perhaps made a mistake, but I don't understand anything about such matters. My health is not yet very sound—we get poor food and have to pay an incredible price for it. The matter of my post is not yet in order, from Kinsky I have not received anything. I fear, or I almost hope, that I shall have to run away, even perhaps on account of my health. It will be long ere the present state of things improves; of a return of the former there is no hope.

Your most devoted,

BEETHOVEN.

[According to Nohl, who remarks, "in the possession (*i.e.*, 1865) of Keil, counsellor of legation in Leipzig. The first page is torn, also the address is wanting; but it is without doubt addressed to Haertel." The A. (Aria) mentioned was most probably the "Lied aus der Ferne," written in 1809, text by Reissig. The autograph, according to Thayer, was sold by Artaria to the pianist Mortier de Fontaine. The manuscript had on it Beethoven's name and the date, 1809. It was published in May 1810, by B. and H. It also appeared at Artaria's in July 1810 in a collection of eighteen songs by various masters, and respectfully dedicated by E. L. Reissig to the Archduke Rudolf. The history of this letter is interesting. In February 1810, the chief portion of the letter which had been lost, was restored to the Leipzig firm. This fragment, therefore, belongs to the year 1810. (*See* Letter CCX.)]

CXCIII To BARON VON HAMMER-PURGSTALL

[Summer 1809]

Forgive, worthy H., that I have not yet brought you the letter for Paris. Just now I am busy with so many things that I have had to put off writing from one day to another; meanwhile you will receive the letter to-morrow, if it is really not possible for me to come and see you myself, as I should so much like to do. There is another matter which I would enjoin upon you. Perhaps it would be possible for you to do something for a *poor unfortunate man*, namely, for Herr Stoll, son of the famous physician. By other men it is often said how some have become unfortunate through their own or somebody else's fault; that, however, will not be the case either with you or with me. It is sufficient that Stoll is unfortunate; his sole hope is in a journey to Paris, because last year he made acquaintance with some influential people who will help him from there to get a *Professorship in Westphalia*. Stoll, therefore, spoke to a Herr von Neumann, who is at the State Chancery, about going with a courier to Paris, but the courier would only take him for a sum of 25 louis d'ors. Now I ask you, my good friend, whether you would speak with von Neumann, so that he might make it possible for the courier to take Stoll with him *gratis*, or anyhow for a very small sum. While informing you of this matter, I am convinced that, should nothing otherwise hinder you, you will willingly intercede for poor Stoll. I am going to-day again into the country, yet I hope some day to be fortunate enough to be able to spend an hour in your company. Up to then, my kind regards, and I hope that you remain convinced of the respect of

Your most devoted servant,

LUDWIG VAN BEETHOVEN.

[According to Jahn's copy. Beethoven at this time was on friendly terms with the young poet Joseph Ludwig Stoll, son of the physician, Max Stoll, the gifted representative of Humoral Pathology. The old cry: "Here followers of Brown, here followers of Stoll" plays an important *rôle* in Beethoven's life. This great physician left a large fortune, which his literary gifted son quickly squandered. However, he could not live on poetry, and it was a question of finding a settled post; so he was trying to get a Professorship in Westphalia. The composer twice set to music Stoll's "An die Geliebte," first in December 1811,

and afterwards for the album of the Bavarian Court singer, Regina Lang, December 1812. Stoll, anyhow, was a child of luck. When Napoleon was in Vienna, he was made acquainted with Stoll's fate. Many assert that Napoleon granted him a pension of 500 Fr. under the impression that he was dealing with the physician Stoll himself. Dr. C. von Wurzbach in his great lexicon tells a different tale. He states that Stoll was presented to Napoleon at Vienna, who gave to the poor son of the famous physician a small pension. Stoll is said to have quickly lost it; he came to a bad end. Uhland sang about him in the poem: "Auf einen verhungerten Dichter."]

CXCIV TO THE LIBRARIAN BIGOT

[1809]

MY DEAR BIGOT,

Already for some days I have been a prisoner with a feverish attack. As I was on the point of coming to see you, I became much worse, and I am now in bed—owing to a chill. The warmth ought to restore me to my former state, and so I hope that I shall be already better to-morrow. Here is my decision about my going away. Many kind messages to you and yours from your devoted,

L. v. BTHOVEN.

[According to the original manuscript in the possession of C. Meinert of Frankfort.]

CXCVC TO THE SAME

[1809]

As I have no *cahiers* to show of my wisdom, my reading, &c., I therefore send you a few *cahiers* of my imagination. Yesterday evening I wanted to pay you a visit, but at the right moment I remembered that you are not at home on *Saturdays*. I see well that I must either come *very often to your house, or not at all*. As yet I do not know which of the two I shall decide upon, I almost think the *latter*, because thereby I avoid *all compulsion of having to come to you*,

Yours ever,

BEETHOVEN.

[On the back]:

Pour MR. DE BIGOT.

[According to the original manuscript in the possession of C. Meinert of Frankfort. The letters to the Bigot family are among the most interesting documents for the love-affairs of Beethoven;

these two small letters of the master to the librarian supplement the hitherto communicated three Bigot letters (Nos. CL, CLI and CLII). Beethoven raved about Marie Bigot, as he had seldom done about any other woman, so that he was here really in danger of becoming unfaithful to his iron principle not to fall in love with one who could not be his. Honour, however, gained the upper hand. A certain coldness, may however, have been occasioned; it can even be felt in these notes to Bigot. The Bigots, however, left Vienna in the same year, and settled in Paris. By "cahiers of my imagination" must be understood compositions of Beethoven.]

CXCVI TO BREITKOPF AND HAERTEL, LEIPZIG

[26th July, 1809]

DEAR SIR,

You make a great mistake in thinking that I was so prosperous. We have passed through a great deal of misery. When I tell you that since the 4th May I have brought into the world little that is connected, only here and there a fragment. The whole course of events has affected me body and soul; nor can I have the enjoyment of country life, so indispensable to me—my *position*, only lately assured, rests on a loose foundation. Even during this short period I have not had all the *promises made to me* actually fulfilled. From Prince Kynsky, one of the persons concerned, I have not received a farthing, and that just at the time when it is most needed. Heaven only knows how things will go on; I shall now probably have to change my residence. Contributions begin from *to-day*. What a disturbing, wild life all around me, nothing but drums, cannons, men, misery of all sorts. My present position forces me again to bargain with you; hence I believe that you could probably send me 250 fl. in convention coin for the three great works. I really do not think that it is at all an out-of-the-way sum, and I now need it—for on all that is promised me in my decree I cannot at this moment count. Write to me whether you accept this proposal; for the Mass alone I could get an honorarium of 100 fl. in convention coin; you know that in such matters I always speak frankly to you.—Here's a fair lot of faults, which have been pointed out to me in the 'cello part by a good friend, for I have never in my lifetime troubled about what I have already written. I will have a list written or printed, and announced in the paper, so that

all who have bought the work can get it. This brings me back to the confirmation of the experience which I have made, that it is best to have things printed from my own manuscript—probably there are also many faults in the copy which you have; but in *looking over* the music the composer actually *overlooks* the faults. You will shortly receive the song “ich denke dein,” which was to have been included in the *unfortunate Prometheus*, and which, without your reminding me of it, I should have quite forgotten. Accept it as a small present. I *only now* thank you for the really beautiful translation of the tragedies of Euripides; I have marked something out of Kalliröe among pieces of poetry which I have decided to set to music instrumental or *vocal*—only I should like to know the name of the *author or translator of these tragedies*. I have got from Traeg the *Messiah* as a *privilege*, which you already granted to me with some eagerness when here; in fact I have taken further advantage of it, for I had commenced to have vocal music at my house every week, but the unhappy war put a stop to all that. For this purpose I should be pleased if you would let me have by degrees the scores of the masters which you have, as for example, Mozart's Requiem, &c., Haydn's Masses especially everything of the scores of, for instance, Haydn, Mozart, Bach, *Johann Sebastian Bach, Emanuel, &c.* Of *Emanuel* Bach's pianoforte works I have only a few things, yet a few by that true artist serve not only for high enjoyment but also for study; and it gives me the greatest pleasure to play over to a few genuine art friends works which I have *never or only seldom* seen. I will arrange to compensate you in a way which ought to satisfy you. I hear that the *first Trio is in Vienna*; I have received no *copy* and therefore beg you, I should indeed very much like it, if you would still send to me the other works, which have to be published, for correction. You will in future receive all scores in my own handwriting; I may possibly send you the written-out parts used at performances. If I change my place of residence, I will at once let you know, but if you write at once, your answer will safely find me here. I hope Heaven will grant that I may not have entirely to give up Vienna as my settled abode. Farewell, all kind wishes to you so far as our wild period permits, bear in remembrance,

Your most devoted servant and friend,

BEETHOVEN.

Vienna, 26th July, 1809.

[According to the original manuscript in the possession of B. and H., Leipzig; first printed by La Mara. This long letter gives a picture of the general miserable state of the citizens of Austria and especially of Beethoven. It was in July, a few weeks after the fearful battle of Wagram, and after the short, sunny moment for Austria at Aspern, that humiliation ensued. After Napoleon had accepted the crown, Beethoven became a bitter enemy of the Corsican. Here stood one powerful world spirit opposed to another. Still, in July of this year, Beethoven's position was "on a loose foundation," although the contract had been only signed on the 1st March. So Beethoven was hesitating whether or not he should quit Vienna for good; however, in his secret heart he hoped Heaven would prevent his having to go away. We here learn that the song "Ich denke dein" was originally intended to be included in the Prometheus Ballet. The song was published in 1810 by B. and H. In spite of the terrible events, is shown the composer's liking for ancient and for *modern* literature connected with it. *Kalirrhoe* was a tragedy by Johann August Apel, which appeared in 1807. This poet and writer was born at Leipzig in 1771, and died there in August 1816. He generally chose ancient subjects for his dramas; later on he gave himself up to novels and tales. The fact deserves mention that Friedrich Kind took material for his "Freischütz" libretto from Apel's four-volume "Gespensterbuch," which he published in conjunction with F. Laun at Leipzig. In this letter we also learn that Beethoven had arranged a small gathering at his house for the performance of vocal music, from which it is a pleasure to know that the master's deafness at that period cannot have been very severe. The fact also serves to show that the reproach made to Beethoven of showing indifference towards other composers is not justified. He asks for Haydn, Mozart, Bach (father and son); his high appreciation of the piano-forte works of Philip Emanuel Bach deserves special note. The first Trio here mentioned, that is, the first of the Erdödy Trios, D major (Op. 70) was published.]

CXCVII To BREITKOPF AND HARTEL

Vienna, 3rd August-month, 1809.

Do not laugh at my anxiety as an author. Just imagine that yesterday I discovered that in correcting the faults in the 'cello Sonata I made some fresh ones—so in the *Scherzo allegro molto* this *ff* remains as indicated at first, and so also in the other places, only in the 9th bar before the first note there must be a *piano* and likewise in the other two places, at the 9th bar, where the three sharps change into

three naturals. So much for this matter; from it you will see that I am just in that state which may be described as "Lord, into Thy hands I commend my spirit." By the next mail coach you will receive *one, or still other song and a sextet for wind instruments* as future compensation for the *opera benevolentia*, which I am finishing for you to please myself.

Please do not forget the name of the poet who has so finely reproduced Euripides for us.—I must hurry, for the letters must be at the post by 5 o'clock, and it is already 4.30, and I live "in *Klepperstall in the Teinfaltstrasse on the 3rd floor in the house of the lawyer Gostischa.*"

Farewell,

Yours truly,

BEETHOVEN.

[According to the original manuscript in the possession of B. and H. Leipzig; unprinted. This letter, after the remarks to the former one, is clear. More will be said in the next letter about the songs sent, and the Sextet for wind instruments (Op. 71).]

CXCVIII TO BREITKOPF AND HAERTEL

Vienna, August 8, 1809.

I have handed over to Kind* and Co. a *sextet* for 2 *clarinets*, 2 *basoons*, 2 *horns*, and 2 *German lieder* or songs, so that they may reach you as soon as possible—they are presents to you in return for all those things which I asked you for as *presents*—the *Musik Zeitung* I had also forgotten, I remind you in a friendly way about it. Perhaps you could let me have editions of Goethe's and of Schiller's complete works—from their literary abundance something *comes in to you*, and I then send to you many things, *i.e.*, *something which goes out into all the world*. Those two poets are my favourite poets, also Ossian, Homer, the latter of whom I can, unfortunately, only read in translation. So these (Goethe and Schiller) you have only to shoot out from your literary store-house, and if you send them to me soon you will make me perfectly happy, and all the more so, seeing that I hope to pass the remainder of the summer in some cosy country corner. The *sextet* is one of my early things, and, moreover, was written in one night—the best

* Nohl has "Kunz" which is probably the better reading.

one can say of it is that it was composed by an Author who, at any rate, has produced better works—and yet for many, such works are the best.

Farewell, and send very soon news

To your

most devoted,

BEETHOVEN.

Of the 'cello Sonata I
should like to have a *few* copies ;
I would indeed beg you
always to send me half a
dozen *copies*—I never sell
any—there are, however,
here and there poor *Musici*,
to whom one cannot refuse
a thing of that sort.

[According to the copy in the Berlin Library, among Jahn's papers, probably from the original formerly in the possession of Herr Rektor Klee in Dresden. The copy is not by Jahn himself, but by Klee, from whom there is a copy of another letter to B. and H., which had been presented "to me by Haertel." (See Letter LIII). The Sextet was published by B. and H., January 1810, without opus number. The Lieder are the already mentioned "Lied aus der Ferne," by Reissig, and "Andenken," by Matthisson. The 'cello Sonata in A (Op. 69) was completed this summer; on the copy which he gave to his friend, V. Gleichenstein, he wrote the melancholy words, "Inter Lacrymas et Luctum" (Thayer III. 83).]

CXCIX TO AN UNKNOWN POET (V. HAMMER-
PURGSTALL ?)

[1809 ?]

[Without address and without date.]

DEAR SIR,

I am the innocent cause that you have been worried and importuned, for I gave no one any other order except to find out how far there was any truth in the report that you had written an opera poem for me. I must really thank you very much for your kindness in sending to me this beautiful poem, so as to convince me that you have really found it worth while to make a sacrifice of your high Muse for my sake. I hope your health will soon improve; I too am suffering, and only country life, which should come about one of these days, can bring me alleviation; and then I

hope to see you there at my house when we can talk over all necessary matters. I am partly overwhelmed with business, partly, as already mentioned, ill, and thus prevented coming to you now, and expressing to you better than I can do by writing, the great pleasure which you have afforded me by your magnificent poem. I may say that I am prouder of this than of the greatest distinctions which could be bestowed on me.

With special admiration,
Your most devoted,

BEETHOVEN.

[According to the original manuscript in the possession of Karl Meinert, Frankfort-on-Main. The letter was first published by the editor of these letters in the *Deutsche Revue*. That the letter was written to a poet is clear. Everything points to the already-mentioned Orientalist and poet Hammer-Purgstall as the receiver of this letter. Beethoven at this period held, as we know, frequent intercourse with him; also, other letters to him are in the same exaggerated tone. It is also possible that it may have been the poet Heinrich von Collin, with whom Beethoven at the time was in communication concerning an opera libretto. It may, however, be mentioned that the autograph of Letter CXLVI, addressed to v. Hammer-Purgstall, was also in the possession of C. Meinert.]

CC To N. VON ZMESKALL

[*Summer 1809 ?*]

I am coming to-day to the "Swan." I cannot tell you anything pleasant about myself.

Your friend BEETHOVEN.

[According to the original manuscript in the Royal Library, Berlin. This note bears no address, but was evidently intended for Zmeskall.]

CCI To BREITKOPF AND HAERTEL, LEIPZIG

Vienna, 19th Wine month 1809.

HONOURED SIR,

In answer to your letter of the 21st of August I declare that I am thoroughly satisfied if you pay me some items in Vienna *currency* (but not much)—the 3 works are already sent off, but I really wish that you would send me the *honora-*

rium for these 3 works before they arrive in Leipzig; if you would make it payable immediately to me here I should be very glad—we are here in want of money, for it costs us twice as much as formerly—cursed war—please put *tempo Allegretto* to the song in D—otherwise it will be taken too slowly—please write to me what the editions of Schiller, Goethe cost in convention coin, also the small-size edition of Wieland—if I buy them, I would rather have them from you, for all the editions here are bungled and dear—Next time about the quartets which I am writing—I do not care to have to do with pianoforte solo Sonatas, yet I promise you some—*do you know that I have already become a member of the Society of Fine Arts and Sciences?*—so I have got a title—ha ha! I cannot help laughing.

Farewell, I have only time to say that I call myself your most devoted

BEETHOVEN.

Do not forget my request about the money.

[According to the original manuscript in the possession of B. and H.; unprinted. The here-mentioned "Song in D" can surely only be the "Andenken" by Matthiisson. It actually came out at B. and H.'s in May 1810. This song is marked *Andante con moto*, a *tempo*, which, though not quite the same as *Allegretto*, is something very like it. With regard to Beethoven's confession respecting pianoforte sonatas, it may be noted that after the *Appassionata*, composed somewhere between 1804 and 1805, the only important sonatas up to 1809 were those in F sharp (Op. 78) and the "Adieux" Sonata (Op. 81a). And yet later on Beethoven revealed his genius to the full in works of this kind. His ironical remark respecting being membership of a society leads us to ask, on what town did this honour fall?]

CCII TO BREITKOPF AND HAERTEL, LEIPZIG

Wednesday

second winter month 1809.

I write to you at last—after the wild discomfort, some rest, after all unimaginable inconveniences—I have been working for some weeks as if for *death* rather than for *immortality*—and so I received your packet without a letter, and paid no further attention to it—only a few days ago I took it up, and I strongly blame you. Why should not this very beautiful edition have been free from faults? ? ? ? Why

did you not first send me a copy to look over, as I have often requested? In every copy faults slip in, which, however, can be set right by any clever proof reader, although I am almost certain that there are few or possibly none in the copy which I sent you; it is impossible always to send one's own manuscript. I have however looked so carefully through the Trios and Symphonies, that still further revision could only show a few unimportant errors—I am somewhat annoyed about the matter—here is the list. Have printed [for] poet and author, failing their presence at the printing-works, a list of the faults; do it thus—I'll see to it here.—I have no news as to whether you have received my 3 works—they must have reached you already some time ago—I could not yet write to you about Dr. Apel, but as one who holds him in high esteem I send kind regards. One thing more: I am sure there is no treatise which would be too learned for me; without in the least making a claim to learnedness on my own part, I have always tried from childhood onwards to grasp the *meaning of the better and the wise* of every age. It is a disgrace for any artist who does not think it his duty at least to do that much.

What do you say to this *dead peace*?—I expect nothing solid any more in this age; only in *blind chance* is there any *certainty*—Farewell my honoured friend, and let me know soon how you are getting on, and whether you have received the works.

Your most devoted friend,

BEETHOVEN.

This one copy of the Symphony in C minor is not complete; I therefore beg you to send me some copies of it and also of the Pastoral.

[According to Thayer (III. 93) who states that the original was in the possession of Otto Jahn. The *first* of November, by the way, was a Wednesday. The letter is not among the Jahn Beethoven papers. The whole sentence concerning "poet and author" is anything but clear. Where is the original? The "dead peace" was the one concluded in 1809 between Napoleon and Austria.]

CCIII

To FERDINAND RIES, VIENNA

[1809]

Your friends, my dear fellow! have in any case badly advised you. But I know them already; they are the same

to whom you sent the beautiful news about me from Paris ; the same who inquired about my age, about which you knew how to give such good information ; the same who have already injured you with me several times, but now for ever.

Farewell,

BEETHOVEN.

[According to Dr. Deiter's revised edition of Beethoven's letters to Ries. F. Ries ascribes this little letter to the year 1809, and gives the following thoroughly satisfactory explanations: (1) The immediate occasion for this letter I cannot remember. I had written from Paris that the taste for music there was bad, and that one knew little and played little of Beethoven's works. (2) Some friends of Beethoven wished to know exactly the day of his birth. I gave myself much trouble when I was at Bonn in 1806 to find his certificate of baptism ; I was at last successful and sent it to Vienna. He would never speak about his age. (3) His resentment soon passed away and the old friendship was renewed. The note may belong to October or November of this year.]

CCIV To GEORGE THOMSON, EDINBURGH

“ Vienne, le 23 Novembre, 1809.

MONSIEUR !

Je composerai des Ritornelles pour les 43 petits Airs, mais je demande encore 10 livres sterling ou 20 ducats de Vienne en especes plus, que vous m'avez offert ainsi au lieu de cinquante livres sterling ou cent ducats de Vienne en especes, je demande 60 livres sterling ou 120 ducats de Vienne en especes—Cette (!) travail est outre cela une chose, qui ne fait pas grand plaisir à l'artiste, mais pourtant je serai toujours pres de vous en consentir, sachant qu'il y a quelque chose utile pour le com̄erce.—Quant à les Quintuors et les trois Sonates, je trouve l'honorar trop petit pour moi—je vous en demande la somme de 120 c'est à dire cent vingt livres sterling ou deux cents quarante ducats de Vienne en especes, vous m'avez offert 60 livres sterling et c'est impossible pour moi de vous satisfaire pour un tel honorar—nous vivons ici dans un tems ou tous les choses s'exigent à un terrible haut prix, presque on paye ici trois fois si cher come avant—mais si vous consentiez la some que je demande, je vous servirai avec plaisir—Je crois quant à la publication de ces œuvres ici en Allemagne, je me voulais engager de ne les

publier pas plutot, qu'après sept ou huit mois, quand vous trouverez ce tems suffisant pour vous.—Quant a contre Basse ou Basson je voudrais que vous me laissez libre, peut-etre que je trouverai encore quelque chose plus agreable pour vous—aussi on pouvait choisir avec la flute un Basson ou quelques autres instrumens à vents, et faire seulement le 3me Quintuor pour deux Violons, deux Viola, Violoncelle, coïme le genre sera par cela plus pur—Enfin soyez assures Monsieur que vous traitez avec un vrai Artiste qui aime d'être honorablement payé mais qui pourtant aime encore plus sa gloire et aussi la gloire de l'art—et qui n'est jamais content de soi meme et je tache d'aller toujours plus loin et de faire de progres encore plus grands dans son art.

Quant aux chansons je les ai deja commencé et je donnera envers huit jours à Fries—donnes moi donc bientôt une Reponse, Monsieur, et recevez ici la consideration particuliere

de
votre
serviteur

LOUIS VAN BEETHOVEN."

une autre fois je vous prie
aussi de m'envoyer les paroles
des Chansons, coïme il est bien
necessaire de les avoir pour donner
la vrai expression.

[According to the original manuscript in the British Museum. Tr. Towards the end of September 1809, Thomson sent 43 Welsh and Irish melodies to Beethoven with the request that he would compose, and very quickly, *ritornelli* and accompaniments for pianoforte or pedal-harp—in addition for violin and 'cello.]

CCV To BREITKOPF AND HAERTEL, LEIPZIG





[Vienna (4th?) December 1809]

(Errata).

2nd Trio in E flat, Allegretto in C major. Pianoforte

in the bass, instead of  it must be 

Page 17, 8th line, 7th bar, namely: after the 4 bars rest,

instead of  it must be  Violoncello 1st
 Trio in D, 1st Allegro, 2nd part, at bar 60 there is a crochet
 rest omitted  likewise at the 64th bar


A fever, which thoroughly upset me, prevented me sending you at once these extra *errata* which I have discovered; for the future have everything tried over at your place with some instruments, so that such faults may be found at once and corrected. I have often told you this, and tell you once again that a proof is the safest plan. And do answer soon also about the 3 works, as you must have had them for a fairly long time. In haste,

YOUR BEETHOVEN.

[According to the original manuscript in the possession of B. and H., Leipzig; unprinted.]

CCVI TO BREITHOPF AND HAERTEL, LEIPZIG

[December 1809 ?]

The book of the opera and of the oratorio will be sent off by stage coach next Tuesday. I have not yet received any copies of the musical paper—I have recently had sent to me a poem “The Descent into Hell of the Saviour,” which might serve as a sequel to “The Mount of Olives”; it seems as if the author had seen or heard something of my oratorio—it is cleverly written.

Next about Dr. Apel—I only wish to get over this very depressing winter so that I may revive; the fatal summer that we have passed through, and a certain melancholy echo of the only German land now sunk low, and to *some extent* through its own fault, continually haunt me. What do you say to the scribble in Reichardt’s letters? Of these, however, I have as yet only seen a few fragments.

[According to Nohl. This letter, formerly in the possession of W. Künzel, concerns *Fidelio* and *The Mount of Olives*, which have already been mentioned in previous letters. The pianoforte score

of the opera, the second version, appeared at B. and H.'s, October 1810, *The Mount of Olives* in October 1811; the Mass in C likewise there in 1812. Mention has already been made of Dr. Apel. Noteworthy is Beethoven's unfavourable opinion concerning Reichardt's "Vertraute Briefe," which appeared in 1809.]

CCVII TO BARON v. ZMESKALL

[December 1809?]

You can read this to the servants—the affair is so and not otherwise. It was my fault that I gave ear to compassion. It is, meanwhile, a lesson to me. You will do best to let them come to you to-morrow morning, and treat them both severely and with contempt, for they both deserve it as regards myself. In haste,

YOUR BEETHOVEN.

[According to Jahn-Thayer.]

CCVIII TO BREITKOPF AND HAERTEL, LEIPZIG

Vienna, 2nd January, 1810.

Scarcely recovered—I became ill again for two long weeks—it is no wonder—we have not even any good bread fit to eat. The enclosed shows the exchange for Saturday, when I received your letter, the sum of 250 fl. in convention coin had long been transferred to another person, as a deposit sum over which I am no longer master, so that I do not know in the least how to procure this silver money. My brother is not here, he possibly might have found means to change this draft sent to me into silver money. One of my friends who is a money-changer, to whom I told the matter, said that there was nothing else to do, but to send you back the draft, because the exchange varied at every moment, and as the silver money would probably rise, one could not now exactly determine the exchange.

I therefore beseech you, as agreed, to let me have the 250 fl., convention coin, for example, in 20-kr. pieces, to be paid here by Kunz and Co., for it is now a fairly long time since I transferred the same sum to some one else, and I am bound to return the same in silver money—I should be very glad if you would do this as quickly as possible, for he has

been waiting for it for a long time, because I kept on thinking that the works would come out quicker. For to-day I am too weak to further answer your kind letter, yet in a few days I will write about all other matters—your most devoted

BEETHOVEN.

[According to the original manuscript in the possession of the B. and H. firm; unprinted. The firm, Kunz and Co., was named for the first time in a former letter (CXCVIII) to B. and H.]

CCIX To BARON VON ZMESKALL

[23rd January, 1810]

What are you doing?—my assumed hilarity the day before yesterday not only caused you pain, but appears also to have offended you—the *uninvited company* seemed so unsuitable for your just complaint, that I, with the friendly authority of a friend, wished through my assumed good-humour to prevent you from giving further utterance to it. I myself am suffering from my abdominal complaint. Say whether you are coming to-day to the “Swan.”

Your true friend,

BEETHOVEN.

[From the collection of Herr G. A. Petter, of Vienna; first printed by Nohl. The date is in Zmeskall's handwriting; Thayer has 1809 instead of 1810.]

CCX To BREITKOPF AND HAERTEL, LEIPZIG

Vienna the 4th February, 1810.

I hope you will already have received back the draft for 500 florins which you sent to me, and I beg you to let me know. My health is not quite restored, but there is an improvement—with the next letter you will receive the books of the *opera* and of the *oratorio*—ought you not to have a German text for the Mass, though without leaving out the *Latin*? I specially send you the organ part. If you have not already printed it, I want it to appear in quite a different way, but if it has already been printed there is nothing to be done.—Here of new works: a Fantasia for pianoforte alone—likewise for piano with full orchestra and choruses.

N.B.—Likewise those about which you wrote. 3 pianoforte *solo* Sonatas.—N.B. the 3rd consisting of 3 movements, *Abschied, Abwesenheit, das Wiedersehn*, to be published separately.

Variations for pianoforte alone.

12 songs with pianoforte accompaniment, partly with German, partly Italian text, nearly all through-composed.

Concerto for pianoforte with full orchestra.

Quartet for 2 violins, viola, violoncello.

As I shall probably be able to send these works to London, you can send them to any other place but England; your edition, however, for the reason just stated, must not appear sooner than the 1st September of this year 1810—I do not think that I am asking extravagant terms. *I want 1450 florins* in convention coin in the same way as the *honorarium* was paid to me for the *oratorio, opera*, and *Mass*. You could forward this sum in two halves, the first could be assigned to me after you had received the first half of the works, and likewise the other half after the second half of the works.

With regard to the *oratorio* I beg you to see whether the 3 trombones, drums and trumpets are in my score sent to you, at the places here indicated.

Alto Tenor Bass	} Trombones	in the Aria No. 2, “o heil euch” with chorus, where all 3 must come in at the <i>alla breve time allo molto</i>
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Trumpets Drums		also come in at ♩ <i>allo molto</i> of No. 2 and are in E flat; the drums only at the 48th bar, <i>Allo molto</i> ♩ and they are in A—
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Alto Tenor Bass	} Trombones	in Recit : No. 3 “Verkundet Seraph”
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Drum in C in the chorus in C “wir haben ihn gesehen”—

Trumpets in D in the chorus in D “hier ist er der Verbannte”
Drums

Alto Tenor Bass	} Trombones	<i>last chorus</i> in C “Welten Singen”
Trumpets Drums		

if any of the said parts are wanting I will have them written out in small notes and sent to you.

The *Gesang in der ferne* which my brother recently sent you, was, as you may have noticed, by an amateur, as indeed you must have seen, who begged me, to set it to music, but also takes the liberty of giving the *Aria to Artaria* to print. I have therefore thought, as proof of my friendly feeling towards you, to inform you of this. As soon as you receive it, put it into the hands of the printers. You can then send it here or anywhere else; if you make haste the *Aria* will arrive here before it comes out here; I know for certain that *Artaria* will publish it. I only wrote the *A. as a favour*, and in like manner I *also* give it to you. I, however, beg for myself the following book, *Bechstein's "Naturgeschichte der Vögel"* in two stout volumes with coloured engravings. In presenting it to a good friend of mine, I shall give him great pleasure. Of the permission to ask for scores which you have at *Traig's* and at the *Industrie* I have as yet made no use. Please send me something in writing that I can show them. I have received your bill, which I have already cashed. I am sorry if I perhaps made a mistake, but I don't understand anything about such matters. My health is not yet very sound—we get poor food and have to pay an incredible price for it. The matter of my post is not yet in order, from *Kinsky* I have not received anything. I fear, or I almost hope, that I shall have to run away, even perhaps on account of my health. It will be long ere the present state of things improves; of a return of the former there is no hope.

Your most devoted,

BEETHOVEN.

[According to the original manuscript* in the possession of B. and H. The works offered in this letter were all published by B. and H. The *Fantasia in G minor* for pianoforte (Op. 77) appeared in December 1810; the *C minor Fantasia* for pianoforte chorus and orchestra, dedicated to King Joseph of Bavaria, in 1811. The three pianoforte sonatas were Op. 78, dedicated to Countess Therese of Brunswick, which appeared in December 1810, Op. 79, which likewise appeared at the same time, and the great characteristic Sonata in E flat, Op. 81a, which appeared there in July 1811. The pianoforte variations, those in D dedicated to friend *Oliva*, appeared December 1810. Of the twelve songs six appeared, as

* The fragment given by *Nohl* and *Thayer*, is given here in its proper place. (See Letter CXCH); it belongs therefore to 1810, not 1809.

Op. 75, dedicated to Princess Kinsky; and to these probably belonged the four Ariettas and a Duet (Op. 82) which appeared in 1811; finally, also, one or other of those in Op. 83. The pianoforte Concerto was the one in E flat, dedicated to the Archduke Rudolph, and the Quartet the one in E flat (Op. 74), dedicated to Prince Lobkowitz.]

CCXI FOR PROFESSOR VON LOËB

[8th February, 1810]

P. S.

As Baron Pascolati told me that I could again have my rooms in his house on the 4th floor, where I lived two years ago, I beg you, dear Sir, to look upon me as your tenant, that is to say from March quarter, at the rate of 500 florins per annum—the time is too short to-day, otherwise I would have seen about the earnest money which I will see to shortly.

Your most devoted servant,

LUDWIG VAN BEETHOVEN.

[According to Nohl, who states that this letter was in the possession of Frau Antonie von Arneth, *née* Adamberger, Vienna. The short contents concern the rooms in the house of Baron Pasqualati on the Mülker bastion. Professor Loëb is otherwise unknown in the history of Beethoven.]

CCXII TO N. VON ZMESKALL

[18th April, 1810]

Dear Zmeskall, please send me for a few hours, the looking-glass which hangs next to your window, mine is broken. Also be good enough to buy me one to-day like it; if so, you will please me greatly, you shall be paid at once what you lay out—please forgive dear Z. my importunity. I hope soon to see you.

YOUR BEETHOVEN.

[According to Thayer (III. 138). This note was in the possession (1879) of H. Rösner of the Wallishauser publishing firm in Vienna. Beethoven's desire for a looking-glass will be easier to understand if one remembers that he was now living within the enchanted circle of the Sibyl of romantic literature. Bettina Brentano, afterwards von Arnim, was now in Vienna and was much in the society of the composer. His marriage plans for this year probably concerned the gifted Bettina.]

CCXIII

TO VON ZMESKALL

[1810; *April* ?]

Dear Z, do not be angry about my little note—do you not remember the situation in which I am, as once Hercules with Queen Omphale? ? ? I asked you to buy me a looking-glass like yours, and I beg you as soon as you can do without yours which I am now sending you, to send it back to me to-day, for mine is broken. Farewell do not speak any more of me as “the great man,” for I have never felt the power or the weakness of human nature as I do now—do not forget me.

[According to the original manuscript in the Vienna Court Library. Everything points to the high-flown intercourse with the enchanting maiden Bettina.]

CCXIV

TO VON ZMESKALL

[*Spring* 1810]

Do not be offended, dear Z., if I am constantly asking you something—let me know at once how much you paid for the looking-glass ?

Farewell, we shall soon meet at the “Swan,” as the food daily becomes worse; since yesterday I have had a bad attack of colic, but to-day I am already better.

[According to Thayer. The original was in Boston in 1879.]

CCXV

TO DR. F. G. WEGELER

Vienna, 2nd May, 1810.

Good old friend—I can well imagine that my lines will surprise you—and yet, although you have had no proof in writing, I always keep you in lively remembrance.—Among my manuscripts there has been for a long time one which was intended for you, and which you will certainly receive before the end of this summer. A few years ago, quiet peaceful life came to an end for me. I have been powerfully drawn into public life; as yet I have formed no decision in its favour, perhaps rather against it—for who can escape the storms

from without? But I should be fortunate, perhaps one of the most fortunate of mortals, had not the demon taken up his abode in my ears. Had I not read somewhere that a man ought not of his own free-will to take away his life, so long as he could still perform a good action, I should long ago have been dead—and, indeed, by my own hand. Oh how beautiful life is, but for me it is for ever poisoned.

I am sure you will not refuse me a friendly request, if I beg you to see to my certificate of baptism. Whatever expenses you incur, as Steffen Breuning has a running account with you, you can at once pay yourself, and I can settle everything here with Steffen. If you yourself think it worth the trouble to hunt up the matter, and care to make the journey from Coblenz to Bonn, put everything down to my account; but there is one thing that you must bear in mind, namely, that a brother *was born before me* who was also called Ludwig, only with the additional name *Maria*, but he died. In order to fix my exact age, this must therefore be first found, for I already know that through others, a mistake has been made in the matter, and that I have been regarded as older than I actually am. Unfortunately I have lived a long time without even knowing my age. I had a family book, but it has gone astray, Heaven knows how! So do not be angry, if I commend this matter very warmly to you, viz., to find out about the Ludwig Maria and the present Ludwig who came after him. The sooner you send the certificate the greater will be my obligation. I am told that you sing a song of mine in your Freemasons' Lodge, probably the one in E, of which I have no copy; send it to me and I promise to compensate you three and fourfold in another way. Think of me however little I may seem to deserve it. Embrace, kiss your worthy wife, your children, all that is dear to you, in the name of your friend,

BEETHOVEN.

[According to the Wegeler and Ries Biog. Notices. (*See also* the Kaliseher reprint.) Dr. Wegeler received no dedication from his friend, but in praiseworthy resignation he remarks: "My fate in this respect was the same as that of his pupil, Ries: the dedication remained in the letters. But is not such a one of higher value?" From the above letter we see that Beethoven did not know his exact age; as, however, he had thoughts of marrying, he had to get his baptism certificate. In a short article from the pen of Dr. Knichenberg, director of the Beethovenhaus, Bonn, which appeared in the *Frankfurter Zeitung* of October 16, 1806, we read

that, "Beethoven himself, likewise many of his friends, was firmly convinced that he was born at Bonn in 1772. Alfred Kalischer, in the critical edition of the letters which has recently appeared, in connection with the first letter, which, if not actually composed, was written by Beethoven, once again discusses, and exhaustively, this strange error. . . . It concerned the dedication of the first three Sonatas in E flat, F minor, and D, composed by Beethoven, *eleven years of age*. Thus runs the title; as a matter of fact, the young composer was then thirteen. But it is generally known that the official entry in the church book of St. Remigius at Bonn, gives December 17, 1770, as the day of baptism. Kalischer thus considers, and rightly, that the day of birth was December 15; for, according to canonic rule, the exact observance of which by the servants of the Archbishop may be taken for granted, the baptism had to take place within three days after birth. How the error, both of the master and of his friends, probably arose, is made clear by a simple, yet interesting document which lately came into the possession of the *Bonn Beethovenhaus*. It consists of a scanty little concert bill of a performance at Cologne in 1778, in which Johann van Beethoven, tenor singer at the Electoral Court, and father of Ludwig, announces as follows :

'NOTICE

'This day, 26 *Martii*, 1778, Beethoven, tenor singer to the Elector of Cologne, at the Academy Hall in the Sternengass, will have the honour of producing two of his pupils, viz. : Mlle. Averdone, court alto singer, and his little son, aged 6. The former with various fine arias, the latter with various pianoforte concertos, will have the honour of waiting on the audience. He flatters himself that he is offering to all gentry great pleasure, all the more as both were graciously allowed to perform before the whole court, and to its complete satisfaction,' &c.

"It was, therefore, Beethoven's father who made his son two years younger than he actually was; thus, as it is easy to understand, the error in the year of birth gradually took firm root in the minds of his son and his son's friends. Prodigy children, already also at that period, became older slower than ordinary mortals.—Kg."

The marriage-scheme was probably with Therese v. Malfatti, as, indeed, the master, as her relatives asserted, actually made a proposal of marriage. But, as I already wrote in 1906, if it be supposed that an offer of marriage had been made by Beethoven in 1809, Bettina Brentano may be regarded as the lady in question; and the new strict chronological succession of the Beethoven letters renders this highly probable. The letter to the gifted lady still in this year, 1810, the authenticity of which is no longer doubtful, changes the supposition almost into a certainty. The

Wegeler "Notices," and the explanations in the new Kalischer edition give further details concerning the song for Wegeler mentioned by Beethoven.]

CCXVI TO BREITKOPF AND HAERTEL IN LEIPZIG

Vienna, 6th June (1810).

Much to do, also some recreation, very busy all at once, and at times not being able to avoid being idle, all this is the cause of my only answering you to-day—you can still have all that I offered you, Nb.* I now give you in addition the *music to Goethe's Egmont* which consists of 10 numbers: Overture, Entr'actes, &c., and I want for it the sum of *fourteen hundred gulden in silver money*, or convention scale, same standard as with the oratorio, &c., the 250 fl:—I cannot accept anything else without being a loser, I have kept back *on your account*, although you do not deserve it from me, for your conduct is often so unexpected that one must have as good an opinion of you as I have, to continue to transact business with you—I myself would like in a certain way to continue business relationship with you—but I cannot afford to lose—I therefore beg you when you write to me, to send once more the list of works which I have offered to you, so that no mistake may occur—but answer at once, so that I may not be kept waiting any longer, all the more, as *Egmont* will be performed in a few days, and I shall be approached concerning the music—besides the cost of everything here has so much increased, that it is terrible to think of what one wants here, and in fact, as generally, the honorarium is certainly not put at too high a figure.

My 4000 fl. with which I cannot well manage, and in addition Kynsky has not paid a farthing, although it is safe—do not even amount to a thousand fl. in convention coin—to-morrow more—make haste and answer.

Yours,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of the B. and H. firm, in Leipzig; unprinted. The relationship of Beethoven with the Leipzig firm, in spite of many differences, was really very friendly at this time. B. and H. purchased the whole

* Nb. Among the songs which I offer you are several by Goethe, also "Kennst du das Land?" which greatly impresses people—these you could publish at once.

of the *Egmont* music. The work was performed for the first time on May 24, 1810; the overture appeared in February 1811, but the other numbers only in April 1812.]

CCXVII TO BREITKOPF AND HAERTEL, LEIPZIG

Vienna, 2nd July, 1810.

As you are so great an admirer of round sums, I will let you have the works named for an honorarium of 250 ducats in gold, but I cannot make any further reduction, as here by means of my brother I could get more; Heaven only grant that in order to receive something, I may not first be obliged to bargain with you. You receive here the first lot, which is to appear by the 1st September, 1810: it consists of a violin Quartet in E flat, a Fantasia for piano, two Sonatas for piano, 5 Variations for piano, 6 Ariettas.

The second lot consists of a Concerto in E flat, the Fantasia with full orchestra and chorus—and 3 Ariettas which should all appear on the 1st *November*, 1810.

The third consists of the characteristic Sonata “Abschied, Abwesenheit, Wiedersehen”—then of 5 Italian *Ariettas*, then the score of *Egmont* which is not to be published in England and which you can publish whenever you like.

These could appear on the 11th February, 1811.

The two lots you will receive within fourteen days, so by the time I hand over the two last lots to Herr Kunz and Co. you could arrange about the money order.—

In haste,

BEETHOVEN.

[Remarks.]

Egmont is solely your property.

I have at once handed over the works of the first lot to Kunz and Co., so that you may receive them without delay; for the rest I am convinced for several reasons that it is not possible that by this time the works of the first lot can have appeared in London, still less that a *copy* of them could appear in Germany—the same likewise with regard to the others. It is, however, certainly necessary for your mercantile good that they should come out on the 1st September, *i.e.*, the works of the first lot. You will find manuscripts and copied works, as I found best.

The time is too short to write about everything that occurs to me, more next time. Farewell and answer soon.

Your devoted servant,

BEETHOVEN.

[This *unprinted* letter has only been taken from a copy among the archives of B. and H. La Mara, in her "*unprinted Letters of Beethoven*," which have been printed as manuscript, has the following notice of the firm on that copy: "On December 21, 1833, we sent the original to the attorney Wilke, at Berlin, in order to prove our proprietorship in the action against Schlesinger." So then there was an action against the music firm with regard to the *Egmont* music. With regard to the other works mentioned, see comments to Letter CCX.]

CCXVIII

To VON ZMESKALL

[9th July, 1810]

DEAR Z.! You travel, I shall have to travel also and that for the sake of my health. Meanwhile everything is at sixes and sevens with me. The Master wants me, Art no less; I am half in Schönbrunn, half here; every day brings new inquiries from strangers, new acquaintances, new connections, even in regard to art; I sometimes feel I shall become half mad about my undeserved reputation; fortune seeks me and on that account I almost feel in dread of a new misfortune. As regards your Iphigenia the matter stands thus: I have not seen it for at least two and a half years; I have lent it to some one, but to whom (?) that is the great question, I have sent here and there but have not discovered it; I hope, however, to ferret it out; if it is lost you shall be indemnified. Farewell, dear Z.; when we see each other again, you will, I hope, find that my art during that time has been progressing.

Remain my friend, as I yours.

BEETHOVEN.

[According to the original manuscript in the Royal Imperial Court Library, Vienna; first printed by Nohl. This is the first letter in which Beethoven himself speaks about his wonderful summer residence in the beautiful Schönbrunn, near Vienna. There he had his dear trouble, to initiate his master, the Archduke Rudolph, into the secrets of composition.]

CCXIX To GEORGE THOMSON, EDINBURGH

"Vienne le 17 Juillet 1810.

MONSIEUR !

Voilà, Monsieur, les airs écossais dont j'ai composé la plus grande partie *con amore*, voulant donner une marque de mon estime à la nation Ecossaise et Anglaise en cultivant leurs chants nationaux.—Pour ce qui regarde les répétitions dans les airs que j'ai composés à deux parties, vous n'avez qu'à les omettre à votre gré, et à faire les airs *senza replica*.—Comme j'ignorais, si l'un ou l'autre de ces airs avait plusieurs couplets ou non, il m'a fallu les composer de manière qu'on pût les répéter au besoin ; ainsi c'est à vous, d'arranger la chose, et de laisser les repetitions dans les airs qui ont plusieurs couplets ou de les omettre dans les airs qui n'en ont qu'un seul.—Je voudrais bien avoir les paroles de ces airs écossais pour en faire usage en Allemagne dès que vous les aurez publiés en Ecosse—Vous pourriez même me les faire parvenir dès à présent ; je les ferai traduire, et j'attendrais la nouvelle de la publication faite en Ecosse.

Je vous prierois de m'envoyer les paroles notées sur la simple mélodie.

Quant aux trois quintors et trois sonates, j'accepte votre proposition, et j'espère qu'ils seront à entière satisfaction. Vous pourrez me faire payer les cent vingt livres sterling ou les deux cent quarante ducats en espèce en deux termes ; moitié, lorsque je délivrerai les 3 sonates aut vice versa.

À l'égard des airs avec paroles anglaises, je les ferai à très bas prix, pour vous témoigner, que je suis porté à vous servir, c'est pourquoi je ne demande que vingt livres sterling, ou quarante ducats en espèce pour ces airs—je ne pourrais les composer à moindre prix sans perdre, car on me donne ici d'avantage pour douze airs avec paroles allemandes, qui ne me font point de difficulté par la langue, au lieu qu'il me faut faire traduire les paroles angloises, faire des observations sur la prononciation, et qu'avec tout cela je suis toujours gêné.

Par ce qui regarde enfin le terme après lequel je pourrais disposer de ces ouvrages en Allemagne, je crois que six mois pour les quintors et les sonates, et trois mois pour les airs à compter du jour où vous les aurez eu publiés en Ecosse, suffiraient.

Je vous prie cependant, de m'écrire là dessus.

Agréez, Monsieur, les assurances de la plus parfaite considération avec laquelle j'ai l'honneur d'être,

Monsieur
 Votre très-obéissant
 serviteur

LOUIS VAN BEETHOVEN."

"P.S. Je ne veux pas manquer de vous avertir que je viens de toucher la somme de cent cinquante ducats pour cinquante trois airs Ecossais che le banquier Fries.

Plusieurs de mes simphonies sont arrangées en quatuors ou quintuors ; si ces pièces arrangées vous conviennent, jem'empresserais de vous les envoyer— — —

NB. quand on prend *l'ultima volta* dans les airs Ecossais, on laisse

1 2 3 etc. *volta* c'est à dire on ne sonne pas toute la mesure de

1 2 3 etc. *volta*, si ce n'est pas assez clair pour notre pays, il faut que vous faites à un autre manière."

[According to autograph in the British Museum. Of the melodies sent by Thomson to the master, more were Irish than Scotch, but as Thayer remarks "for Beethoven everything was Scotch."]

CCXX

To BETTINA BRENTANO

Vienna, 11th August, 1810.

DEAREST BETTINA [FRIEND !]

No finer spring than the present one, I say that and also feel it, because I have made your acquaintance. You yourself have probably seen that in society I am like a frog [fish] on the sand, which turns round and round, and cannot get away until a well-wishing Galatea puts him again into the mighty sea. Yes, I was quite out of my element, dearest Bettina, I was surprised by you at a moment when ill-humour was quite master of me, but it actually disappeared at sight of you. I at once perceived that you belonged to a different world from this absurd one, to which with the

best will one cannot open one's ears. I myself am a wretched man and yet complain of others!—You will surely forgive me, with your good heart, which is seen in your eyes, and with your intelligence, which lies in your ears:—at least your ears know how to flatter when they listen. My ears, unfortunately, are a barrier wall through which I cannot easily hold friendly communication with men. Else!—perhaps!—I should have had more confidence in you. So I could only understand the great, intelligent look of your eyes, which so impressed me that I can never forget it. Dear Bettina [friend], beloved maiden!—art!—Who understands it, with whom can one speak concerning this great goddess!—How dear to me were the few days when we gossiped or rather corresponded together; I have kept all the little notes on which stand your clever, dear, very dear answers. So I have at any rate to thank my bad hearing that the best part of these fleeting conversations has been noted down. Since you went away I have had vexatious hours, hours of darkness, in which one can do nothing; after your departure I roamed about for full three hours in the Schönbrunner Alley, also on the ramparts; but no angel met me who could take such hold on me as you, angel—forgive, dearest Bettina [friend], this digression from the key; I must have such intervals in order to give vent to my feelings. Then you have written, have you not, to Goethe about me?—I would willingly hide my head in a sack, so as to hear and see nothing of what is going on in the world, because you, dearest angel, will not meet me. But I shall surely receive a letter from you?—Hope nourishes me, it nourishes indeed half the world, and I have had it as my neighbour all my life; what otherwise would have become of me?—I here send written with my own hand, “*Kennst du das Land*” in remembrance of the hour in which I made your acquaintance. I also send the other which I have composed since I parted from you dear, dearest heart!—

Herz mein Herz was soll das geben,
Was bedränget dich so sehr;
Welch ein fremdes, neues Leben
Ich erkenne dich nicht mehr.

Yes, dearest Bettina [friend], send me an answer, write to me what will happen to me since my heart has become such a rebel. Write to your most faithful friend.

BEETHOVEN.

[According to the *Nürnberger Athenäum für Wissenschaft, Kunst und Leben* of the year 1839, in which the Bettina letters first appeared. Herewith is given a faithful reproduction of this highly important letter. I have been enabled to do so through the kindness of the lecturer on science, Dr. Leopold Hirschberg, who possesses the Athenäum, of which there is no copy in our royal library. The heading of the article is as follows: "Drei Briefe von Beethoven," and in parenthesis: "(by permission of the proprietor)" Bettina von Arnim herself published the three much disputed letters of Beethoven to her in her wonderful book "*Ilius Pamphilius und die Ambrosia*" (1848 and 1857). The slight differences of text in the second edition are noted above in square brackets. These important utterances of Beethoven's genius have been reproduced hundreds of times and have produced whole volumes of literature. Are they genuine or otherwise? That, to a certain extent, is still a question under discussion. Since, however, the second of these letters belonging to the year 1811 has appeared in facsimile, the genuineness of at least *one* of the letters can no longer be in dispute. I shall have more to say about all of them when I come to the *third*, belonging to the year 1812. Already, in my article, "Beethoven und die Sibylle der romantischen Literatur," published in 1886 in *Der Klavier-Lehrer*, I remarked "that these letters, taken as a whole, were probably written by Beethoven, but that possibly the genial authoress is responsible for a few interpolations." The passion of Beethoven for Bettina in the year 1810 is evident, so that no one can seriously believe that just in this very year Beethoven could still be occupied with plans of marriage with the "immortal beloved one."]

CCXXI TO BREITKOPF AND HAERTEL, LEIPZIG

*Baden, on 21st summer-month [August]
of 1810.*

The enclosed letter is written to you by one of my friends, and I add to it my comments—with Paris or France I have not entered into any agreement with regard to all these works, as indeed the receipt will make clear to you, as soon as you have received everything from me and I from you—There can be no question of a *copy* on the Continent, I scarcely believe it at all likely that these works have already arrived in London, for the blockade is now stricter than ever, and the English have to pay very heavily even for letters to Germany, and much dearer for heavy parcels—in short I am convinced that still in September not a note of the works sent to you will

have appeared in print—for the rest set out what you would give me for a concerto, a quartet, &c., and then you will certainly be able to see that 250 ducats is a small fee. At a time when bank-notes were almost equal in value to silver or gold, I received 100 ducats for three Sonatas. N.B.—You yourself have given me for a quintet 50 ducats—am I to go backwards instead of forwards, for I really hope that that reproach will not be made about my art-work. However many guildens a ducat may be worth with us, there is no gain, for we now pay 30 fl. for a pair of boots, 160,* also 70 fl. for a coat, &c., the deuce take economy in music. My 4000 fl. last year, before the French came, were something, this year they are not even worth 1000 fl. in convention coin—I do not intend, as you think, to become a musical usurer, who only writes to become rich. Certainly not, yet I love an independent life, and I cannot have this without a small fortune; and then the honorarium itself must bring some honour to the artist, as indeed to all that he undertakes. I would not dare to tell any one that Breitkopf and Haertel gave me 200 ducats for these works—you as a more humane being, and a more cultured head than all the other publishers of music, ought not to pay poor terms to the artist, but rather help him on the road to accomplish undisturbed what is in him, and what one expects from him. It is no boast, if I tell you, that I give you the preference before all others. I have often been approached from Leipzig, and here also by others who from there had full authority, and lately, personally, by one who offered me what I chose to ask. I have, however, refused all offers in order to show you that I would rather, owing to your cleverness (of your heart I know nothing), deal with you, and would even rather lose something so as to preserve this connection. But I cannot take anything less from you than 250 ducats, I should lose too much, and this you cannot surely desire—so you have my last word. Now as regards the works to be published. It was impossible for me to write to you about the dedications, viz., the violin quartet to Prince Lobkowitz—from another work you can see what his unmusical titles are—the Sonata in F sharp A Madame la Comtesse Thérèse Brunswick; the Fantasia for pianoforte only A mon ami Monsieur le Comte François de Brunswick, and the six Ariettas to Princess Kynsky, née Countess Kerpen. As regards the two Sonatas, publish them separately, or if you wish to publish them

* Beethoven probably meant to write 60.

together, then put the dedication on the first in G major, *Sonate facile* or *Sonatine*, which you can also do in case you publish them together. With regard to the violin quartet, I remind you that the turning over should be comfortable; then still add to the superscription of the second piece: *adagio ma non troppo*—and $\frac{3}{4}$ measure to the third piece in C minor after the major *più presto quasi prestissimo*, where the minor key again comes in. The first time the first part is to be repeated as indicated; *on the other hand, the repeat marks given to the second part must be taken away, so that the second part will only be played once.*

In the Song of the Flea from *Faust*, if my remarks are not clear to you, you have only to look it up in Goethe's *Faust*, or send me only the melody so that I can look through it. The last number of the *last works* which you are publishing may serve to you as a guide how to number these works properly—the quartet is earlier than the others—the concerto is still earlier than the quartet, if you wish to number them chronologically, but as both belong to the same year it is not really necessary—and please take note that in the quartet, in the third movement in C minor where the *più presto quasi prestissimo* begins, an N.B. has still to be marked, namely, so: *N.B. Si ha s'immaginar la battuta di 6/8*—for the rest, as I know that however correct the *manuscript* may be, there are sure to be misunderstandings, I really wish to see the *proofs* beforehand so that your beautiful editions may profit thereby. At the same time I want four copies of each work for myself. I give you my word of honour that I will never sell any of them, but here and there there is a poor musician to whom I would willingly offer one; they are meant for that. When are the Mass, the *Oratorio*, the *Opera* to be brought to light?—please write to me the titles of the songs which you have received, for I do not remember which I have already sent you; you may receive some which will not be published in London—You will now soon have received all that belongs to the second lot with exception of three songs; for these I am waiting until you have sent me the titles of those which you already have—in a few days everything belonging to the third lot will be sent off, but I am still waiting for an answer from you—the concerto is to be dedicated to the Archduke R. and has merely the title “Grand Concerto dedicated to His Imperial Highness the Archduke Rudolph of, &c.” *Egmont* also to *him*; as soon as you have received the score you will at once see what use

to make of it, and how to draw the attention of the public to it—I wrote it simply out of love for the poet, and in order to show this, I took nothing for it from the theatre managers, which you even accepted; and as a reward, as always . . . they treated my music *very carelessly*.

There is nothing smaller than our great folk, but I make an exception of the Archdukes—Tell me your opinion with regard to a complete edition of my works; the great difficulty seems to me this, that I should suffer as regards the disposing of the quite new works which I am constantly producing. My friend writes, with regard to Paris, about a *copy* in the National Library, and this is how the matter stands: a French publisher himself wrote to me that the lawsuit with Pleyel, &c., arose because he had forgotten to send a *copy* to the National Library: but now everything is all right and clear.

For Vienna you would probably have to adopt another course; perhaps I may manage so that my works which are printed abroad can never be reprinted here *in loco*.

In *Egmont* indicate everywhere in the violin part where other instruments come in, as for example in the funeral music after Clara's death where the kettledrum comes in, etc.



etc. This is necessary in a century in which

we have no longer any conservatoires, hence no more directors; there is no training whatever, but everything is left to chance. We have, however, money for a *castrato*, whereby art wins nothing, but it tickles the taste of our *blasé* folk, our so-called nobility. For the Fantasia with chorus you could perhaps also include the vocal parts in the piano score. You may wish to print another text, as the text like the music was written very quickly so that I could not even write out a *score*. Still with another set of words I want the word *kraft* to be kept or one very similar to it in its place—*satis est*. You have received a good portion, keep what you want of it, for I am glad that everything is there, as I do not care to write about such things—I hope very soon to receive from you one of your intelligently written letters—and remain with esteem,

Your most faithful friend and servant,

BEETHOVEN.

Letters to me, as usual, to Vienna.

[According to the original manuscript in the possession of the publishing firm of Breitkopf and Härtel, of Leipzig; not printed. With regard to the works mentioned which were all published by B. and H., sufficient has been said in Letter CCX, to the same firm. The Song of the Flea, with its drastico-comic tone-painting, appeared as No. 3 of the "Six Songs" (Op. 75). Beethoven writes that he composed *Egmont* out of love to the poet, and took nothing from the theatre management for it, and the same thing is to be found in the second letter to Bettina Brentano of February 10, 1811. In the present letter there is a passage which gives a key to the mysterious tone of devotion in which Beethoven referred to the Archduke Rudolph. The enclosed letter from a friend speaks about a complete edition of the works of Beethoven, and the master is informed that in France a work can be protected against reprint if a copy be sent to the National Library. The composer's verdict against *castrati* deserves all praise. At the Italian Opera—not only in Italy, but also in Vienna, Berlin, Dresden, etc., they exercised great influence in Beethoven's time and still later; one need only recall Salimbeni, Cassarelli, and Crescentini, who, indeed, in Beethoven's time, in 1803, was singing master to the Imperial family. The words to the choral Fantasia, which, according to the master's assurance, were written in a very short time, were by Christopher Kuffner. The poet is not named here, neither in the printed edition of the score by B. and H. The word "Kraft," as Beethoven specially wished, was actually retained; it is treated in grand style in the music.

CCXXII TO BREITKOPF AND HAERTEL

[21st August, 1810]

P. S.

Finding your letter written a fairly long time ago, I notice a passage in which you say, "To the other numbers of the *oratorio* there are trombones, to the chorus they are however wanting, also the trumpets and drums" but you do not say which chorus. I should be very glad if you could at once give me an answer about this; if the parts are not to be found, I must look up the matter for publication—but do please write and tell me which of the three works you intend to publish first—I wished formerly to send you another organ part, meanwhile I was pressed in so many directions, that it was impossible for me; if there is still time I would send it to you—I have still found the following faults in the Symphony in C minor, namely, in the third movement in $\frac{3}{4}$ time,

where after the major the minor again comes in. It stands thus. I give the bass part, namely :



The two bars above which is marked the \times * are redundant, and must be struck out, and of course in all the other parts which are silent.

[According to the original manuscript in the possession of the music publishers, Breitkopf and Haertel. This appendix to the previous very long letter has acquired world-wide celebrity. Mendelssohn first drew attention to the mistake in the Scherzo of the C minor Symphony here noted. That took place in the year 1846 at the Lower Rhenish Musical Festival at Aix-la-Chapelle, for he appealed to a letter of Beethoven sent to the publishers B. and H., in which the master himself drew attention to the two superfluous bars in the Scherzo. The firm then inserted in their *Allgemeine Musikalische Zeitung* of July 1846, a correction as follows : "In comparing our edition with the original manuscript of the score of Beethoven's Symphony in C minor, doubt arose about a passage in the third movement, namely, about the second and third bars of page 108 of the printed score. Hence we felt induced to look through Beethoven's letters sent to us, and amongst them we found one of the 21st August, 1810, with full explanation of this matter. We therefore give in facsimile the portion of it belonging to this matter."

The publishers remark : "The matter itself needs no explanation, but the fault in printing arose from the fact, according to the original MS., that Beethoven had the intention, as in many other Symphonies, to repeat the minor three times and the major twice. Hence in the MS., the bars struck out in the letter are marked with 1, and the two following with 2. This, as well as the mark written above in red pencil, 'Si replica con Trio allora' was overlooked in printing." I will here point to the long article in Anton Schindler's Biography of Beethoven which appeared as Supplement "G." Evidently Schindler had not seen the facsimile of the Beethoven letter, for he writes : "The existence of the Beethoven letter to the publisher of the work—very probably in the year 1809 (? ? !) ought not to be called in question, as has happened in many cases ; the same ought to be published in facsimile." So in the year 1860, when Schindler wrote this, he did not even know that the facsimile had appeared in the Leipzig

* This cross is not in the manuscript over the two bars to be struck out ; but the lines are drawn through both bars.

Allgemeine Musikalische Zeitung already in the year 1846. For the rest, the Schindler article contains much that is interesting.]

— folgenden Takt zu
 ich nun in der ersten mit 2 moll geschrieben

musikalisch in der ersten in 2/4 Takt
 so nun die zwei 6/8 Takte und moll

in der ersten Seite so: ich habe es hier in der ersten
 musikalisch



die zwei Takte, zweiter Takt ist ein vier Takt
 und nun die zwei Takte in der ersten
 in der ersten Takt, die zwei Takte

FACSIMILE OF THE PORTION OF LETTER RELATING TO THE TWO REDUNDANT BARS IN THE SCHERZO OF THE C MINOR SYMPHONY

CCXXIII TO BREITKOPF AND HAERTEL

Baden the 23rd September (1810).

I have been expecting a letter from you for a long time, but in vain. On the 1st of August I had a letter from Leipzig in your name, in which I was informed that you were not there. Since the time that I wrote you a terribly long letter, I have had no answer, and yet I want one—I could not really send you the songs belonging to the second lot because, owing to the hurry, I do not know what I have already sent. Of the third lot there is only the great characteristic Sonata and the *Italian* songs which are ready; all the rest you must have received—I therefore await a satisfactory answer—owing to the state of our post and of other matters, I must beg you, together with my *address*, to put another cover round it addressed as follows: to be delivered to Herr Oliva at Ofenheim and Herz's in the Peasants' Market—as I am seldom in Vienna during the summer and autumn, this is the safest plan—I hope soon to hear from you.

Yours very faithfully,

BEETHOVEN.

[According to the *Allg. Mus. Zeitung* (1874, New Series). The songs named were the *Goethe-Lieder* (Op. 83), published by B. and H. in 1811; the Italian were the "Vier Arietten und ein Duett" published by the same firm in 1811. The "terribly long letter" referred to by Beethoven is No. CCXXI of this edition.]

CCXXIV TO BREITKOPF AND HAERTL

Baden the 6th autumn month, 1810.

As I see that the little change which I mentioned in my last long letter will perhaps not be understood, I will write out the third piece in small notes, only the violin part so that there can be no confusion, and I will send it on thin paper by letter post so that no delay will arise—for the other works it would be best, in order to have them correct, if you would at least first send proofs with my manuscript; if then there were any faults I would find them out, and you then would at once correct them.

I cannot explain myself further about all other matters as the time is too short.

To-morrow or the next day you will receive the copied piece with the other things about which I have to give answers. Farewell,

Your most devoted friend,

BEETHOVEN.

[According to the original manuscript in the possession of C. Meinert, Frankfort. Beethoven mentions once more his "last long letter" (Letter CCXXI) which consisted of twelve quarto pages.]

CCXXV To BREITKOPF AND HAERTEL

Vienna the 11th autumn month (1810).

LUDWIG VAN BEETHOVEN.

It is an awful lie that Cavalry-Captain Reissig ever paid anything for my compositions; I composed them for him out of friendship, because he was then a cripple, and excited my pity—in writing this I declare that Breitkopf and Haertel are the only owners of those songs which I sent to him, and of which the poetry is by Cavalry-Captain Reissig.

[According to the original manuscript in the possession of the music publishers, B. and H., of Leipzig; unprinted. Concerning the settings of Reissig's poems *see* explanations to Letter CXCL.]

CCXXVI To BREITKOPF AND HAERTEL

Vienna the 15th autumn month (1810).

MY DEAR SIR!

Here is the explanation of the delay with the quartet. You see that it is only just this, that while the minor for the first time after the major is to be repeated, the first part of the minor twice; the second part, however, is only to be played once, that is, without repetition. As to the song from Faust, I cannot oblige you, for I have not got a copy of it—the first thing is that all the stanzas must be written out, not in abbreviated form as I have done; the safest way would be for you to send me the upper stave of the pianoforte part on a little sheet of paper with the vocal part as you print it, and I shall at once see if it is right.

In the 2nd *adagio* of the quartet I made some remark about the tempo, but that has been attended to—Take heed, and yield to my oft-expressed wish that you should send a

proof, but also the *manuscript*. Complaints are being made about the printing errors, and I have noticed that even the clearest writing can be misinterpreted—we recently went through the 4-part songs and other things of Haiden which you have published, and found incredible faults, and many of them—Has what I said about the two redundant bars in the symphony, been seen to? I have a faint remembrance that you asked me something about this, but perhaps I forgot to answer you at once, and so they were not cut out.

The reason I want the manuscripts with the *proof copies*, is that I have scarcely any; for here and there some good friend asks for one, as, for instance, the archduke for the score of concerto, and they are never returned. Although convinced, that this time the manuscripts are as correct as, humanly speaking, possible, yet I do beg you not to risk anything with the *terzets* and other things. Besides, it is unpleasant for an author to know that there are mistakes in his work.—N.B. If *Sieges Simphonie* is not written over the last number in *Egmont*, see that it is put there. Hurry on with it, and please let me know when you have quite done with the *original* score, because I will then ask you to send it, from Leipzig, to Goethe, to whom I have already written about its coming. I hope you will have no objection to this, since you are probably as great an admirer of him as I myself am. I would have sent him a copy from here, but as I have no trained copyist on whom I can quite rely, and only the torture of looking over the copy is certain, I thought it the better course, and a saving of time for me. Here is the heading for the variations: *Veränderungen Seinem Freunde Oliva gewidmet von, etc.* In a few days you will receive the organ part of the Mass and the trombones for the *oratorio*. It ought to be possible to get a German text for the Mass which agrees better with the music. The opera *lenore*, dedicated to my friend Stefan von Breuning, Imperial Court Secretary and Military Councillor, by the composer Ludwig, etc. The Mass to Herr von *Zmeskall*, nb., here must follow some additions which I do not remember for the moment. The lieder to Ihrer Durchlaucht der Frau Fürstin *Kynsky*, gebörne Frejin von Kerpen—you must add “*ich denke dein*” to this collection. I have seen it printed separately, and even here a *wrong mordent* introduced somewhere; as I have not a copy, I cannot remember in which bar. One other thing: you must at once publish the “*Gesang aus der Ferne,*” which I once sent to you, if you have not already

done so. The poetry is by that rascal Reissig. Formerly it had not appeared in print; and it was not until nearly six months later, that this rascal declared, that "only for his friends" had he given it to Artaria to print. I sent it to you by letter-post, but received no thanks for it. The 50 ducats may have arrived, but I had not yet returned, and the postman would not deliver them to any one else. I will at once make inquiry. By next post go off all the other compositions which I have to send you. So you can forward me the remaining 100 ducats, plus 30 thalers in convention-coin, seeing that in your first letter you at once offered me scores to the amount of 80 thalers, and yourselves reduced it, according to the notice to Traeg, to only 50. I will certainly take scores to the amount of 50 thalers, but I beg you to send an order for the 30 in gold to me here. Also, as I have already given you many trifles gratis, for which you formerly offered to send me the *Musik Zeitung* and some scores, you might at least let me have the *Musik Zeitung* which according to your letters has been more than once on the way. Then I would like to have all the works of Karl Philip Emanuel Bach, all of which you actually publish, also a Mass by J. Sebastian Bach in which there is the following *Crucifixus* with a *Basso ostinato*, very like yourselves, viz.,



Then you must have the best copy of Bach's *tempered Clavier*, and this I also beg you to send me. Here you have the *ultimatum*, to which I adhere. I will then give the document concerning ownership—nevertheless I shall never venture to disclose what I receive. As regards the edition of all my works, this must be carefully considered, and then I will explain myself in detail—*Satis est*, I hope. Pay attention to all I have set out in writing. Farewell, and let me have a speedy answer,

your
most devoted
servant and friend,
BEETHOVEN.

[In the possession of the B. and H. firm. One of Beethoven's longest letters: twelve quarto pages. The passage in which Beethoven again pleads for the striking out of the two bars in the symphony, deserves special notice. *Cf.* this letter with CCXXII and the explanations. The dedications named were altered. To Stefan von Breuning had been dedicated Op. 61; now in recognition of his friendly services in obtaining the certificate of baptism, and of his enthusiasm *re Fidelio*, Beethoven wanted to dedicate this opera to him; nothing, however, came of it. Neither was the Mass dedicated to Zmeskall, but to Prince Kynsky. Reissig must have deeply transgressed as he is so censured by the master. The song mentioned was published by B. and H. in 1810. Beethoven by "very like yourselves" illustrates musically the obstinacy of the firm in sticking to their terms.]

CCXXVII

To BAUMEISTER

Monday, 3rd Xber.
[December].

DEAR SIR,

I beg you, Herr von Baumeister, to offer my apology to His Serene Highness, if I do not come to-day. For several days I have suffered from headache, and to-day worse than ever. I hope, however, that I shall be better to-morrow, and then, in the evening, will certainly wait on His Serene Highness,

With respect,

Your most devoted
servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the *Gesellschaft der Musikfreunde*, Vienna, "Headache for some days," plays not a small rôle in the correspondence of the composer with his princely friend and pupil, as excuse to be relieved from the unpleasant lessons.]

CCXXVIII To BETTINA V. BRENTANO

Vienna, February 10, 1811.

DEAR, DEAR BETTINE!

I have already two letters from you, and from your letter to Toni I perceive that you still keep me in remembrance, also that your opinion of me is far too favourable—I carried your first letter about with me the whole summer, and it was often a source of happiness. If I do not write

to you frequently, still I write to you 1000, 1000 times a thousand letters in my thoughts. Even if I had not read about you, I could easily imagine to myself how you feel in the rotten society in Berlin : talking, chattering about art without deeds!!!! The best description of it is to be found in Schiller's poem "Die Flüsse," in which the Spree speaks. Dear Bettina, you are going to be, or are already married, and I have not been able to see you once beforehand. May all good wishes wherewith marriage blesses married folk attend you and your husband. What then shall I say for myself: "Pity my fate," I exclaim with Johanna; if I live still a few years, also for this and for all other weal and woe, will I thank the Highest who encompasses all things. When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about *Egmont*, to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation? And now, no more, dear good B.; I only came back from a bacchanalian festival at four o'clock this morning, at which, indeed, I was forced to laugh a great deal, with the result that I have to weep almost as much to-day. Noisy joy often drives me powerfully back into myself. Many thanks to Clemens for his kindness. As regards the cantata, the matter is not of sufficient importance for us here—it is different, however, in Berlin. In the matter of affection, the sister has such a large share of it, that there is not much left for the brother; don't you think that is sufficient for him? Now, farewell, dear, dear B.; I kiss you [here follows something thickly scratched out] on your forehead, imprinting on it, as with a seal, all my thoughts for you. Write soon, soon, frequently to your

Friend,

BEETHOVEN.

[*On the address side.*] Beethoven lives on the Mölker Bastey in Pascolati's house.

[*Address in a foreign hand*] from Vienna

To

Fräulein Bettina v. Brentano,
Visconti Laroche,
in

Care of H. v. Savigny,
Monbijou-Platz, No. 1.

Berlin.

[The original autograph was (still in 1902) in the possession of Pastor Nathusius of Quedlinburg. A facsimile appeared in the Beethoven biography, 5th edition, by A. B. Marx (Behncke), Berlin, 1902. This is a genuine letter, and by it the other two to Bettina ought to be judged. The lines from Schiller's poem which Beethoven had in his mind are the following, in which the "Spree" says :

"Sprache gab mir einst Ramler und Stoff mein Cäsar ; da nahm ich Meinen Mund etwas voll, aber ich schweige seitdem."

"Toni" is Antonie Brentano, wife of Franz Brentano ; both great, truly noble-hearted benefactors of Beethoven.

The words in the letter are not quite correctly quoted by Beethoven. He was probably thinking of what Johanna says to Agnes Sorel : "Beklage mich ! Beweine mein Geschick" (Act IV. Sc. 2), *i.e.*, "Pity me, feel compassion for my fate."—Bettina's brother, Clemens v. Brentano, was likewise on friendly terms with Beethoven when in Vienna about the year 1805. The cantata on the "Tod Ihrer Königlichen Majestät von Preussen," in Brentano's handwriting, is among the Beethoven documents bequeathed by Schindler to the Royal Library at Berlin. It is possible that Beethoven may have had something to do with the music of this cantata (V. "Clemens Brentanos Beziehungen zu Beethoven" by A. Chr. Kalischer, in Sauer's "Euphorion," June 1895).]

CCXXIX TO BREITKOPF AND HAERTEL, LEIPZIG

Vienna, 19th February, 1811.

P. P.,

If you insist upon it, I really will send you the organ part—answer at once. You do not write and say whether the Mass and *oratorio* are going to be published in score, and when ?

Here the desired receipt—I willingly thank Dr. Schreiber for his translations.

That you send the Fantasia for *correction*, and indeed should always act thus, is right, send however the second or third revise, it shall be returned very quickly. I am waiting for the *Musikalische Zeitung* and will draw up a certificate *that you have made me a present of it ! ! ! ! !* The devil take *Riotte's* other worthless stuff. The question about the numbers Op. 40, &c. &c., cannot be quickly answered, for with exception of my works which you lately sent me, I have not a note—if the poems which you are going to send me are musical and also poetic, I will condescend to set them to music.

[According to the original manuscript in the possession of the music publishers, B. and H. ; not printed. The desired organ part was

the one to the first Mass which was published by B. and H., in 1812. The mentioned translations by Schreiber concerned the altered text for the Mass, perhaps also the French Ariettas. Dr. Schreiber, born in 1761, was Professor of *Æsthetics* at the Heidelberg University. He died in 1841 at Baden-Baden. He composed various opera librettos, "Die Harfe," "Die Zauberharfe," &c. His book on *æsthetics* contains a special section about music. Riotte was a younger contemporary of the composer; he was born at Trèves in 1776, was afterwards conductor at Prague, then at Vienna at the theatre "An der Wien," and died at an advanced age at Vienna in 1856. He composed operas, operettas, ballets and instrumental works. B. and H. published various works of his—a symphony and a pianoforte concerto. These were probably the compositions on which Beethoven let fall his unfavourable verdict.]

CCXXX TO THE COUNTESS VON ERDÖDY

[March 1811]

MY DEAR WORTHY COUNTESS !

With much pleasure have I received your last lines ; for the moment I cannot however answer your dear letter fully—as regards the Trio you have only to let me know whether you wish to see to its *being copied at your house or whether I shall undertake it ?* either will suit me, and what is most convenient to you will be most agreeable to me. Herr Linke who has something *good* for his concert to-morrow, is in a hurry. Hence only all kind messages to you and your children. I will seize the very next opportunity to be with you all ; till then farewell, dear worthy Countess.

Your true

friend,

BEETHOVEN.

[According to Jahn's copy in the Berlin Royal Library. The letter refers to Beethoven's latest Trio in B flat (Op. 97), dedicated to the Archduke, and published by Steiner and Co., at Vienna, in 1816. (See Letter CCXXXIV and explanations).]

CCXXXI TO THE ARCHDUKE RUDOLPH

[March 1811]

YOUR IMPERIAL HIGHNESS !

Please be kind enough to let me have the *Trio* in B flat with the parts, also the *Violin Sonata* in G, both parts,

for I want to have them quickly copied for myself, as I cannot at once find them amongst my many other scores—I hope that the bad weather will not have bad influence on the health of Y.I.H.; it however always brings me a little out of time—at latest in three or four days I shall have the honour of returning you both works.

Your Imperial Highness's most obedient

LUDWIG VAN BEETHOVEN.

Do the musical pauses still continue ?

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

CCXXXII

TO THE SAME

[*March* 1811]

YOUR IMPERIAL HIGHNESS !

Already for more than a fortnight I have been again plagued with headache. I kept on hoping that it would get better, but in vain. Now, however, with the better weather, my doctor promises me speedy improvement. As every day I thought it would be the last of my complaint, I said nothing about it, and especially as I thought that as Y.I.H. had not sent for me for so long, you did not want me—during the festivities of the Princess of Baden, and on account of the bad finger of Y.I.H.—so I began to work diligently at something, and, among other things, a new *Trio* for pianoforte is the result. Being very busy, I did not think that Y.I.H. would be vexed with me, as I almost think you are. Meanwhile I hope soon to present myself before your tribunal.

Your Imperial Highness's faithful and
most devoted servant,

LUDWIG VAN BEETHOVEN.

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

CCXXXIII

TO THE SAME

[*Spring* 1811]

YOUR IMPERIAL HIGHNESS !

As in spite of all trouble I have taken, I could not get a copyist who would write at my house, I send you my manu-

script, you need kindly only send to Schlemmer for a proper copyist who however must copy the Trio only in your palace, otherwise one is never safe from theft. I am better, and in a few days I shall again have the honour of waiting on you, and making up for lost time—I am always terribly anxious when I am not so zealous, not so often as I wish to be, with Y.I.H. I am certainly telling the truth when I say, that it causes me much suffering, but this will not be the case for long. Hold me graciously in your remembrance. Times are at hand in which I shall show two-fold and three-fold that I am worthy of it.

Your Imperial Highness's faithful and
most devoted servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of the Royal Library, Vienna. Schlemmer was Beethoven's excellent copyist for many years.]

CCXXXIV TO BREITKOPF AND HAERTEL, LEIPZIG

Vienna, the 12th (?) April 1811.

P. P.,

My friend Oliva brings these lines, I hope you will let him participate in our friendly relationship, and enjoy pleasant intercourse with you. For the moment I have only commissioned my friend to offer you my new *Trio for Piano, Violin and 'Cello*. He has full power to discuss and settle with you.

Yesterday I received your parcel; our post, like everything else, has become still dearer; the bank-notes, however, are of less value than formerly; what do you say to our finance directors? ? ? ? A *deus ex machina* must come—otherwise, there's no hope.

In haste,

Yours,

BEETHOVEN.

The three songs, also the Italian, to the Princess Kinsky—the *Lebewohl* and *Wiedersehen* can only be dedicated to the Archduke Rudolph.

[There is only a copy of this unprinted letter among the archives of the B. and H. firm. What has become of the original? Concerning friend Oliva, to whom the *Variations in D major* (Op. 66) were dedicated, mention has already been made. From 1811 to

1813 he was one of Beethoven's foremost friends. The Trio in B flat (Op. 97) which Oliva was to show to B. and H., found no favour in their sight; it was first published in 1816 by Steiner at Vienna. In this letter we hear the first complaint of the composer about the ever-decreasing value of bank-notes. Anton Schindler introduces this finance misery in the following words: "The next year, 1811, introduced the calamitous finance patent, by means of which the nominal value of the gulden was reduced by one-fifth." Hence Beethoven's annuity of 4000 gulden appeared reduced to 800 gulden, paper money. The matter, however, was not quite so bad as it looks. His patrons were gradually persuaded to pay him the stipulated sums in full in redemption bonds. The first who set this noble example was the master's friend, the Archduke Rudolph.]

CCXXXV TO BREITKOPF AND HAERTEL, LEIPZIG

Vienna the 6th May [1811].

P. P. Faults—faults—you yourself are an unparalleled fault—I shall have to send my copyist, I shall have to come myself, if I do not want my works to be mere faults—the Music Tribunal in Leipzig, so it appears to me, cannot produce a single proper proof-reader; and then you always send the works before you have received the corrected proof—at any rate in important works with other parts, the bars should be counted, but in the Fantasia, &c., one can see what happens—in the pianoforte edition of the *Egmont* Overture a whole bar is missing. Here is the list of faults.


My warmest thanks for setting in motion a matter so interesting for me. Farewell, I hope for improvement—the Fantasia is already gone, and the Sonata goes off tomorrow. Make as many faults as you like, leave out as much as you like—you are still highly esteemed by me; that is the way with men, they are esteemed because they have not made still greater faults.

Your most devoted servant,

BEETHOVEN.

N.B. Notice that in my correction of the concerto, the first violin part in the first Allegro page 5, line 6, bar 1



the *piano* is placed above these notes , but not under the violin notes.

[According to Thayer (iii. 166), "communicated by Jahn"]

CCXXXVI TO BREITKOPF AND HAERTEL, LEIPZIG

Vienna, the 20th May.

I express my warmest sympathy at your just grief concerning the death of your wife ; it seems to me that this parting which happens to almost every husband must restrain people from entering into wedlock. Your Sonata is also on the road with the Fantasia. Make out the title, as I wrote it out, in French and German, not in French alone—and so with the other titles. See to better proof-reading, complaints are also being made about the uncomfortable turns—the misfortune of reprinting here in Vienna ought at any rate to be got rid of, for I shall sue for a *privilegium* forbidding my works being reprinted in Austria. So long as the present exchange lasts, you must agree to a lower price—as regards other countries, or other places, I cannot give any advice—the corrections which you lately sent off shall be attended to as soon as I get them—as regards the *Trio*, there is still time—what you say about an *opera* is greatly to be desired, also the management would pay well for it ; certainly circumstances are now unfavourable, but if you write to me, I will see about getting a poet. I have written to Paris for books, for successful melodramas, comedies, &c. (for I cannot trust any poet here to write an original opera), to serve as a libretto—O poverty of intellect—of purse—

Yours,

BEETHOVEN.

[According to the original manuscript in the possession of the music publishers, B. and H., Leipzig. We see that in spite of the lamentations concerning faults, Beethoven is still on good terms with the publishing firm. With regard to the title to the characteristic Sonata (Op. 81a) no attention appears to have been paid to Beethoven's wish, for the title of the original edition which appeared in July 1811, runs thus : " Les Adieux, l'Absence et le Retour. Sonate pour le Pianoforte composée et dédiée à Son Altesse Impériale l'Archiduc Rodolphe d'Autriche, par L. van Beethoven. Chez Breitkopf & Härtel à Leipsic. Œuvre 81." So only in French. Whether the composer, as he states in the above letter, had really tried to get a privilege against reprinting of his works in Austria, we cannot say ; anyhow, nothing is known of a privilege of that kind. The mentioned Trio (Op. 97) in B flat was not published by this firm. Finally, we perceive here that Beethoven was seriously thinking of new operas ; the intellectual poverty of the Viennese poets frightened him, so that he had to turn to " books from Paris."]

CCXXXVII To HERR VON BAUMEISTER

28th May 1811.

P. P.,

I beg you earnestly, Herr von Baumeister, just to let me have to-day my Sonata entitled "Das Lebewohl, Abwesenheit, das Widersehn," as I have not got it, and must see to the corrections.

May 28, 1811
Address For HERR VON
BAUMEISTER.

Your most devoted servant,
LUDWIG VAN BEETHOVEN.

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

CCXXXVIII To N. VON ZMESKALL-DOMANOVECZ

[May 1811]

DEAR ZMESKALL,

Send me at once your servant, mine is going away to-day, and I do not yet know whether and when the other comes—in any case I must have him here for an hour.

Yours in haste,
BEETHOVEN.

Address: POUR MONSIEUR DE ZMESKALL.

[According to the original manuscript in the possession of the Royal Imperial Court Library, Vienna; first printed by La Mara. Of the ever-ready friend of the composer, Baron von Zmeskall, mention has already been made in these letters. After the year 1813 his services to the master were overshadowed by those of Nanette Streicher.]

CCXXXIX To THE THEATRE POET, FRIEDRICH TREITSCHKE

[6th June, 1811]

Have you, my worthy Treitschke, read the book, and may I venture to hope that you feel inclined to work at it?—Please answer me about this matter, I am prevented coming myself to you. If you have already read the book, please send it me back, so that I may once more look through it before you begin to work at it—I especially beg you, if it is

your intention to let me rise aloft on the pinions of your poetry, to bring this about as soon as possible.

Your most devoted servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of the Vienna Court Library; first printed by Nohl. Georg Friedrich Treitschke, the dramatic writer, régisseur and entomologist, was born in 1776 at Leipzig, and died at Vienna in 1842; he was one of the friends and admirers of Beethoven. His connection with the composer first became of importance in the year 1814, when *Fidelio* was revised. But already now, as there were strong attempts to induce Beethoven to write a new work for the stage, we see the composer in correspondence with various poets of Vienna—especially with his friend, Trietschke. Beethoven had only recently delivered his flattering verdict on the Viennese poets to B. and H. “I will not trust any of the poets here to write an original opera” (Letter CCXXXVI); there were, however, to be, as we shall perceive, many attempts with such poets. The above book to which Beethoven refers in this letter appears to have been the French melodrama, “*Les Ruines de Babylon.*”]

CCXL To FRIEDRICH VON DRIEBERG

[*June* 1811]

With pleasure, my dear Driberg, will I look through your compositions, and if you think me able to say anything to you about them, I am heartily ready to do it.

Your most devoted servant,

BEETHOVEN.

I will bring your French books in a few days—Treitschke already has *les ruines*.

[According to Nohl. Friedrich von Driberg, according to Mendel-Reissmann, was born December 20, 1780, at Charlottenburg. Music and ancient languages were his special studies. After he had quitted military service in 1804, he went to Paris for a few years, and received instruction from Spontini. In 1809 he returned to Vienna. Here the poetically gifted man made acquaintance with Beethoven, before whom, as this note shows, he placed his own compositions. Driberg and Treitschke have now to try and find an opera book which will suit the composer. Of further intercourse of this learned musician and composer with Beethoven nothing more is known. In 1818 he published a book on the “*Mathematical Theory of Intervals of the Greeks,*”

which attracted much notice. We may also mention of his works the "Dictionary of Greek Music," which he published at Berlin in 1835, in conjunction with Chladni. Of his compositions we may name the operas *Don Cocagno* (?) and *Der Sanger und der Schneider*, the latter of which was produced with great success. D. died at Charlottenburg, May 1856. The opera *Don Cocagno* is mentioned in M. von Weber's Life of his father "Don Tacagno," and that probably is the more correct title, as Max Maria v. Weber in his father's life has much to relate about this music specialist who was on intimate terms with the composer; in the third volume of that Life a favourable notice is given of Drieburg's opera by C. Maria v. Weber.]

CCXLI To COUNT FRANZ VON BRUNSWICK

Vienna, 18th June [1811].

A thousand thanks, my dear friend, for your nectar—and how can I sufficiently thank you for being willing to travel with me. It already sets my heart vibrating in sympathy.—As I would not like anything to be contrary to your wish, I am bound to tell you that by order of my physician I must spend two full months at T., and therefore could not go with you until the middle of August, so you must then journey alone, or with what you will easily find, if it suits you, some one else.—I await your friendly decision on this matter. If you think that returning alone will not suit you, do exactly what is most convenient to yourself; however dear you may be to me, and however pleasant it would be to have you as travelling companion, I do not wish you to do anything unpleasant to yourself. Besides, as, even if you go with me, you must return in the middle of August, I will take my servant with me, who is really a very orderly dear fellow. But as it is quite possible that we may not be together in the same house, you will do well to take yours with you, if you want him; I for my part, were I not such a helpless son of Apollo, should prefer to travel without one. I only beg you to arrange to be here at latest the 1st or 2nd of July, because otherwise it will be too late for me, and the physician is already grumbling at my stopping here so long, although he himself feels that the society of a dear, kind friend would be good for me.—Have you a carriage?—now write to me quick as lightning your answer, because as soon as I know whether you are still going with me, I will write about rooms

for us, as it is sure to be very full there—farewell, my good dear friend, do send an answer at once and love.

Your true friend,

BEETHOVEN.

My rooms are in the Pasqualati house on the Mölker bastion 1239 on the 4th storey.

[According to Jahn's copy in his Beethoven Papers in the Royal Library, Berlin. In regard to the summer journey to Teplitz, which Beethoven now undertook for reasons of health with his friend Oliva, Thayer's date, 1811, is probably the correct one. The thoroughly hearty, friendly tone of this letter makes it appear almost incredible that the rupture of the engagement with the Count's sister Therese had taken place only a year before.]

CCXLII TO THE PRIVATE SECRETARY BAUMEISTER

[*Vienna, Wednesday the 3rd July, 1811*]

P. P.,

I specially beg you to be kind enough to send me the music of my most gracious master which was left behind—at the same time I send you the title of two old works which would do well for the library of the Archduke. Although the sale of the Birkenstock library and pictures has not yet taken place, Herr and Frau von Brentano (*née* Birkenstock), living at the Landstrasse in the Erdbeergasse, would let the Archduke have these works; I had already spoken to the Archduke, when here, about them. You could also now, if you thought good, communicate with the owners, as I do not know how such old works are sold.

Your most devoted servant,

BEETHOVEN.

[According to the original manuscript in the possession of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Nohl. This letter was written at the period in which Beethoven, after the departure of Bettina from Vienna, was frequently a guest in the house of the Brentano married couple at Vienna.]

CCXLIII TO FRIEDRICH TREITSCHKE

[*3rd July, 1811*]

DEAR TREITSCHKE!

I have now received the translation of the melodrama, with a notice from Palfi to settle all necessary matters with

you ; nothing now hinders you from keeping your promise. I have now simply to inquire of you whether you really mean to do so ? so that I may know where I am in the matter.

I have indeed heard that the same piece was formerly given in the Leopoldstadt, and at our German theatre ; I think, however, that this will make no difference, since *now*, at any rate, it is no longer given. It would be best, I think, to have recitatives and dances throughout, all the more as I might give the *rôle* of Giafar to Siboni, and it would be better if he had only to sing, because perhaps he would not have to speak at all ; the rest by word of mouth.

The translation which Count Palfi sent me, was made by Castelli for the *privileged Wiener Theater*, and you will hardly be able to make any use of it ; but thereby a stop will be put to all mischief. I was absent for a few days, and that is why you did not hear from me. Now please tell me whether you are still inclined to treat this subject as an opera for me ?

In anticipation of a favourable answer,

Your very devoted servant,

(3rd July, 1811.)

BEETHOVEN.

[According to the copy among Jahn's Beethoven Papers. From this letter we learn that in 1811 Beethoven was thinking of a new opera in which he was to be helped by his friend Treitschke. It was to be based on the melodrama *Les ruines de Babylon*, of which we shall presently hear more in a letter written by Beethoven to the then co-director of the Court Theatre, Count Ferdinand Palfy. The tenor singer, Giuseppe Siboni, was born in 1782, at Bologna. During his many art journeys he also visited Vienna, where, as in Italy, London, &c., he won great triumphs. Later on he went to Copenhagen, where he died, in 1839. We shall hear further about this distinguished artist, whom Beethoven named a "Meistersinger." The poet Ignatz Franz Castelli was on extraordinarily intimate terms with Beethoven ; he was born at Vienna in 1781 and died there in 1862. From 1811 to 1814 he was poet attached to the Kärnthnerthor Theatre. For the literary and art history of that time, his book "Memoiren meines Lebens. Gefundenes und Empfundenes," is of lasting value. We shall meet with Castelli again in later letters.]

CCXLIV To COUNT FRANZ VON BRUNSWICK

[Vienna 4th July, 1811]

Friend, I will not take your refusal ; on your account I let Oliva travel alone, I must have some trustworthy person

at my side, if everyday life is not to become a burden to me. I will expect you at latest up to the 12th of this month, even for my sake, up to the 15th of this month, but for certain. This is my very last command. Without severe resentment and punishment this cannot be scoffed at, but must be strictly obeyed. Herewith keep well, dear faithful one, whom we pray God in His gracious mercy to take under His care. Given this morning immediately after rising from the coffee-table. Vienna, July 4.

BEETHOVEN.

As I do not know how you came by the *portrait*, you will do best to bring it with you; for friendship's sake a sympathetic artist can be found to duplicate it.

We await with six-fold lightning speed no other answer to our very last command. Yes, Yes, Yes! sharp—otherwise anger will come even to Buda. The rest with regard to the return journey will soon be settled.

[According to Jahn's copy in his Beethoven Papers in the Royal Library, Berlin; first printed by Thayer (iii. 175). Also this letter shows that Beethoven was again weary of his friendship with Franz Oliva; he now sought, as he must have "some trustworthy person" by his side, all the more to attach to himself his old trustworthy friend, Franz von Brunswick. Franz Oliva, anyhow, remained one of Beethoven's best friends until after the composer's meeting with Goethe.]

CCXLV To COUNT FERDINAND VON PALFI

[11th July, 1811]

YOUR EXCELLENCY!

I hear that the actor Scholz will give, in a short time, for his benefit at the theatre An der Wien, the melodrama *Les ruines de Babylon*, which I wished to write as an *opera* and which I have already announced to you. I am not able to fathom this entanglement! I presume you know nothing about it? Whatever it may be, you may be convinced that the *melodrama* given at the Wieden will fill the house five, even six times;* as an *opera* it will become a lasting work, and certainly, beyond comparison, will bring further mercantile advantage to your theatre. It is so difficult to find a good book for this year; since last year I have returned no fewer

* In another copy (Thayer iii. 172) is added: "The music to it is wretched stuff."

than 12 or even more. I have myself paid out of my own pocket, and yet could not get anything of any use, and now owing to a *benefice* for an actor, there will occur for me—and I assert it boldly—also a *malefice* for your theatre? I hope from your better judgment that you will prevent the actor Scholz from giving this melodrama, since I, already earlier, communicated to you my intention of treating it as an opera; I was so glad to have found this *sujet*, that I myself communicated the fact to the Archduke and also to many other men of intellect, and every one thought it excellent. I have even written to foreign newspapers to have it inserted, to prevent subject being used for an opera elsewhere, and must I now recall it? and for such wretched reasons?

I await, and beg you to send me a speedy answer, so that I may know how I stand in the matter; otherwise too much time will be lost.

Your Excellency's most devoted
servant,

LUDWIG VAN BEETHOVEN.

[According to Jahn's copy in his Beethoven Papers in the Royal Library, Berlin. The theatre director, Ferdinand von Palfy, belonged to the old Hungarian race of Palfy von Erdöd, which still exists in various branches.]

CCXLVI AN GEORG THOMSON IN EDINBURG

Vienne le 20 Juillet, 1811.

MONSIEUR,

Comme les trois exemplaires de ces cinquante-trois chansons écossaises que j'ai vous envoyé il-y-a longtemps, se sont perdu et avec eux la composition originale de ma propre main, j'étois forcé de compléter mes premiers idées qui me restoient encore dans un manuscrit, et de faire pour ainsi dire la même composition deux fois. L'état de nos finances a influencé sur tous les artistes et ils manquaient pour quelque temps tous les moyens de les contenter; mais à présent ou l'ancien ordre est rétabli, j'ai trouvé un copiste raisonnable et invariable et je suis en état de pouvoir servir plus promptement.

À l'égard de ces cinquante trois chansons Écossaises il est à observer, que j'ai donné dans ma composition à peu près à chaque chanson deux parties croyant que chaque chanson consistoit en deux parties; mais il dépendra de vous, de vous en servir ou non; il est *ad libitum*.

Il sera superflu de vous parler de $\frac{1}{2}$ d.s. ; mais ou vous trouverez prima et alors seconda Volta vous pouvez rayer la mesure de prima Volta et commencer de suite avec la mesure de seconda Volta. Dans le cas ou on trouve 1, 2, 3, Volta et l'ultima volta ou il fine on est obligé d'exécuter seulement la mesure ou plusieurs mesures de 1, 2, 3, Volta, quand on retourne à dal segno, ou quand ou veut commencer de nouveau. En cas contraire si on veut continuer sans commencer de nouveau on peut se dispenser de la mesure 1, 2, 3, Volta et on prend d'abord la mesure de l'ultima Volta ou noté il fine. J'espère que ces détails suffiront pour Vous éclairer de ma composition et que vous l'accueillerez.

Je vous prie d'ajouter dans l'avenir toujours le texte, sans cela on est hors d'état de satisfaire aux prétentions des connaisseurs et de composer un accompagnement digne d'une bonne poésie.

Vous avez tort de m'exprimer votre méfiance ; et je sais de respecter mon parole d'honneur et je Vous assure, que je ne confierai pas à personne une de mes compositions jusqu'à que le temps convenu sera échu.

Je reviens encore une fois sur votre lettre du 17 Sept., 1811, malgré que la réponse en est partie tout suite après sa recette. A l'égard de l'offre de cent ducats en or pour les trois sonates je Vous déclare que je les accepterai pour Vous plaire et je suis aussi prêt de Vous composer trois quintettes pour cent Ducats en or ; mais quant aux douze chansons avec le texte en anglois le prix fixe en est de 60 Ducats en or.* Pour le cantate sur la bataille dans la mer baltique je demande 50 Ducats ; mais à condition que le texte original n'est pas invective contre les Danois ; dans le cas contraire je ne puis pas m'en occuper.

Pour l'avenir il me sera agréable de travailler pour Vous ; mais à l'égard de la crise malheureuse dans laquelle nous vivons et à l'égard des grandes pertes que j'ai déjà souffert par ma confiance envers vos concitoyens il est une condition essentielle, qu'il Vous plaira de donner ordre à la maison de Fries et Compagnie d'accepter mes compositions pour Vous contre paiement contant ; sans cela il me sera impossible de satisfaire à Vos Commissions.

J'attends de Vous que Vous fixerez l'époque à laquelle

* Pour quatre chansons le prix est de 25 Ducats.

Vous il plaira de publier mes compositions et que Vous m'en avertirez pour que je puisse après le terme echu les faire imprimer et ainsi rendre compte au public du Continent de mes occupations dans la partie dont je m'occupe.

Je me manquerai pas de Vous communiquer sous peu mes Simphonies arrangées, et je m'occuperai avec plaisir d'une composition d'un oratoire, si le texte en sera noble et distingué, et si l'honoraire de 600 Ducats en or Vous conviendra. Les derniers cinq chansons écossaises Vous recevrez sous peu par la maison de Fries.

En attendant Votre réponse je Vous prie d'être assuré de ma plus haute considération avec laquelle j'ai l'honneur d'être

Votre très humble et très obéissant

Serviteur,

LOUIS VAN BEETHOVEN.

[Adresse:]

“ Messieurs Thomas Coutts et Co. pour Mr. G. Thomson
d'Edinbourg
Strand
Londres.

[This letter only signed by Beethoven is in the British Museum. Tr.]—[It is to be regretted that Campbell's "The Battle of the Baltic" is not among the copies of poems preserved among the Schindler Beethoven documents in the Berlin Library. The poet paid several visits to Germany—Hamburg, Munich. On his return to England in 1801 he saw the preparations for the battle of Copenhagen. Campbell was held in high esteem by Goethe and Freiligrath; the latter imitated his "The Last Man."—Beethoven's objection to set "The Battle of the Baltic" if it contained anything abusive concerning the Danes, shows that he entertained friendly feelings towards that nation. It is extraordinary, however, to find him writing that to a Britisher; moreover he was sympathetically disposed towards the English nation.]

CCXLVII TO BREITKOPF AND HAERTEL, LEIPZIG

[July 1811 ?]

P. P.,

That you are already sending away the Concerto to the Industrie-Kontor, and goodness knows where else, before you have received the corrections, does not please me. Why will you not publish a single work of mine without *faults*; already the day before yesterday the corrections of the

Handwritten musical score for the first movement of the E-flat Concerto, Op. 73. The score consists of approximately 15 staves with various musical notations, including notes, rests, and dynamic markings. The handwriting is in ink and appears to be a working draft.

Ich bin in der Lage zu sein, die
 ersten vier Sätze des Concertos
 zu schreiben. Ich habe die ersten
 drei Sätze schon geschrieben und
 werde die vierten bald fertig
 machen. Ich habe auch die
 ersten vier Sätze des Concertos
 für die Hand geschrieben. Ich
 habe die ersten drei Sätze schon
 geschrieben und werde die
 vierten bald fertig machen.

SKETCH FOR FIRST MOVEMENT OF THE E FLAT CONCERTO (OP. 73)

Concerto went off (if now the Industrie-Kontor receives the Concerto, must I the faults. . . .

Next Saturday the corrections in the Fantasia, together with my score, will also be sent off; the latter, however, I ask you to send me back at once.

[On the margin.]

nb. There are a jolly lot of faults in the Concerto.

[According to Nohl. The original letter was formerly (1867) in the possession of Capellmeister W. Taubert in Berlin. The second sheet (at the passage with dots) was torn. The contents concern the E flat Concerto and the Choral Fantasia. Both works were published this year by B. and H., the former in May, the latter in July. It is therefore extraordinary that this burst of anger of the master with regard to the many faults in the Concerto should only occur now.]

CCXLVIII To N. VON ZMESKALL

[*July—August, 1811 ?*]

I wished to pay you a visit, but unfortunately did not find you.

The situation of your house pleases me very much, so that I could seriously decide to be a hermit there for eight days, if you would tell me what the expense would be; and if it is well in keeping with my purse, I would take the place vacated by you. I should especially count on your letting me have your pianoforte for a week, which I then would let you have back. Farewell and think of your affectionate

BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. Beethoven's desire to have a pianoforte shows us that the letter was concerned about a summer residence.]

CCXLIX To BREITKOPF & HARTEL, LEIPZIG

Töplitz, the 23rd August, 1811.

While here for the last three weeks seeking health, I receive your letter of the 2nd of August? It may have been lying in Vienna for a time; I had just undertaken the *revising* of the *oratorio* and the songs, and in a few days you will receive both—here and there the *text* must remain as

it was at first. I know that the *text* is a very bad one, but when once one has thought out a whole, even from a bad text, it is difficult to prevent disturbing this whole by single changes; so if there is a single word to which sometimes special meaning is attached, it must be kept; and an author must be a [wretched] one who does not know how, or try to get as much good as he can out of even a bad text; and if this be the case, changes will not improve the whole—I have left some, as they really are improvements.

Farewell, and let me soon have news of you; Oliva is here and intends to write to you. The good reception given to Mozart's *Don Juan* gives me as much pleasure as if it were my own work. Although I know plenty of unprejudiced Italians who render justice to the German—that the nation itself is inferior is probably the cause of the backwardness and easy-going methods of Italian musicians—yet I have learned to know many Italian amateurs who prefer our music to their Paisiello—I render more justice to him even than his own countrymen have done.

Your most devoted servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of the firm of B. and H., in Leipzig; first printed by La Mara. Beethoven's remarks about the treatment of the text refer to the oratorio "Christus am Ölberg" (Op. 85) published by B. and H., October 1811, words by F. X. Huber. The changes were most probably made by Dr. Schreiber, concerning whom see Letter CCXXIX. Beethoven's enthusiastic joy at Mozart's master work, "Don Juan," is most refreshing. In his later years he spoke, it is true, in a very different tone about it to Rellstab. Also, according to Sayfried, he is reported to have said: "Don Juan is still quite in Italian style, and, besides, holy art should never degrade itself by becoming a foil to so scandalous a subject."]

CCL

TO THE ARCHDUKE RUDOLPH

YOUR IMPERIAL HIGHNESS!

[August 1811]

I beg you graciously to let Herr von Wranizky know to-day your orders concerning the music, and whether 2 or 4 horns? I have already spoken with him, and recommended him only to select *Musici* who will enable us the sooner to bring about a rehearsal, or rather a performance.

Your Imperial Highnesses's
most obedient servant,

LUDWIG VAN BEETHOVEN.

[From autograph in the *Gesellschaft der Musikfreunde*, Vienna, first printed by Koechel.—The violinist, Anton Wraniczky (1761–1819) was a brother of the distinguished composer, Paul W. Anton. W. was at this time musical director to Prince Lobkowitz.]

CCLI

TO TIEDGE, DRESDEN

To Herr von Tiedge, Dresden,
Care of Countess von der Recke.

Töplitz, the 6th September, 1811.

Every day the following letter to you, you, you, floated in my mind ; I only wanted a few words at parting, but not a single kind one did I receive. The Countess offers me a kind shake of the hands, anyhow that is something for which in thought I kiss her hands ; the poet, however, is dumb. Of Amalie I, at any rate, know that she is fond of me. Every day I reproach myself for not having made your acquaintance sooner at Töplitz. It is terrible to perceive the good for a short time and then suddenly to lose it again. Nothing is more unpleasant than to have to reproach oneself for one's own faults. I tell you that I shall probably stay here until the end of the month ; only write and tell me how long you are staying in Dresden. I felt much inclined to dash off to the Saxon capital ; the very day when you started from here, I received news from my gracious Wiesbaden Archduke that he would not stay long in Moravia, and that he left it to me whether I should come or not. I thought over the whole matter to the best of my will and wish, and so you see me still here within the walls where I sinned so deeply against you and myself. I should feel consoled, however, if you also called it sin, then I am indeed a downright sinner and not a poor one. —To-day I have lost my companion, I could, however, not boast of him ; yet I miss him in my solitude, at any rate of an evening and mid-day, when in order to bring forth the works of intellect, I am forced to take what the human animal must take ; and I prefer to do that in company—now live as happily as is possible to poor humanity. Press the hands of the Countess in a thoroughly tender and yet respectful manner, to Amalie a really ardent kiss, as when no one sees us, and we two embrace like men who love and dare to honour each other ; I expect at any rate a word without keeping anything back, and I can bear it like a man.

BEETHOVEN.

[Thayer, who gives this letter (iii. 179), does not indicate from what source. "Amalie" is Amalie Sebald from Berlin, a beautiful and highly gifted lady, who was honoured and loved by the two great composers : Weber and Beethoven.]

CCLII

To N. VON ZMESKALL

[September 10, 1811 ?]

DEAR Z.,

Don't do anything yet about the rehearsal ; I must go again to the doctor's ; of his bungling I am at last quite weary. Thanks for your time-measurer—we will see whether we can be measured thereby for all eternity ; nothing ought to stand in the way of yours, as regards *lightness* and *intelligibility*. Meanwhile we will hold a conference on the subject. Although, naturally, in clock-work one gets more mathematical exactness, yet in former small experiments you have made in my presence with your time-measurer, I have found much that is profitable, and I hope that we shall *arrange it quite to our satisfaction*. I shall soon see you.

Your friend,

BEETHOVEN.

[According to the original manuscript in the Vienna Library ; first printed by Nohl. The contents concern the invention of a chronometer, but whether of Maelzel's invention cannot be said with certainty ; anyhow, in the following year, Maelzel became acquainted with Beethoven.]

CCLIII To BREITKOPF & HAERTEL, LEIPZIG

Vienna the 9th October, 1811.

A thousand excuses and a thousand thanks from here for your pleasant invitation to Leipzig, I am very sorry that I cannot follow my own inclination and go there to the places around about, but just now there has been such a lot to do. The Hungarian Diet is sitting ; there is already a talk of making the Archduke *Primate* of Hungary, and of his resigning the Bishopric at Olmütz. I have proposed to H.I.H., who as *Primate* of Hungary will have an income of not less than three millions, to squander away a million on me every year (of course you understand the good musical spirits which by that means I shall set in motion). In

Töplitz I received no further news, because they knew nothing of my plan to go further ; I think also for the journey which I have in view, considering my attachment, that I shall have unwillingly to yield to him, and all the more as I shall be wanted at the festivities. So after having selected the *pro*, I am off to Vienna, and the first thunder-word which I hear is that our gracious lord has entirely given up being, or acting as a priest; and so nothing will come of the whole matter.

It is said he is to become a general, a thing, as you know, easy to understand, and I, general-quartermaster in the battle, which, however, I am determined not to lose—what do you say to that? Another event was caused by the Hungarians, for as I was stepping into my carriage to go to Töplitz, I received a parcel from Buda-Pesth with the request to write something for the opening of the new theatre. After I had spent three weeks in Töplitz, and was pretty well, I set to work, in spite of the order of my doctor, to help these mustachioed men, who are well inclined towards me. I send my parcel there on the 13th of September, thinking that the opening would be between the 1st and 8th October; meanwhile the whole affair is put off for a whole month; and the letter in which this was announced to me, I only received here through some misunderstanding; and yet this theatre matter also decided me to go back to Vienna.—Meanwhile, what is postponed is not lost. I have enjoyed the journey, and it has done me good; now I should like to be off from here again—I have just received *Das Lebewohl*, &c., I see that you really have other copies with French title. But why? *Lebewohl* is something very different from *Les Adieux*; the first is said in a hearty manner to a single person, the other to a whole assembly, to whole towns. As you allow me to be *reviewed* in so shameful a manner, you must also suffer for it; you would have also used fewer plates, and the difficult turning over would thereby have been made easier; enough upon this subject—How in Heaven's name did my *Fantasia* with orchestra come to be dedicated to the King of Bavaria? give me an answer about this at once; if thereby you wished to offer me an honourable gift, I will thank you for it, otherwise it does not please me. Did you perhaps draw up this dedication yourself, what is the meaning of it? One cannot dedicate anything to kings with impunity—then the "*Lebewohl*" was not dedicated to the Archduke, why were not the year, the day and *datum*, as I wrote them, printed. In

future please keep to the titles unchanged as I have sent them. You may have the oratorio, and indeed everything reviewed by whom you like. It annoys me to have written a word to you about the wretched review. Who troubles about such critics when one sees how the most wretched scribblers are praised up by such critics, and how they speak in the harshest way of art works, and are indeed forced to do so, because they have not, as the cobbler has his last, the proper standard. If there is anything to notice about my *oratorio*, it is that it was my first and early work of the kind ; it was written in fourteen days amidst all possible *tumult* and other unpleasant, anxious events (my brother was dying). If I mistake not, Rochlitz, already before it was given to you to print, spoke not favourably about the chorus of the disciples, " Wir haben ihn gesehen " ; he called it comic, a feeling which at any rate was not experienced by any one of the public here, and among my friends there are also critics. That I should now write quite a different kind of *oratorio* is certain. And now *criticise* as long as you like, I wish you much pleasure ; it may give one a little prick like the sting of a gnat, and then it becomes quite a nice little joke. *Not for ever ; that you cannot do.* And so good-bye. In the *oratorio* there was a passage in which the horn ought to have been written in the printed copy on two staves, namely, the second horn has the bass clef, but the first the treble ; your proof-reader will easily find the place. Every man must have more than one key, even if he opens nothing. I will send you a letter addressed to Kotzebue, and beg that you will see that it is sent to his address. Also somebody will send his own letters to you from Berlin. I wish to save him the postage, so be kind enough to send them on to me. You won't think badly of me ; with regard to postage, each time you give me notice, I will repay at once. Now Heaven preserve you ; I hope soon to see you and have a talk ; you see by that my firm intention to travel—all kind messages to the Saxon, and especially to the Leipzig amateurs for their good feeling towards me, of which I have heard much ; also many thanks to the artists of whose zeal for me I have also heard.

Yours,
LUDWIG VAN BEETHOVEN.

When will the Mass appear ?—*Egmont* ? Do send the whole score copied for my sake, and at my cost, to Goethe ;

how can a first-rate German publisher be so impolite, so impudent towards the German poet? So send the score quickly to Weimar. Concerning the Mass, the dedication could be changed; the lady is now married, and as the name would have to be changed, leave out the dedication. Only write to me when you are going to publish it, and then we will find a saint for this work.

[According to the original manuscript in the possession of the B. and H. firm; *not printed*. Beethoven wrote music to Kotzebue's "Nachspiel," "The Ruins of Athens," for the opening of the Pesth theatre, and so quickly that it was already forwarded on September 13, 1811; also to the poet's "Vorspiel," "König Stephan," or "Ungarns erster Wohltäter" (Op. 117). Both works were performed at the opening of the theatre on February 9, 1812. Very extraordinary are Beethoven's remarks concerning the title of the E flat Sonata (Op. 81*a*), "Das Lebewohl." In his letter of July 2, 1810, (No. CCXVII) published in this edition for the first time, he describes it as a "Charakteristische Sonate, *der Abschied*, Abwesenheit, das Wiedersehen." In a former letter to the firm, Beethoven expressly asks them to give "the title as I write it out, in French and German, not in French alone" (Letter CCXXXVI). No attention was paid to the request, and this led to ill-humour on both sides. Whether Beethoven's subtle distinction between "Lebewohl" and "Adieux" is to the point, may be left to specialists in romanesque philology; anyhow, his digression is striking. In stating that the Lebewohl was not dedicated to the Archduke, Beethoven makes a mistake, for he had expressly stated in a former postscript (No. CCXXXIV of April 1811) that "Das Lebewohl, das Wiedersehen can only be dedicated to the Archduke Rudolph." A word may be said about the composer's Philippic against critics. He was evidently deeply annoyed at the criticism of his E flat quartet (Op. 74), published by B. and H., December 1810, and reviewed in the Leipzig *Allgemeine Musikalische Zeitung* of May 22, 1811. Yet the review was not an unkind one, was indeed, as a whole, appreciative, but Beethoven's original style was condemned. Among other things, the writer said: "In quartet writing the aim should surely not be to commemorate the dead, or to express the feelings of one in despair, but by soft, pleasing play of the imagination to refresh and gladden one's heart!" From the above letter we see that Beethoven had nothing to do with the dedication of one of his works to the King of Bavaria! The first intention was, apparently, to dedicate the first Mass to Bettina von Arnim, who was married in this same year.]

CCLIV AND CCLV TO ELISE VON DER RECKE
AND TIEDGE IN DRESDEN.

Vienna, Wine Month, 1811.

FOR Elise von der Recke.

Pious as I am, yet your pious invitation to the Naumann church-music came too late, and I was forced to remain a sinner, who delayed so long, caught up with you so late, and then was really compelled just to miss you—Heaven rules the fate of human and inhuman creatures, and so will also lead me towards the better, if not now, at some other time, among whom I count you, my honoured, noble friend.

I read your poem, and found in it the impress of your feeling and of your spiritual nature; I will send you very shortly one of them with my feeble tones. Farewell, have some regard for me, it is my strong desire, noble friend.

Your friend,

BEETHOVEN.

[On the reverse side of the same sheet.]

You my Tiedge received me with the word of alliance, so be it. However short our meeting together, we soon understood one another, and there was complete sympathy between us. It sorely grieved me not to be able to see you and also others. I received your letter Saturday evening. On Monday a packet of music had to be sent off, I was wild with grief at having to say with Alcibiades: man has no will of his own. And now, after having missed the best of our meetings on account of the mustachioed Hungarians, the whole blessed business will now last a month before this Kotzebuish-Beethovenish product is performed. I am annoyed, and then the Archduke will not all of a sudden become priest, hence everything, while I am here, looks different from what it was before; one really ought not to let one's self be at all influenced by anything human.

[This double letter was first printed by Nohl in the *Neue Zeitschrift für Musik* (1870), at which time Nohl stated that the original was "in the possession of Senator Eulemann in Hanover."—Beethoven's mind was of too healthy a nature for him to endure for any length of time the gushing sentimentality of the Tiedge-Recke circle. The latter soon returned to Dresden, a few letters were addressed to the æsthetic pair, and then intercourse entirely ceased. Yet Beethoven took heartfelt delight in the poems of both Elisa and Tiedge. Although he set none of those

of the Countess Elisa, he entertained the idea of doing so, for among the papers bequeathed by Schindler to the Berlin Library there is one on which is written, "To set to music five poems by Elisa von der Recke," and the particular five are mentioned. On the other hand, Beethoven wrote music to Tiedge's "Die Hoffnung," "Die du so gern in heil'gen Nächten feierst" already in 1805, and the latter again in 1816 and in grander style.]

CCLVI To H. VON ZMESKELL

26 October, 1811.

I come to-day to the Swan and hope to find you there *without fail*, but pray do not come too late. My feet are better, but the *author* of the feet promises the *author* of the head at longest in 8 days, a sound foot.

Your,
BEETHOVEN.

[According to the original manuscript in the Vienna Library; first printed by Nohl.—The "author of the feet" is Beethoven's physician.]

CCLVII To THE ARCHDUKE RUDOLPH

[October 1811]

YOUR IMPERIAL HIGHNESS !

I see that Baron Schweiger has not yet informed you of my yesterday's sudden attack. Y.I.H., *i.e.*, I was suddenly seized with such a fever that I became quite unconscious; a wounded foot may have been partly the cause. Meanwhile it is impossible for me to go out; to-morrow, however, I shall be quite myself again, and so beg Y.I.H. to let the orchestra be summoned for to-morrow afternoon at a quarter to three, so that the gentlemen may come all the sooner, and there will be time enough to rehearse the two *Overtures*. If Y.I.H. should wish for the latter, I should want 4 horns; for the symphonies, however, only two; for the symphonies I should like at least 4 violins, 4 second violins, 4 *Prim*, 2 double basses, 2 'cellos.—I only beg you most graciously to let me know your decision. I could have no greater pleasure than to let my worthy pupil hear my works. Heaven grant that you may soon be restored to health, since I am often very anxious about you.

Yours most obediently,
LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the *Gesellschaft für die Musikfreunde* in Vienna; first printed by v. Koechel, but his date 1819 is evidently false. The two new "Overtures" and the reference to the "wounded" foot in Letter CCLIV show that 1811 is the proper date.]

CCLVIII To N. V. ZMESKALL

[1811]

HIGHEST-BORN!

We beg you to present us with some quills. We will shortly send you a whole heap of them, so that you will not be obliged to pluck out your own—You may possibly receive the grand 'Cello-Order decoration.

We are well disposed towards you.

Your friendly friend,

BEETHOVEN.

[From the autograph in the Vienna Library, first printed by Nohl.]

CCLIX To THE SAME

[November 20, 1811]

We are deucedly disposed towards you—we advise you not to lose your well-deserved fame. We beg you to proceed as formerly, and, once again, we are cursedly devoted to you, etc.

LUDWIG VAN BEETHOVEN.

[Address:]

Herrn von Zmeskall
High and nobly born.

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

CCLX To THE SAME

[1811 ?]

I am inclined to take a man who copies music and who has offered to come to me. His parents are still in Vienna, and this in many ways might be productive of good results. I want, however, to talk over the conditions with you, and as you are *free* to-morrow, as I, *unfortunately*, am every day, I beg you to come and take coffee with me to-morrow afternoon, after you have dined somewhere, when I can consult

you on the matter, and from advice proceed at once to action. For the rest we have the honour to inform you that we shall shortly send you some decorations of the Order of our House, the great Star for yourself, the others to whom you please, but none to a priest. We await your answer early to-morrow—and at the same time honour you with some choice language.

Your,
BEETHOVEN.

[According to the original manuscript in the Court Library, Vienna; first printed by Nohl.—Beethoven's dislike to priests was especially great at the later period when the law-suits with his sister-in-law were being carried on.]

CCLXI To N. VON ZMESKALL

[October 1811 ?]

I thank you meanwhile, dear Z., and only inform you that to-morrow afternoon about 3 o'clock there will be a rehearsal of the *Symphonies* and *Overture* at the Archduke's—but to-morrow morning before 12 o'clock I will give you more precise information; for the present I have announced it.

Yours,
BEETHOVEN.

[According to the original manuscript of the Vienna Court Library; first printed by Nohl. This note is connected with the rehearsals which Beethoven wished to hold in the palace of the Archduke Rudolf to try over his works (Ops. 113 and 117) written for Prague; compare Letter CCLVII to the Archduke. Hence the note probably belongs to October 1811.]

CCLXII To N. VON ZMESKALL

[1811]

DEAR Z.

I beg you at once to give me a certificate in writing that you and I made out that 250 fl. was to be paid for two rooms and the front room for the servant. Just imagine, the lawyer, who unasked, allows us the use of the back room, now demands 350 fl.—If he should not be satisfied with our explanation, you must be kind enough and go with me to-

morrow morning to have a talk with him—the fellow is a rascal—

N.B.—You can also prove that he at once took the earnest money, namely, 20 fl. for 250 fl.

[According to the original manuscript in the Vienna Court Library. The addition about the “Degen soarings” which Jahn put to this letter, has been explained in Letter CLIX; it has a separate catalogue number in the Library.]

CCLXIII To N. VON ZMESKALL

[1811]

I shall *certainly* come to the “Swan” and wait for you there—farewell, dear Z., and be sure to come.

Yours,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the Vienna Court Library. It is written in pencil.]

CCLXIV To N. VON ZMESKALL

[1811 ?]

If, dear Z., it were only a matter of creating a *product*, all would be well, but in addition to implant on a bad soil. This morning I am the slave of the A. I shall soon see you.

[According to the original manuscript in the Vienna Court Library. This neat little letter offers a refreshing example of Beethoven's numerous complaints of Pegasus in harness. A. is, of course, the Archduke, whom Beethoven really honoured, and whose musical gift he often willingly acknowledged; yet he was soon put out of temper when the power of comprehension of the Archduke formed an almost iron wall.]

CCLXV To N. VON ZMESKALL

[1811 ?]

My dear Z. It seems to me that when *you* are well, you are always *hawking about*; with the best will in the world I cannot find you; meanwhile I will come to you one of these days.

As always your friend,

BEETHOVEN.

For Herr v. Zmeskall.

CCLXVI

TO H. VON ZMESKALL

[1811 ?]

Most worthy councillor and owner of mines, also Burgundian and Buda tyrant! please tell me how this matter stands, and this afternoon at latest I want to **make use of the answer to your** [my?] **question**. If I give a fortnight's notice to the servant from to-day—he receives his monthly money, as always, from me at the end of the month—must I then, when at the end of fourteen days he goes away, pay him a **whole half-month**?—we have been terribly taken in with this fellow, and it is only owing to my patience that I put up with him. As he was a **valet de chambre**, nothing is right for him, and every day he makes increased demands **in order to do less**; so I must put an end to the matter; in a certain way he has given me notice for the second time, although this time only in order to **get more money**, but I will not listen any more to anything he says—I therefore beg you to give me an answer to-day, so that this very day I may give him notice for good—this time I must have recourse to the police about a servant, for with all that I have had in this way, I have not been successful. I am very busy and will come to see you to-morrow or the next day. As always,

Yours,

L. V. BEETHOVEN.

[At the side.]

Perhaps you could do something among your countrymen for your friend and countryman.

To Herr von Zmeskall.

[According to the original manuscript in the Vienna Court Library. Zmeskall was an officer in the Royal Hungarian Chancery, and he possessed estates in the territory of Buda-Pesth. The secretary's "countrymen" were the Hungarians, but as a citizen of Vienna he was also Beethoven's countryman.]

CCLXVII

TO THE SAME

Vienna, January 28, 1812.

I come, dear Z., to the Swan to-day; I am, unfortunately, always *too free*, and you *never*.

Yours,

BEETHOVEN.

[According to the original manuscript in the Court Library, Vienna. The Swan was the favourite inn which Beethoven used to frequent.]

CCLXVIII TO THE POET AUGUSTUS VON
KOTZEBUE

Vienna, 28th January, 1812.

HIGHLY ESTEEMED, HIGHLY HONOURED SIR!

As I wrote music to your Prologue and Epilogue for the Hungarians, I could not refrain from the ardent desire to possess an opera from your unique dramatic genius, whether romantic or quite serious; heroic, comic, sentimental, in short whatever pleases you I will accept with pleasure. Certainly I should most like a big historical subject, and especially from the Dark Ages, for example about Attila, &c. However I will accept with thankfulness whatever be the subject, anything that comes from you, from your poetic soul, which I will transfer to my musical soul. . . .

[From August von Kotzebue's "Judgments of his Contemporaries and of the present, compiled by W. von Kotzebue." The editor only remarks with regard to this letter that unfortunately the end is missing. It is not even known where the original is; perhaps in the archives of the Vienna Burgtheater, where formerly Kotzebue held an official post. We already know that Beethoven, out of love to the "mustachioed," had set to music Kotzebue's "Ruins of Athens," and the prelude to "King Stephen." The first performance and the dedication of the Pesth German theatre took place on February 9, 1812. The master about this time was more than ever drawn towards dramatic music. He lacked the right poet, and hoped finally to have discovered him in Kotzebue; yes, he was even ready to compose a comic opera if Kotzebue would grant his wish. However, nothing more came of the matter between the two.]

CCLXIX TO BREITKOPF & HAERTEL

*Vienna, the 28th January,
1812.*

P. P.,

As a punishment for your total silence, I order you to see at once that these two letters are delivered to the persons addressed. A Livonian swaggerer promised to see that a

letter was given to K., but probably, as in general Russians and Livonians are swaggerers and big boasters, he did nothing at all, although he gave himself out as a good friend of his—I also beg you, although I ought properly to inflict it on you as a punishment for the many faulty editions, false titles, negligences, etc., and other human weaknesses, to attend to this matter, so I beg you most humbly to see that these letters are properly delivered—And then, send the letter to Goethe together with the *Egmont* score, but not in your usual style, with perhaps here and there a number missing, etc.; not so, but everything in perfect order. I have given my word, and hold to it all the more if I can compel another person such as you to the carrying out of it—ha, ha, ha. It is your fault that I can use this language to a sinner like you, who, if I wished, would have to wander about in penitential garment made of hair for all the wicked things that he has done to my works. In the chorus in the *oratorio* “wir haben ihn gesehen,” in spite of my *nota* for the old text, the unfortunate change has remained. Good heavens! do they really believe in Saxony that the word constitutes the music? If an unsuitable word can ruin music, which it certainly can, one ought to be glad when one finds that music and word are one; and although the word-expression may be a vulgar one, they should not try to improve it—*dixi*—I have taken very little of the fifty thalers' worth of music, for with Herr Traeg everything is slow [traeg]; send me also Mozart's Requiem, Clemenza di Tito, *Così fan tutte*, Don Juan—the meetings at my house are beginning again, so I want these things sent by post as cheaply as possible, for I am a poor Austrian musician. The C. p. Emanuel Bach things you could really make me a present of, they are spoiling at your place—If the three songs of Goethe are not yet printed, hurry up with them, I want to give them to Princess Kynsky, one of the prettiest, stoutest ladies in Vienna; and the *Egmont* songs, why are they not published? why is not the whole edition out, out, out—if here and there you want a coda stuck on to the entr'actes, I can manage it, or else let a Leipzig proof-reader of the *Musik-Zeitung* see to it; they understand such matters about as well as a brick-wall—Kindly debit me with the postage for the letters—It seems to me, it has been whispered that you are again going to be married, and to that I ascribe all your previous muddles. I hope that, like the holy Grecian Socrates, you may meet with a Xantippe, so that

for once I may see a German publisher, and that is saying a great deal, yes see him in downright perplexity—I hope soon to be honoured with a few lines from you,

Your friend,

BEETHOVEN.

[According to the original manuscript in the possession of the music publishers, B. and H., Leipzig; first printed by La Mara. The letter to be “given to K.” was probably the one written the same day (No. CCLXVIII) to Kotzebue, who at this time was living on his estate in Esthonia. It is astonishing to read that the three settings of Goethe poems dedicated to Princess Kynsky had not—now in January 1812—yet appeared, for they were already published, according to trustworthy information, in November 1811, by B. and H. Beethoven earnestly begs the firm to send the score of *Egmont* together with a letter, to Goethe; the composer himself, in the previous year, had sent through his friend Oliva, a letter to the poet, in which he assured him that *Egmont* should be forwarded. The letter of 1812, mentioned above, to be sent with the score, has not yet been found.]

CCLXX TO VARENA, ATTORNEY OF THE EXCHEQUER
AT GRAZ

End of January, 1812.

P. P.,

Had not the terms of your letter clearly shown that it was your intention to be of service to the poor, you would have deeply pained me, for you support your request by payment. Never from my earliest childhood did my zeal to serve poor suffering humanity by means of my art allow of any conditions being made; or nothing more is needed than the inward feeling of satisfaction which always accompanies such actions. You receive herewith an *Oratorio* which occupies half an evening, an *Overture*, and a *Fantasia* with chorus. If in your Institutions for the poor you have a dépôt for such things, place in it these 3 works as an expression of sympathy on my part for the poor there, and as the property of the managers of the benefit concerts. In addition you will receive an Introduction to the “Ruins of Athens,” of which I will let you have the score the soonest possible, also a grand *Overture* to *Hungary's first benefactor*. Both belong to 2 works which I wrote for the Hungarians for the opening of the new theatre. But please be kind enough to assure me by writing, that both works will not be

given into any other hands, as they are not yet, and will not be printed for a long time. You will receive the latter grand *Overture* as soon as it is returned to me from Hungary, which will certainly be in a few days. An amateur in your town, about whom Professor Schneller has spoken to me, would perhaps be able to perform the [pianoforte part of the] *Fantasia* with chorus. The words of a chorus after No. 4 in C Major were altered by the publishers, quite contrary to the expression; the *words written* above in *pencil* are those which have to be sung. If you can make use of this *oratorio*, I could also send you the *parts written out*, so that the expenses for the poor would be less—kindly send me an answer about this.

Yours very truly,

LUDWIG VAN BEETHOVEN.

[According to Jahn; printed from another source by Nohl. In a letter to Wegeler, Beethoven spoke of his desire to practise his art for the benefit of the poor. At Graz lived many worshippers of the master; in addition to Varena there was the brilliant lady pianist Pachler-Koschak, *i.e.*, the amateur mentioned by Beethoven. Professor Schneller, and many others. Varena arranged all kinds of concerts for the benefit of the poor, and from time to time Beethoven generously lent his newest manuscripts. The correspondence with Varena lasted until 1815.]

CCLXXI

To N. VON ZMESKELL

2nd February, 1812.

Not extraordinary, but very orderly, ordinary quill-cutter, whose virtuosity in this matter has already decreased, these need repairing—when will you cast away your fetters? when? you know a fine lot about me; life here in this Austrian Barbary is a cursed thing—I now go mostly to the Swan, as I cannot get away from importunate folk at other inns.

Farewell, as well as I can wish you without me,

Your friend,

BEETHOVEN.

Most extraordinary one, we beg for your servant to find some one to clean out the rooms; as he knows the parish, he can at once fix the price.

But soon—carnival ragamuffin!!!!!!!!!!!!!!!!!!!!
to Herr von Zmeskall.
The enclosed letter is at least
eight days old.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. This note to the quill-cutting friend again shows the master in most frolicsome humour.]

CCLXXII

TO THE SAME

[February 8, 1812]

Wonderful, chief soaring man in the world, and that without help of lever!!!! We are greatly indebted to you for having bestowed on us a portion of your buoyancy. We desire personally to thank you for it, and therefore invite you to come to-morrow to the Swan Inn, which by its name shows that it is the very place to talk of such a matter.

Yours truly,
BEETHOVEN.

[According to autograph in the Vienna Court Library; first printed by Nohl. (*Re* play upon words, *see* Preface.—TR.)]

CCLXXIII

TO VARENA

[February 8, 1812]

Herr Oettich has already received the parts of the Oratorio, and I beg you kindly to send them back to me as soon as you have done with them; they really ought to be free from faults, but in any case you have the score, so can easily set anything right. I only received the *Overtures* from Hungary yesterday, but they shall be copied as quickly as possible and sent to you. In addition I enclose a Choral March, likewise from "The Ruins of Athens," and it will help fairly well to fill out the time. When sending the *Overture* and Choral March, I will let you know how I wish you to deal with them, for these pieces are merely in manuscript.

During the past year I have published no new works, and in this case I have each time to assure my publisher in writing that no one otherwise possesses such works; so you will probably see that I have to make myself sure against any possible uncertainty or chance in this matter.

For the rest, I shall always make a point of showing my warmest readiness to help your poor there, and I herewith undertake to send you every year even works which only exist in manuscript, or even written *especially* for the occasion, *i.e.*, for the benefit of your poor. I also beg you to let me know even now what in future you decide to do for your poor.

and I will certainly bear it in mind—So farewell, and with assurance of my esteem I remain,

Yours very truly,

LUDWIG VAN BEETHOVEN.

[According to Jahn's copy in the Berlin Library ; first printed by Nohl.]

CCLXXIV

To H. VON ZMESKALL

[*February 1812*

Damned, dear little ex-music Count, what the devil do you mean—will you come to-day to the Swan? no? yes. From the enclosed you see all that I have done for the Hungarians. It is something quite different when a German, without giving his word, undertakes something, as, for instance, a Hungarian Count B, who allowed me for some paltry trifle or other, to travel all alone, and in addition kept me waiting without my expecting anything—

best ex-music Count

I am your best actual

dear little BEETHOVEN.

Send back the enclosed at once, for we want to blame the Count for something else.

[According to the original manuscript in the Court Library, Vienna ; first printed by Nohl. Beethoven here points his sarcastic humour at his friend, the Hungarian Count Brunswick, who, the year before let him travel with Oliva, instead of being the much-desired travelling companion, although the composer had done so much for the Hungarians ; in this letter he had in mind his compositions for the inauguration of the new Pesth theatre.]

CCLXXV

To N. VOH ZMESKALL

[*February 1812 ?*]

DEAR ZMESKALL !

The well-known clockmaker who lives just at the Freiung will come to you. I want to have a very good repeating watch, he asks 40 ducats for it—as you willingly trouble about such matters, I beg you to see to it for me, and to procure me an excellent watch.

With the most frantic esteem for a man like yourself, who will soon give me opportunity to make use in his favour of my special knowledge of horn instruments.

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. Was the composer perchance intending to dedicate to this friend a composition for horn, or to dedicate to him the A major Symphony which was now being written, and in which the horns are used in so characteristic a way? As a matter of fact, this very active friend received the F minor quartet (Op. 95) which was already composed in the autumn of 1810, but which was first published by Steiner and Co., in the year 1816.]

CCLXXVI To N. VON ZMESKALL

[19th February, 1812]

Dear Z. only yesterday I received a letter to the effect that the Archduke pays his share in redemption bonds. Kindly set down in rough the contents, as you said on Sunday, and as we both thought best, in order to send to the other two—I am offered a certificate showing that the Archduke pays in redemption bonds; I however think that this is unnecessary, all the more as the folk at Court, in spite of an apparent friendship for me, say that my demands were not just!!!! O Heaven, help me to bear it; I am not Hercules who can help Atlas to carry the world, or to do so instead of him. Only yesterday was I made fully acquainted with the kind manner in which Baron von Krufft spoke about me, and gave his opinion about me to Zisius,—never mind, dear Z., I shall not long continue to live here in this disgraceful manner. Art, when persecuted, finds everywhere a place of refuge; Daedalus, though enclosed in the labyrinth, invented wings which carried him into the air; oh! I also will find these wings.

Yours always,

BEETHOVEN.

If you have time, send me the desired form this very morning; for nothing, probably to get nothing. I have been kept in suspense by polite words; so all this time will be lost.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. This letter is a long complaint with regard to the finance patent of the year 1811. Archduke Rudolf, as we learn from this letter, set the noble example which was soon followed by Prince Lobkowitz. There were many difficulties with the heirs of Prince Kinsky, as letters of this and the following year will make clear. The name of the prince who spoke so kindly to Zisius was not Kraft, but Krufft. Baron v. Krufft was a pianist

at Vienna. I find his name mentioned in letters of Weber, who was in Vienna in 1813, and giving concerts himself. On April 16 he writes to his friend Gänsbacher: "I find almost everything below my expectations; the great stars are very small when one comes to look closely at them. Moscheles, Hummel, von Krufft, &c., are all honest, but stars of ordinary size." On April 25 Weber gave a concert. His son and biographer states that his improvisations on the piano were not received favourably by the critics there, who placed Moscheles, Hummel, and Krufft as pianists above him. Beethoven frequented the house of Dr. Johann Nepomuk Zisius, a lawyer and Professor of Statistics.]

CCLXXVII

TO N. VON ZMESKALL

[20th February, 1812]

Probably my donkey of a servant did not give my message properly that I was waiting for you. As it is just twelve, and I am going to Schuppanzigh, I beg you to let me know to-morrow where I can speak to you.

Yours always,

BEETHOVEN.

[According to the original manuscript in the Vienna Court Library, first printed by La Mara. Schuppanzigh was Beethoven's famous violinist, whom he named, on account of his stoutness, "My lord Falstaff." In friendly conversations, of which there are delightful examples in the Conversation Books, they address each other in the third person.]

CCLXXVIII

AN GEORGE THOMSON IN EDINBURG

Vienne the 29 Febr., 1812.

MONSIEUR !

En m'assurant que vous ne me refuserez pas de me faire payer chez Messieurs Fries et Comp. au lieu de 3 ducats en or 4 ducats en or pour chaque chanson, j'ai rendu les 9 chansons a susdites Messieurs, j'aurais ainsi encore 9 ducats en or a recevoir.

Haydn même m'assuré qu'il a aussi reçu pour chaque chanson 4 ducats en or et pourtant il n'écrit que pour le clavecin et un violon tout seul sans ritournelles et violoncelle. Quant à Monsieur Kozeluch, qui vous livre chaque chanson avec accompagnement pour 2 ducats je vous félicite beaucoup et aussi aux éditeurs anglois et ecossois quand ils en goûtent.

Moi je m'estime encore une fois plus supérieur en ce genre que Monsieur Kozeluch (: Miserabilis :) et j'espère croquant que vous possédez quelque distinction, laquelle vous mette en état de me rendre justice.

Je n'ai pas encore reçu la réponse à ma lettre dernière, et je souhaite de savoir à quoi que je suis avec vous. Vous auriez déjà longtemps les 3 Sonates pour 100 ducats en or et les 3 Quintettes pour la même somme, mais je ne peux rien risquer en cette affaire et il faut que je reçoive les sommes fixées de Messrs. Fries en présentant les exemplaires.

A ce qui regard les 12 chansons, avec le texte angloise le honoraire est 70 ducats en or. Pour la Cantate contenant la bataille dans la mer Baltique 60 ducats en or, pour l'Oratoire je demande 600 ducats en or, mais il est nécessaire, que le texte soit singulièrement bien fait. Je vous prie instamment d'adjoindre toujours le texte aux chansons ecossaises. Je ne comprends pas comme vous qui êtes connaisseur ne pouvez comprendre, que je produirais des compositions tout à fait autre, si j'aurai le texte à la main, et les chansons ne peuvent jamais devenir des produits parfaits, si vous ne m'envoyez pas le texte et vous m'obligerez à la fin de refuser vos ordres ultérieurs.

Puis je voudrais savoir si je peux faire la violine et le violoncelle obligé, de sorte que les deux instruments ne peuvent jamais être omis, ou de manière présente, que le Clavecin fait un ensemble pour soi-même ; alors notez-moi à chaque chanson s'il y a plusieurs versettes et combien ? S'il y a des répétitions : || : qui sont quelquefois très mal noté par ces deux || lignes.

Je vous prie de répondre bientôt car je retiens plusieurs compositions à cause de vous. Je souhaite aussi de recevoir les 9 ducats en or, pour les chansons ecossaises, nous avons besoin d'or ici, car notre empire n'est rien qu'une source de papier à présent, et moi sur tout, car je quitterai peut-être ce pays ici et je me rendrai en Angleterre et puis à Edinbourg en Ecosse, ou je me réjouis de faire votre connaissance en personne. Je suis avec l'estime le plus parfait.

Monsieur,

Votre très humble serviteur,

LOUIS VAN BEETHOVEN.

[This letter to Thomson, only signed by Beethoven, was first communicated by Thayer (iii. 441). That the commonplace composer, Kozeluch, should have been cast in Beethoven's teeth was bound to produce fierce scorn. Kozeluch (1748-1818) was Mozart's

successor as Court composer and imperial Capellmeister, who in the early stage of Beethoven's career was held up to him, by the critics, as a model. If Kozeluch is here somewhat maliciously treated, his only daughter Katharina, viz., Katharina Cibbini who was a brilliant pianist, was held in high esteem by Beethoven. Mr. Cuthbert Hadden states that Beethoven only received this February letter in December; meanwhile Thomson had written twice to the composer (August 5 and October 30).]

CCLXXIX

TO N. VON ZMESKALL

[*Spring 1812*]

You have to appear to-day at the Swan, Brunswick is also coming. If not, you will be excommunicated in regard to all which concerns us; excuses *per excellentiam* will not be accepted. Obedience is demanded where one knows that everything is being attended to for your best, and that you are being preserved from temptation, and telling lies—*divi*.

BETHVEN.

Herr von Zmeskall.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. The contents of this letter must belong to the spring of 1812. It recalls an amusing story related by Schindler connected with Mälzel's metronome. He says, "In the spring of the year 1812, Beethoven, the mechanician Mälzel, Count von Brunswick and others were sitting together at a farewell meal." Among these "others" was certainly Zmeskall, who in the above letter is invited by Beethoven.]

CCLXXX TO THE PRIVATE SECRETARY, BAUMEISTER

[*12th March, 1812*]

Please send me the Overture to the *Nachspiel* to Hungary's Benefactor, it must be copied quickly, and sent at once to Graz for the benefit concert for the poor to be given there. I consider myself only too happy when, for such benevolent aims, my art can be used. You need only say that to the gracious master, and he will certainly let you have it, all the more as you know that all my own slender intellectual powers also belong to H.I.H.—As soon as the Overture is copied, I will return it to H.I.H.

Yours very truly, etc. etc.

[Thayer gives this (iii. 194) but without naming source.]

CCLXXXI TO THE ARCHDUKE RUDOLPH

[March 1812]

YOUR IMPERIAL HIGHNESS !

With true annoyance I received the news to come to Y.I.H. very late, in fact only about 11 o'clock. Contrary to my usual custom, I did not return home in the afternoon; the beautiful weather tempted me to go out walking for the whole afternoon, and in the evening I was at the *Banda* in the Wieden, and so it happened that only on returning home did I learn your wish—if however Y.I.H. should consider it necessary, I am ready to come to you at any moment, any hour—I await your gracious commands.

Your Imperial Highness's most obedient,

LUDWIG VAN BEETHOVEN.

[Addr. :]

To His Imperial Highness
the Archduke Rudolph.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Nohl. The word "Banda" (auf der Wieden) has a sign of interrogation after it in O. Jahn's copy of the letter. Thayer, who gives the letter from Jahn, puts without hesitation—and perhaps correctly—"Wanda," and gives the following explanation: "Wanda, Queen of Sarmatia, a romantic tragedy with songs in 5 Acts by Zacharias Werner, with music by Riotte, was performed at the theatre 'An der Wien,' on March 16, and repeated on March 17, 19 and 30, and on April 2 and 20." The original, however, has "banda." Banda is an old term for orchestra. The twenty-four violins of Louis XIV. were called the "Bande du roi," and in like manner the twenty-four fiddlers of Charles II., the "King's Private Band." Perhaps, indeed, there was an Italian "Banda" at the Wieden.

CCLXXXII TO THE ATTORNEY OF THE EXCHEQUER,
VAREN GRATZ

[March 1812]

[About Easter Time]

P. P.,

In spite of my readiness to serve the poor, as I have always done, it is not possible. I have no proper copyist who, as formerly, writes regularly for me, and times have in this matter made it impossible—and now I must always have

recourse to strange copyists. One of these had promised me to write out the Overture for you, but Holy Week, when all kinds of concerts are being given, prevented him from keeping his word, in spite of all my efforts—but even if the Overture and the March with chorus had been copied, it would have been impossible to get them off by this post, while even by a later one, the music would have arrived too late for Easter Sunday. Show me the means, how and where there could be more time, or special opportunity, for sending off these works and I will do my best to help the poor.

With respect,

Your most devoted,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of the music publishers, B. and H., in Leipzig; unprinted.]

CCLXXXIII To BREITKOPF & HÄRTEL, LEIPZIG

Vienna, the 4th April, 1812.

I particularly want the three songs of Goethe's and mine; *have them printed on fine paper as quickly as possible, quicker than possible, and send to me the melodies by letter post; for to-day I cannot answer the last kind letter you sent me.*

With respect,

Your ever willing,

L. v. BEETHOVEN.

[According to the original manuscript in the possession of the music publishers, B. and H., in Leipzig; unprinted. On the address side there are many figures in red pencil; below them, near the seal, are the words, probably written by the brother Carl: "Von Herrn v. Bethofen auf der Molker Bastey Nro. 1239." The three songs here asked for in such stormy fashion were the three songs (Op. 83) which appeared in November 1811.]

CCLXXXIV To THE ATTORNEY OF THE EXCHEQUER,
VARENA

[April 1812]

If all cannot be sent off at once, the choruses in the score must anyhow be sent to Graz at once, for they have first to be copied out—if everything can be sent at small expense

by some special opportunity, that would be best, so that you would have more leisure to select and also to rehearse.

[According to Nohl, who remarks: In the possession of Dr. Lutze at Cöthen. The *Wiener Zeitung* of April 11, 1812, announces: "Herr van Beethoven has sent his latest works for the benefit concert at Graz by courier."]

CCLXXXV TO THE ARCHDUKE RUDOLPH

[April 1812]

YOUR IMPERIAL HIGHNESS!

Only now, as I am able to leave my bed, can I answer your gracious letter of to-day. I cannot possibly come to-morrow, but perhaps the day after—I have suffered much during these days, and I might say doubly so, in that I have not been able, as I ardently wished, to devote really much time to you: I however think that there will be an end of it (I mean of my illness) in the spring and summer.

Your Imperial Highness's most obedient
servant,

LUDWIG VAN BEETHOVEN.

[Addr.:]

To His Imperial Highness
the Archduke Rudolph.

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

CCLXXXVI FOR HERR THEODOR KÖRNER

The 21st April, 1812.

P. P.,

For some time I have been constantly poorly and constantly busy, and so I could not explain myself about your opera—with pleasure I seize the opportunity to let you know my desire to speak with you—Will you do me the pleasure to come to me *to-morrow morning* before 12 o'clock. It will give me very great pleasure, and we can talk together about your opera, and also about another that I should like you to write for me—by word of mouth you will learn that the cause of my silence was not disregard for your talent.

[According to Nohl. This letter was found by Dr. Friedrich Förster of Berlin, after Körner's death, on August 26, 1813,

in his breast pocket. The most brilliant period for Körner was at Vienna, 1811–1812, when everybody, especially one of the directors of the Vienna Court Theatre, Prince Lobkowitz, expected that Körner would write the much-desired libretto for the composer Beethoven. So Lobkowitz announced a libretto competition in the year 1812, which, however, did not bring about the hoped-for result. Beethoven remained afterwards as before, without a satisfactory libretto. There is, perhaps, a tone of resignation in Beethoven's letter to Körner. The latter had specially begun an opera, *The Return of Ulysses*, as he knew Beethoven's special preference for Homer's *Odyssey*. The plan of the *Ulysses* text, which has been preserved in the Körner Museum at Dresden, was published for the first time in Adolph Stern's great edition of the works of Theodor Körner. For further details concerning Körner's intercourse with Beethoven, see my article in the *Hamburger Signale*, 1891.]

CCLXXXVII To N. VON ZMESKALL

[26th April, 1812]

For to-day it is not possible, yet I will shortly apply to you—we are devilishly devoted to you, if the cap fits wear it—your L. V. Bthven.

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

CCLXXXVIII To THE ARCHDUKE RUDOLPH

[Spring 1812]

YOUR IMPERIAL HIGHNESS !

I often, as usual, came in the evening hours to wait on you, but could find no one—I attributed this to the very fine weather, but as this is no longer the case, I ask when you order me to wait on you.

Your Imperial Highness's most obedient,

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 Nöhl.]

CCLXXXIX TO VARENA, ATTORNEY OF THE
EXCHEQUER, GRAZ

Vienna, 8th May, 1812.

HONOURED SIR!

Still ill and very busy, I could not answer your letter. How could you ever have had thoughts not at all in keeping with my character; I really ought to be angry—it would have been better if you had sent the music immediately after the *production*, for that was the time when I could have had it performed here; so unfortunately it came too late, and I say *unfortunately*, because I could not spare the venerable ladies the costs of *copying*. At any other time I would on no account have charged for the *copying*, but just at this moment I was worried with all kinds of misfortunes, which prevented me doing what I should have liked. Probably Herr O., his otherwise zealous good-will notwithstanding, delayed to inform you of this, and so I was obliged to have the *copying* paid to me by him. Perhaps indeed, writing quickly, I did not explain myself in a sufficiently clear manner. Now, my most worthy friend, you can have back the *Overture* and also the chorus, in case you want both pieces. You will in every way prevent my trust in you being misused, of this I am convinced—meanwhile you may keep the other *Overture*, under conditions stipulated. If I am in a position to pay for the *copying*, I shall have them back for my own use.

The *score* of the *oratorio* is a present, likewise the *Egmont Overture*. You can keep the parts of the *oratorio* until you have performed it. For the *concert* which I believe you are now going to give, take whatever you wish, and if you also want the *chorus* and the *Overture*, which you have sent back to me, these pieces shall be at once forwarded to you—for the future *benefit* concert for the venerable Ursulines, I at once promise you an *entirely new Symphony*. That is the least; I may perhaps also give you some important vocal work—and as I have now the opportunity, the *copying* shall not cost a farthing. My joy would be boundless over the successful concert, had I not been compelled to charge costs, so be satisfied with my good-will. Kind regards to the venerable trainers of the children, and tell them that I wept tears of joy at the good success of my weak good-will; also that where my feeble talent can be of service to you, you will always find me one of your warmest, most sympathetic friends.

My heartiest thanks for your invitation ; I would much like one day to visit the interesting places in Styria, and it is quite possible that I shall give myself this pleasure. Fare right well ; I heartily rejoice to have found in you a friend of those in distress—and I am ever,

Your

most willing
servant,

LUDWIG VAN BEETHOVEN.

[According to Jahn's copy in the Royal Library, Berlin ; it was printed by Nohl from another source. The clearly written "O" renders it evident that in Letter CCLXXIII, the name "Rettich" given by other editors, ought to be "Oettich."]

CCXC To BREITKOPF & HAERTEL IN LEIPZIG

[May 1812]

P. P.,

I at once send the Mass ; and please do not play tricks with me, and magnanimously present it to the public adorned with great faults. If it is coming out so late, the dedication ought to be altered, viz., to Prince Kynsky, and for this you will receive the further *Titularium*. So must it be. In the chaos amid which we poor Germans live, who can say whether you will see me in the North—Farewell ; I am writing 3 new *Symphonies*, one of which is now completed. I have also written something for the Hungarian Theatre—but in the slough in which I find myself, all that is as good as lost—I only hope I shall not entirely lose myself.

Fare right well ; be glad that you are more fortunate than other poor mortals.

Yours very truly,

BEETHOVEN.

[According to the original in possession of the B. and H. firm. The dedication of the Mass in C., which, as I have already remarked, was probably intended for Bettina von Arnim, was, "the lady being now married," definitely assigned to Prince Kynsky, and so it appeared in November 1812. Beethoven here communicates the information that he is writing three symphonies : the first was the divine one in A, the second the humorous one in F (Op. 93). And the third ? The composer was probably already thinking of his Symphony in D minor, which however, only assumed definite shape a decade later.]

CCXCI TO PRIVATE SECRETARY BAUMEISTER

Sunday, June 28, 1812.

P. P.,

I beg, with all courtesy, for the loan, only for to-day, of my 2 Trios for pianoforte, violin, and 'cello; the first is in *D major*, the second in *E flat*. If I mistake not, H. Imperial Highness has them in *manuscript* in his library—the *Sonata in A* for pianoforte and 'cello is printed separately, so likewise is the *Sonata in A minor* for pianoforte and violin—All shall be returned to-morrow morning—

your
devoted
servant,

LUDWIG VAN BEETHOVEN.

[Address:]

An Seine Wohlgebohrn
Herrn von Baumeister.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by Nohl. The *Sonata in A minor* (Op. 23) was dedicated to Count Fries.]

CCXCII TO JOSEF BARON V. SCHWEIGER,

CHAMBERLAIN TO THE ARCHDUKE

[June 1812]

The smallest of small beings went in vain to the house of the most gracious Master, where everything was closed, then here, where everything was *open*, but no one except the faithful servant—I brought with me a thick packet of music so as to finish up with a good musical evening—nothing.—Malfatti insists on my going to Teplitz, and that I do not at all relish—I can't help hoping that the most gracious Master will not be able to enjoy himself so well without me.—*O Vanitas*—that's what it is—before I go to Teplitz I will visit you in Baden, or write. Farewell, all kind messages to the most gracious one,

And love
Your friend,
BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna. As Beethoven was in

Teplitz both in 1811 and 1812, this letter might belong equally well to the former year. Dr. Malfatti was the uncle of the beloved Therese von Malfatti.]

CCXCIII To VARNHAGEN VON ENSE

Teplitz, 14th July, 1812.

Here, dear Varnhagen, is the parcel for Wilms (Willisen)—I ask him to send me by mail coach here the three parts of Goethe's *Wilhelm Meister's Lehrjahre*, as the fourth missing one has been found—if you should be coming here soon yourself, this certainly would not be necessary, so I will leave the matter to your wisdom.—Of Teplitz there is not much to say, few people, and amongst this small number no one of distinction, hence I live—alone—alone! alone! alone! I was sorry, dear Varnhagen, not to be able to spend the last evening with you in Prague. I myself felt that it was not the right thing, but a circumstance which I could not foresee prevented me from doing so—therefore do not think badly of me for it—by word of mouth more about it.—Best remembrances to General Bentheim—how I wish he and especially you were here—if you find me a strange person, possibly I could find something different in you that was not strange—if only there are some good points in common, that is sufficient to build a way to friendship.

Farewell! well! well! Down with evil and hold your head erect.

Your friend,

BEETHOVEN.

N.E. Only write, and please give me your exact address.

To Herr von Varnhagen at Prague. To be delivered with the parcel to the General, Count von Bentheim.

[According to the copy from the original in the manuscript department of the Berlin Royal Library. On the copy is written: "The original was presented to Herr Felix Mendelssohn, who, however, lost it." This letter was first published by Dr. Emil Jakobs in *Die Musik* (second December number, 1904). It is specially interesting to know that Beethoven was on friendly terms with General Bentheim. Wilhelm Belgicus, Prince von Bentheim-Bentheim, major-general, was born April 1782, at Burgsteinfurt, and died at Villafranca October 1839. In 1814 he distinguished himself with the Austrian-German Legion which he had established in the South of France. After the peace con-

cluded at Paris, he was entrusted with many diplomatic missions. Further, from this letter we hear of Beethoven's acquaintance with the Prussian General, Wilhelm von Willisen. This officer, born in 1790, served as general staff-officer in the Silesian army during the campaigns of 1813 and 1814, and in 1815 he was a captain in Blücher's staff. He was afterwards Professor of the Art and History of War at Berlin. He died in 1879. His "Theorie des grossen Krieges" in four volumes is a notable work.

CCXCIV To BREITKOPF & HAERTEL, LEIPZIG

Teplitz, 17th July, 1812.

We only say to you that we are here since the 5th July, how?—Concerning that there is not much to say; in all there are not so many interesting folk as last year, and fewer; the crowd appears less than few.—My rooms are not exactly what I should like, but I hope soon to get better ones. You will have received the corrections for the Mass—At the beginning of the *gloria* I have written instead of common, *alla breve* time and change of *tempo*. It was written so at first; a bad performance, at which the tempo was taken too quickly, led me to it. As I had not seen the Mass for a long time it struck me at once, and I saw that one has, unfortunately, to leave such things sometimes to chance.—In the *Sanctus* it might be indicated somewhere that at the enharmonic change the flats might be taken away and sharps substituted for them, thus :



instead of *flats*, the sharps to be kept here
(Nb. ! at B on the same line)



I could never hear this passage sung in tune by our choirs unless the organist quietly gave the chord of the 7th. Perhaps with you they are better—it will at least be well to indicate somewhere that one could take the *sharp* in this passage instead of a *flat*, as here indicated. (Of course it will be added in print as here.) Goethe is here—farewell and let me soon know something about your doings—

Your most devoted,

LUDWIG VAN BEETHOVN.

Nb. II. *Please add all you have printed of separate songs of mine.*

Nb. I. As the 50 thalers are not quite paid up, and even if they were, it does not need very strong imagination to consider the same as not yet paid; we beg you, therefore, either in return for the actual or imagined 50 thalers, to send the following works in my name to a most amiable lady at Berlin; namely, first the score of the Mount of Olives; secondly and thirdly, both books of Goethe's songs, namely, the one with 6, the other with 3 songs. The address is:—"Amalie Sebald, Bauhof No. 1, Berlin"; she is a pupil of Zelter, and we are well disposed towards her.

Nb. II. You can also send me here some copies of the last of the works; one often wants such a thing for musicians, when one sees that they are not likely to buy—I hope that with your amiability you will carry out punctually my amiable liberality with regard to A. S.

[According to the original manuscript in the possession of C. Meinert of Frankfort-on-Main; first published by the present editor in *Die Musik* (second June number, 1906). This letter belongs to the small number in which the composer employs technical musical terms. The C major Mass is likely often to be performed, hence the portion of the letter referring to it will be interesting to conductors and welcome to them when studying it. "Goethe is here," is written in the above letter. In this year both these

intellectual giants approached each other; becoming, however, conscious that they were totally opposed in character, they soon separated. The letters A. S. refer to Amalie Sebald. On the very same day Beethoven wrote a letter to a girl pianist aged from eight to ten, as follows]:

CCXCV

To EMILIE M. AT H.

Töplitz, 17th July, 1812.

MY DEAR GOOD EMILIE, MY DEAR FRIEND!

I am sending a late answer to your letter; a mass of business, constant illness must be my excuse. That I am here for the restoration of my health proves the truth of my excuse. Do not snatch the laurel wreaths from Händel, Haydn, Mozart; they are entitled to them; as yet I am not.

Your pocket-book shall be preserved among other tokens of the esteem of many men, which I do not deserve.

Continue, do not only practise art, but get at the very heart of it; this it deserves, for only art and science raise men to the God-head. If, my dear Emilie, you at any time wish to know something, write without hesitation to me. The true artist is not proud, he unfortunately sees that art has no limits; he feels darkly how far he is from the goal; and though he may be admired by others, he is sad not to have reached that point to which his better genius only appears as a distant, guiding sun. I would, perhaps, rather come to you and your people, than to many rich folk who display inward poverty. If one day I should come to H., I will come to you, to your house; I know no other excellencies in man than those which causes him to rank among better men; where I find this, there is my home.

If you wish, dear Emilie, to write to me, only address straight here where I shall be still for the next four weeks, or to Vienna; it is all one. Look upon me as your friend, and as the friend of your family.

LUDWIG V. BEETHOVEN.

[According to Thayer (iii. 205). Thayer relates that Emilie M. at H., was a little girl of eight or ten years old, who raved about Beethoven. This dear child wrote under the guidance of her governess to the composer, and added to the letter a piece of hand-work, a pocket-book which she begged the master to accept. And thereupon followed the letter which has just been communiacted, a true cabinet piece of art wisdom, in child-like language. We presume that little Emilie learned by heart the touching letter, and that she

attended to the teaching therein in her after-life. What became of her? Thayer received the information from Herr Matthias Sirk, from Graz, a city devoted to Beethoven.]

CCXCVI TO THE ATTORNEY OF THE EXCHEQUER,
VARENA, GRATZ

Töplitz, 19th (?) July, 1812.

Very late am I in sending my thanks for all the dainties sent to me by the worthy ladies; constantly ill at Vienna I was finally obliged to take refuge here. Meanwhile better late than never, and so I beg you to give all kind messages in my name to the venerable Ursulines. And then it does not need so many thanks. I thank Him who placed me in a position to be useful here and there with my art. As soon as you wish to make use again of my small powers for the benefit of the venerable ladies, you have only got to write to me. A new *Symphony* is now ready for that purpose; as the Archduke Rudolph is having it copied, you will incur no expense.

Perhaps in time there may be something else for singing,—I do not wish you to ascribe my willingness to serve the venerable ladies to a certain vanity or seeking after reputation, that would very much vex me. If the venerable ladies wish to show me some kindness, let them include me, together with their pupils, in their pious prayers.

Best remembrances to you and assuring you of my respect
I am,

Your friend,

LUDWIG VAN BEETHOVEN.

I am still stopping here for a few weeks,
so if you find it necessary, write
to me.

[According to Jahn's copy among his Beethoven Papers in the Royal Library, Berlin; first printed by Nohl. Nohl and Thayer give the date July 19; Jahn, on the other hand, July 9, 1812. Either may be correct. From this letter we note Beethoven's religious feeling.]

CCXCVII IN THE ALBUM OF THE SINGER, A. SEBALD

8th August, 1812.

Ludwig van Beethoven

Den Sie, wenn Sie auch wollten,*

Doch nicht vergessen sollten.

Töplitz, 8th August, 1812.

[According to Jahn in the *Grenzboten*, 1859. Thayer rightly remarks that it ought to be 1811 and not 1812, as Beethoven was not in Teplitz on August 8, 1812, but *was* there at that date in the previous year. And of this mistake we are aware from the letter to Chr. Tiedge and Elise von der Reeke. The words indeed are more fitting for the period anticipating.]

CCXCVIII To BREITKOPF & HAERTEL, LEIPZIG

Frantzens Brunn near Eger,

9th August, 1812.†

Only what is most necessary ; you have not got the title of the Mass, and I have many things too much, taking baths, doing nothing and etc., also other unavoidable things. I am tired of chance things, surprises—you see and think I am now here, but my doctor drives me from one place to another in search of health, from Teplitz to Carlsbad, from there back here. In C. I played to the Saxons and Prussians some music for the benefit of those who had suffered from the fire at Baden ; it was so to speak a poor concert for the *poor*—Signore Polledrone helped me, and after he had once got rid, as usual, of his nervousness, played well—“ Seine Durchlaucht dem Hochgebohrnen Fürsten Kynsky,” something of that sort for the title—and now I must refrain from writing any more ; instead of that I have to go again and dabble about in water ; scarcely have I filled my inside with a good *quantity* of the same, than I have then to bathe myself all over—very shortly will I answer the other points in your letter—Court air suits Goethe more than becomes a poet. One cannot laugh much at the ridiculous things that *virtuosi*

* Whom you, even though you wished,
Ought really not to forget.

† The climate here is such that one date the letter, November 9. [Beethoven's own words.]

do, when poets, who ought to be looked upon as the principal teachers of the nation, forget everything else amidst this glitter.

Yours,
BEETHOVEN.

[On a scrap of paper attached to the first page.]

I have just written for the full title of Prince Kynsky, you will receive it however in good time, as I presume the Mass will not come out before the autumn—

[According to the original manuscript in the possession of the B. and H. firm ; first printed by La Mara. This letter from Franzensbrunn gives new proof that Beethoven was no longer in Teplitz on August 8 ; those lines in the album of Fraülein Sebald therefore belong decidedly to the year 1811. Concerning the concert with the great violinist Polledro, something more will be said after the next letter to the Archduke Rudolph. Let us notice carefully the words which here refer to Goethe : for they give us the key to the fact that already in Teplitz an estrangement between these two geniuses had taken place.]

CCXCIX TO THE ARCHDUKE RUDOLPH

Franzensbrunn, August 12, 1812.

YOUR IMPERIAL HIGHNESS !

It has already long been my duty to recall myself to your memory, but partly being occupied about my health, partly my unimportance caused me to hesitate.—In Prague I missed Y.I.H. by one night, for when I went to pay my respects to you, you had already left the night before. In Teplitz I heard every day Turkish music four times ; that is the only piece of musical news that I can offer. I was a great deal with Goethe. From Teplitz my doctor Staudenheim ordered me off to Carlsbad, from there back again here, and probably I shall have to return once again to Teplitz—what a running about ! and yet how little certainty is there that my present state of health will improve ! With regard to the health of Y.I.H. I have up to now always received most favourable news, also of your continued affection for, and devotion to the Musical Muse. Y.I.H. will have heard of the concert which I gave with the assistance of Signore Polledro for the benefit of those who had suffered from the fire at Baden.

The receipts amounted almost to 1000 florins, and if the better arrangements I proposed had been carried out, 2000 florins would easily have been taken. As a matter of fact it was a *Poor Concert for the Poor*. Here at the publishers I only found some of my early pianoforte and violin sonatas. As this Polledro insisted, I had to content myself with playing an old *sonata*—The whole programme consisted of a *Trio* by Polledro, my Violin-Sonata, then again something played by Polledro, and finally an improvisation by myself.—Anyhow I am truly glad that the unfortunate Baden people got something from it.—Deign to accept my wishes for your prosperity, and the request graciously to bear me in remembrance.

Yours, most obediently,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the *Gesellschaft der Musikfreunde*, Vienna; first printed by Koechel. Giovanni Battista Polledro, Beethoven's partner at the benefit concert, gave several concerts at Vienna, in March 1812, and with great success; Beethoven, therefore, had a worthy partner. Polledro died in 1853 in his native city, Casalmongerato alla Piara, near Turin.]

CCC

To BETTINA VON ARNIM

Teplitz [15th ?], August 1812.

DEAREST, GOOD BETTINA!

Kings and princes can certainly create professors, privy councillors and titles, and hang on ribbons of various orders, but they cannot create great men, master-minds which tower above the rabble; this is beyond them. Such men must therefore be held in respect. When two such as I and Goethe meet together, these grand gentlemen are forced to note what greatness, in such as we are, means. Yesterday on the way home we met the whole Imperial family. We saw them from afar approaching, and Goethe slipped away from me, and stood on one side. Say what I would, I could not induce him to advance another step, so I pushed my hat on my head, buttoned up my overcoat, and went, arms folded, into the thickest of the crowd—Princes and sycophants drew up in a line; Duke Rudolph took off my hat, after the Empress had first greeted me. Persons of rank *know* me. To my great amusement I saw the procession defile past Goethe. Hat in hand, he stood at the side, deeply bowing.

Then I mercilessly reprimanded him, cast his sins in his teeth, especially those of which he was guilty towards you, dearest Bettina, of whom we had just been speaking. Good heavens! had I been in your company, as he has, I should have produced works of greater, far greater importance. A musician is also a poet, and the magic of a pair of eyes can suddenly cause him to feel transported into a more beautiful world, where great spirits make sport of him, and set him mighty tasks. I cannot tell what ideas came into my head when I made your acquaintance. In the little observatory during the splendid May rain, that was a fertile moment for me: the most beautiful themes then glided from your eyes into my heart, which one day will enchant the world when Beethoven has ceased to conduct. If God grant me yet a few years, then I must see you again, dear, dear Bettina; so calls the voice within me which never errs. Even minds can love one another. I shall always court yours; your approval is dearer to me than anything in the whole world. I gave my opinion to Goethe, that approval affects such men as ourselves, and that we wish to be listened to with the intellect by those who are our equals. Emotion is only for women (excuse this); the flame of music must burst forth from the mind of a man. Ah! my dearest child, we have now for a long time been in perfect agreement about everything!!! The only good thing is a beautiful, good soul, which is recognised in everything, and in presence of which there need be no concealment. *One must be somebody if one wishes to appear so.* The world is bound to recognise one; it is not always unjust. To me, however, that is a matter of no importance: for I have a higher aim. I hope when I get back to Vienna to receive a letter from you. Write soon, soon, and a very long one; in 8 days from now I shall be there; the court goes to-morrow; there will be one more performance to-day. The Empress rehearsed her part with him. His duke and he both wish me to play some of my music, but to both I made refusal. They are mad on Chinese porcelain, hence there is need for indulgence; for intellect has lost the whip-hand. I will not play to these silly folk, who never get over that mania, nor write at public cost any stupid stuff for princes. Adieu, Adieu, dearest; your last letter lay on my heart for a whole night, and comforted me. *Everything* is allowed to musicians. Great Heavens, how I love you!

Your sincerest friend and deaf brother,

BEETHOVEN.

[Exactly according to the Nuremberg *Athenæum für Wissenschaft, Kunst u. Leben*, January 1839. This is the third and most problematical of the three letters of Beethoven to Bettina. There is no doubt that it was inspired by Beethoven. The question has become more difficult since Bettina's great letter to Prince Pückler-Muskau. This long letter is in vol. i. of the "Briefwechsel und Tagebücher des Fürsten Hermann von Pückler-Muskau," published by Ludmilla Assing. The letter contains not only many things similar to "Goethes Briefwechsel mit einem Kinde" concerning Bettina's personal intercourse with Beethoven, but also important passages of the letter in question.

Among other things it is told how Beethoven gave Goethe "a good talking to," "that one ought not to associate in dandy fashion with princes and princesses, as Goethe does." "I," said Beethoven, "have treated them differently. When I had to give lessons to Duke Raimer, he kept me waiting in the ante-room, in return for which I twisted his fingers about without mercy. When he asked me why I was so impatient, I told him he had made me lose my time in the ante-room, and that now I could not get patient again. After that he never kept me waiting; yes, and I had also shown him that this was just an occasion to expose their brutishness."

This long epistle concludes with the following words :

"Then Beethoven came running towards us, and told us everything, and was as pleased as a child at having teased Goethe—What he said is word for word true, nothing essential has been added. Beethoven *related it several times in this way*, and in more than one respect it seemed to me of high importance. I told it to the Duke of Weimar, who was in Teplitz, and quite teased him, without telling him where I got it from. Isn't it a good story—Can you make use of it? Shall I write down another one to-morrow?"

The history of this third letter remains an extraordinary one. Thayer, who quotes largely from it, is of opinion that the only proof of its genuineness would be for the original letter to be produced and examined by experts. It is really time that a facsimile was taken of this letter which contains so many genuinely Beethovenish thoughts.]

CCCI

To AMALIE SEBALD, TEPLITZ

16th September, 1812.

I a tyrant?! Your tyrant! Only misunderstanding can allow you to say this, as if even this your verdict indicates no sympathy with me. I do not blame you on that account; it is rather a piece of good fortune for you.—Since yesterday I have not been quite well, since this morning I am worse; the cause of it is something indigestible which I have taken. Irrascible nature in me seizes hold, so it appears, of the bad as well as the good; do not apply this, however, to my moral nature. People say nothing, they are only people; they see mostly in others what they are themselves, and that is nothing at all; no more of this, the good, the beautiful needs no people. Without any assistance it is there, and that appears to be the ground of our agreeing together.—Farewell dear Amalie. If the moon shines this evening as brightly as the sun in daytime, you will see the smallest of small beings at your house.

Your friend,

BEETHOVEN.

[According to the *Grenzboten* for 1859. Concerning the originals of the Amalie letters, Thayer writes (iii. 464): "The letters to Amalie von Sebald and to Tiedge are in a public library in New York. For copies of them we are indebted to Dr. Julius Friedländer of Berlin, according to whom, on the other hand, other copies were made and communicated to Professor Otto Jahn, who afterwards published them in the *Grenzboten*." Concerning this publication, Thayer, as I learned from himself, was somewhat vexed. From the letter written in answer by Jahn to Thayer we will only quote the words concerning these tender letters. "They," writes Jahn, "gave me the greatest pleasure; there are few letters of his equally tender and amiable." Concerning the development of this love idyll I refer to my already named article in the "Gegenwart" of November 1884. The letters will here follow without break, as the date of each cannot be definitely determined; they are, however, all written in the September days of 1812 at Teplitz, and are in themselves quite intelligible.]

CCCII

To AMALIE SEBALD

[September 1812]

Dear good Amalie. Since I left you yesterday, I have become worse, and since yesterday evening up to now I have not

been able to leave my bed. I wanted to let you have news to-day, and then I thought that I should make myself appear too important, and so did nothing.—What are you thinking about in saying that you can be nothing to me? we will talk over that, dear Amalie, together. I have always wished that my presence might give you rest and peace, and that you would show yourself trustful towards me. I hope to be better to-morrow and that there will still be a few hours for us to spend and to enjoy together amid the beauties of nature.—Good-night, dear Amalie, many thanks for the proof of your kind intentions for your friend

BEETHOVEN.

I will look through Tiedge.

[Amalie Sebald belonged to the Tiedge-Elise von der Recke circle.]

CCCIII To AMALIE SEBALD

[September 1812]

I only announce to you that the tyrant is chained like a *slave* to his bed—so it is! I shall be very glad if I get through with only the loss of this one day. My walk yesterday at break of day in the woods, where it was very misty, has increased my indisposition, and perhaps made my getting better more difficult. Bustle about meanwhile with Russians, Laplanders, Samoyedes, etc., and do not sing the song, “Es lebe hoch” too much.

Your friend,

BEETHOVEN.

[“Russians, Laplanders, Samoyedes”—is a humorous reference to the Russian ladies and gentlemen who were in the Tiedge-Recke circle.]

CCCIV To AMALIE SEBALD

[September 1812]

I am already better. If you think it *becoming* to pay me a visit alone, I should be delighted; but if you find it *unbecoming*, you know how I honour the freedom of all men; and however you may act in this or any other case, according to your principles or your caprice, you will always find me well-disposed and your friend.

BEETHOVEN.

CCC V To AMALIE SEBALD

[September 1812]

My illness does not appear to increase, but rather to crawl on, so no standstill yet ! that is all I can tell you about it.—I must give up the idea of seeing you at your house ; perhaps your Samoyedes will let you off your journey to polar regions, so come to

BEETHOVEN.

CCC VI To AMALIE SEBALD

[September 1812]

Thanks for all that you find good for my body ; what is most necessary has already been attended to—also the obstinacy of the malady seems to be giving way.—I deeply sympathise with you in the sorrow which the illness of your mother must have caused you.—You know how much I should like to see you, only I cannot receive you otherwise than in bed.—Perhaps I shall be able to get up to-morrow—Farewell dear good Amalie.

Your still somewhat weak,

BEETHOVEN.

CCC VII To AMALIE SEBALD

[September 1812]

I cannot yet say anything decided about myself ; I now appear to be better, now to go on in the old way, or to be perhaps preparing for a long illness. If I could express my thoughts about my malady in signs as definite as those in which I can express my thoughts in music, I should soon know how to help myself—even to-day I am still forced to keep in bed. Farewell and rejoice in your health, dear Amalie.

Your friend,

BEETHOVEN.

CCC VIII To AMALIE SEBALD

[September 1812]

[In Amalie Sebald's handwriting :]

My tyrant orders a bill—here it is :

A fowl—1 fl. Vienna value.

The soup 9 kr.

I truly hope this may be to your liking.

[In Beethoven's hand :]

Tyrants do not pay, but the bill must be receipted, and that can be best done if you will come yourself NB. with the bill to your humbled tyrant.

[With that the Amalie episode in Beethoven's life is for the present as an end. Amalie returned to Berlin and there married Councillor Krause (about 1815). She, however, continued to blossom in Beethoven's remembrance. She was born in the year 1787, and was therefore about twenty-five years old when she enraptured the suffering composer by her bewitching charms. It is generally thought that Beethoven bore love from Amalie silently in his heart for a number of years. It is possible that his impassioned composition "Liederkreis an die ferne Geliebte" of the year 1816 had reference to the beautiful Teplitz period. In the same year Beethoven writes to his former friend and pupil Ferdinand Ries: "All kind messages to your wife, unfortunately I have none; I found one who probably will never be mine; nevertheless I am not on that account a woman-hater." In the same year he spoke to the Giannatasio del Rio family in a similar strain: "He was unfortunate in love! Five years ago he had made the acquaintance of some one union with whom would have been the highest happiness he could have in life. There was no longer any thought of it, almost an impossibility, a mere chimæra, yet he felt as on the first day. This harmony he had not yet found. Yet it did not get as far as a proposal, he however could not get it out of his thoughts." Beethoven remembered her for many a long year. In 1823 her name appears in the master's conversation books.]

CCCIX To BREITKOPF & HAERTEL, LEIPZIG

Teplitz, 17th September, 1812.

P. P.,

I am writing to you while lying in bed, Nature also has her *Etiquette*. While again taking the baths here, it occurred to me yesterday, early in the morning, to go into the woods in spite of the mist; for that *licentiam poeticam* I am suffering to-day.—My *Æsculapius* has been leading me round in a circle, although the best is here; those fellows don't understand how to make a show; I think that in that matter we are really more advanced in our art—It may be that I come to Leipzig, but I beg you to be quite *silent* about it, for to speak frankly, they no longer place any faith in me here in Austria, and in that they are also right, and may not grant me permission at all or very late, so that it would be too

late for the fair. I do not know anything more about what will happen—but if you have any leisure, do write to me your opinion about it. One thing more: can I perhaps perform choruses, &c., without it costing too much; I am not very much in favour of mere *virtuosity*, but experience has taught me that in singing matters, especially choirs, the costs are uncommonly great, and then it often scarcely pays one to have a fixed price, since one could have given all that *gratis* without any fuss.—As I cannot really settle anything for certain, I beg you to make no further use of my intentions—farewell, do not study too much at the Leipzig University, æsthetics might thereby be the loser—

Yours truly,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of the B. and H. firm in Leipzig; first printed by La Mara. The master's "Æsculapius" at that time was Dr. Staudenheim or Staudenheimer. Beethoven mentions choral singing at his house; hence it is some consolation to know that at that time his deafness could not have been very acute. See the reference to the "small company" which had recommenced meeting, *i.e.*, to sing (*see* Letter CCLXX).]

CCCX TO THE ARCHDUKE RUDOLPH

[1812 ?]

YOUR IMPERIAL HIGHNESS !

Since Sunday I have not been well, suffering indeed more in mind than in body. A thousand apologies if I have not excused myself sooner, yet I had the best intention every day to wait upon you. Heaven knows that in spite of the best good-will which I have for my best of masters, I did not succeed in doing so—however sad it makes me not to be able to sacrifice everything to one for whom I entertain the highest respect and whom I love and honour. Y.I.H. will perhaps not act unwisely if this time with regard to the Lobkowitz concerts you make a pause; even the most brilliant talent loses by practice.

With the deepest respect,

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

LUDWIG VAN BEETHOVEN.

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

Beethoven, now in depressed condition, is all the more inclined to affectionate respect for his Archduke who after the fall in paper money espoused the composer's cause. The thought that the most brilliant talent may lose by practice may appear somewhat paradoxical. Beethoven probably wished to say that continual practising has a deadening effect. The general truth of this thought, however, is opposed to the proverb "Practice makes the master," or "Genius is diligence," etc. Anyhow the statement is striking, and sets one thinking.]

CCCXI

TO THE SAME

[1812 ? or 1813]

YOUR IMPERIAL HIGHNESS !

As I see that you are not playing at Prince Lobkowitz's, but still will spend the evening there, I shall have the pleasure of waiting on you to-morrow about 5 o'clock in the afternoon.

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 Koechel.]

CCCXII

TO THE SAME

[1812]

YOUR IMPERIAL HIGHNESS !

I beg pardon if I cannot have the honour of waiting upon you to-day. Some unexpected causes will not allow of it, yet I will make use of your favour to venture to appear before you to-morrow evening.

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 ; unprinted. It is one of the numerous letters of excuse for not being able to give a lesson.]

CCCXIII

TO THE SAME

[December 1812]

YOUR IMPERIAL HIGHNESS !

To-morrow very very early will the copyist be able to commence the last number. As I myself, meanwhile, am writing several other works, I have not hastened so very much

with the last movement for the sake of mere punctuality ; and all the more, as in writing it I must take into consideration Rode's style of playing. We are fond of rushing passages in our *finales*, yet that does not suit Rode, and—it really troubles me somewhat.—For the rest all will go right on Tuesday. I beg to take the liberty of doubting whether I can appear on that evening before Y.I.H., in spite of my earnest desire to serve. Instead of that I will, however, come to-morrow morning or to-morrow afternoon, so as quite to satisfy the wishes of my noble pupil.

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. Pierre Rode, the celebrated violinist and composer for his instrument was born at Bordeaux in 1774, and in the course of a tour through Austria came to Vienna in 1812 and gave concerts there in January 1813. Before his public appearance, a private concert was first given in the palace of Prince Lobkowitz, at which the Archduke together with Rode performed Beethoven's last violin Sonata (Op. 96) which was dedicated to him. The last three movements of this work had been only just written down ready for printing, and—as we learn from this letter—many things in it were contrived to suit the taste and style of playing of Rode. The work itself appeared only in 1816 at Steiner's.]

CCCXIV TO PRINCESS KYNSKY IN PRAGUE

Vienna, 30th December, 1812

YOUR SERENE HIGHNESS !

The unfortunate event—which snatched away His Highness Prince Kynsky, the late husband of Your Highness, from his country, from the dear ones belonging to him, and from so many whom he so generously supported, and which fills with deep mourning all who are susceptible of what is great and beautiful, affected me also in a way as strange as it was grievous. The hard duty of self-maintenance compels me to lay before Your Serene Highness a most humble request, the justice of which, as I trust, will be sufficient excuse for troubling your Highness at a moment when so many important matters are engaging your attention. Permit me, Your Serene Highness, to place the matter before you.

It will without doubt be known to Y.S.H., that when I received a call to Westphalia in the year 1809, His Highness,

Prince Kinsky, the late husband of Y.H., together with His Imperial Highness, the Archduke Rudolph, and His Highness Prince Lobkowitz, undertook to grant me a yearly sum of four thousand gulden, if I would give up this appointment, and remain in Austria. Although already at that time this sum would not in any way bear comparison with what was assured to me in Westphalia, yet owing to my preference for Austria, also in recognition of this highly magnanimous offer, I did not for a moment hesitate to accept it. His Serene Highness, Prince Kinsky's share in this arrangement, was 1800 florins—which from the year 1809 was paid to me in quarterly instalments by the Prince's treasurer. Subsequent circumstances reduced this amount to a very small one; I, however, willingly accepted it, until last year the patent appeared concerning the reduction of bank-notes into redemption bonds. I then requested his Imperial Highness, Archduke Rudolf to allow the share which concerned His Highness, viz., 1500 florins, to be paid to me for the future in redemption bonds. In like manner Prince Lobkowitz agreed to the same for his share, 700 florins.

As His Highness, Prince Kinsky, was at that time in Prague, my most humble request was presented to His Highness in the month of May of this year by Herr Varnhagen von Ense, officer in the Vogelsang regiment, viz., that His Highness's share of 1800 florins should, in like manner to the other two, be paid to me in redemption bonds. Von Varnhagen, as may be seen in his letter which has been preserved, states as follows:—

“Yesterday I had a conversation with Prince Kinsky on the subject. Speaking of Beethoven in high terms of praise, he at once acknowledged the claim, and from the time when the redemption bonds came into force, agrees to pay the arrears, also all future amounts, in this value. The necessary orders have been given to the treasurer, and when Beethoven is passing through this city, he can take up the money, or, if he prefer it, in Vienna as soon as the Prince has returned there. Prague, June 9, 1812.”

A few weeks later, on my journey from Teplitz through Prague, I was presented to the Prince, and received from him full confirmation of this promise. Moreover His Highness explained to me that he was perfectly sensible of the lawfulness of my request, and found it altogether just. As I could not remain in Prague until the matter was quite settled, His Highness graciously gave me *on account* 60 ducats,

representing, as His Highness stated, 600 florins, Vienna value. On my return to Vienna the arrears were to be properly settled, and order given to the treasurer to pay in future in redemption bonds—That was the decision of His Highness. At Teplitz, my illness increased, and I was compelled to stay there longer than I had at first intended. I therefore sent through my friend, Herr Oliva, a most humble reminder in writing to His Highness who was in Vienna during the month of September, and His Highness again graciously repeated to this gentleman his given promise, adding, indeed, that in a few days he would make the necessary arrangements with the treasurer.

Some time after His Highness left the city.—On my arrival in Vienna, I inquired of the Prince's councillor whether the matter of the amount due to me had been settled before the departure of the Prince, and heard to my astonishment that His Highness had left no orders. The testimony of von Varnhagen and Oliva with both of whom His Highness spoke, and to whom he repeated his promise, is proof that my petition ought to be granted.

I also am convinced that the noble heirs and descendants of this noble Prince will continue to act in the spirit of his humanity and magnanimity, and fulfil his promise.

I therefore confidently place in the hands of your Highness my most humble request "that the arrears of my annuity be paid in redemption bonds, and that future amounts may be remitted in the same value"; and I expect that from a feeling of justice, your decision in the matter will be most favourable.

Your Highness's
most obedient,
LUDWIG VAN BEETHOVEN.

Vienna, December 30, 1812.

[The original is in the possession of Carl Meinert in Frankfort-on-Main. Of the three letters written to the widowed Princess Kinsky by Beethoven at the end of 1812 and early in 1813, this first one is only signed by him. In 1812 Prince Kinsky, owing to a fall from his horse, died. To his wife (*See* Beethoven's reference to her Letter CCLXIX) the composer dedicated the Six Songs (Op. 75) and the Three Songs (Op. 83), also the "Lied an die Hoffnung," from Tiedge's "Urania" (Op. 94).]

CCCXV TO THE ARCHDUKE RUDOLPH

[Beginning of January 1813]

YOUR IMPERIAL HIGHNESS !

I just happened to be out yesterday when your gracious note came—as regards my health, it is about the same, the more so as it is affected by moral causes which do not seem as if they will so soon pass away ; the more so, as I now must seek all help in myself and can only find the means thereto in my own brain ; all the more, as at the present time neither by word, nor by honour, nor by writing, does any one consider himself bound—As regards my work, I am at an end with one part of it and even without your gracious invitation I should this day have presented myself at the accustomed hour.—Concerning Rode, will Y.I.H. have the kindness to send me by bearer the part, and I will then send it to him with a *billet doux* from myself. *The sending of the part he will surely not take amiss, ah surely not, God forbid ; one would be compelled to beg his pardon for so doing ; truly things are not so bad as that.*—Will it please you if I come this evening about 5 o'clock as usual, or if Y.I.H. orders some other hour, I will, as always, do my best to fulfil to the utmost your wish.

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 Koechel. The sentence about there being no respect for word, honour, etc., relates to the unfortunate affairs with the heirs of Prince Kinsky, with whom Beethoven had to go to law before he could finally obtain his rights. For the rest the letter concerns another performance of the violin Sonata. The words of Beethoven about Rode not perhaps liking the part to be sent, etc., are quite enigmatical. Perhaps Beethoven wished to make it understood that Rode's playing, though still masterly, did not appear quite so free as in former times.]

CCCXVI TO N. VON ZMESKALL

4th January, 1813.

We announce to you, dear Z., this and that, from which you can choose the best, and we are terribly attached to you.

We hear that you have letters from Brunswick for us, and beg you to send them to us.—Are you *free* to-day? if so, come to me at the “Swan”—if not we are sure to meet somewhere else.

Your friend,
 Autor,
Beethoven bonnensis.

[According to the original manuscript in the Court Library, Vienna; printed by Thayer (iii. 240.)]

CCCXVII

TO PRINCESS KINSKY

January—February 1813.

HONOURED PRINCESS,

As the Prince's councillor declared that my affair can only be considered after the election of a guardian, and as I now learn that your Highness in person has taken over the guardianship, but will not speak with any one, I therefore enclose my most humble request, and at the same time beg for a very early settlement; for you will easily understand that when once one counts on a thing as safe, it is painful to have to do without it for such a long time; and all the more so seeing that the support of an unfortunate brother who is ill, together with his family, falls entirely upon me. Without considering myself, I spent all my money in the hope that when I received my annuity, I should at any rate be able to provide for myself. For the rest, how just my demands are, is shown from the fact that I made faithful declaration of the 60 ducats which the late Prince himself gave to me on account of the same, although the Prince's councillor himself said that I could have kept silent about the receipt of this sum, seeing that neither the late Prince nor the treasurer ever made any reference to it. Forgive me for having been so troublesome to you in this matter, but necessity compels me to it. In a few days I shall take the liberty of seeking information concerning it from the Prince's councillor, or from any other source you may be pleased to mention.

Honoured,

Your devoted servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of Carl Meinert.]

CCCXVIII To PRINCESS KINSKY

YOUR HIGHNESS,

[*Vienna, February 12, 1813 ?*]

You graciously stated, with regard to the annuity granted to me by your late husband, that you fully perceived the justice of my being paid the sum in question in Vienna value, adding, however, that for this the consent of the higher authorities concerned with the guardianship was imperative.

In the conviction that the higher authorities, who only represent the noble wards, must decide in accordance with those very principles by which the late Prince was guided in his course of action, I feel that I need not entertain any doubt as to the consent of these authorities, in that I can prove the promise and the intention of the late Prince—by which his children and heirs are bound—through well known, esteemed and honourable men, and also myself confirm the same. Moreover, what may perhaps be lacking from a legal point of view to the form of this proof, will most certainly be supplied, for the intentions of the princely house are noble, and inclination to act worthily has been its characteristic feature.

Quite another view arises through the condition of the inheritance at the present time, for through the sad and unforeseen death of his late Highness, yea, through the conditions of the present period itself, the inherited estate must be burdened with very many charges. For the moment, therefore, an exact husbanding of all resources becomes a necessity and a law. For this reason I also am not intending in any way to lay stress on the greater claims which are necessary to my own existence, and which are based on the existing contract, and this must unquestionably be legally binding on the heirs of the late Prince.

I therefore request your Highness graciously to cause the sum due since September 1, 1811, to be paid to me in Vienna value (1088 florins, 42 kreutzers) according to the scale of the market on the day of contract, and *meanwhile*, the question, whether and how long this annuity ought to be paid to me in Vienna value, to be postponed until the time when the inheritance is in order. Then it will be possible to lay this matter before the authorities, so that by their approval and verdict my just claims in this matter may be realised.

Since His Highness, the late Prince himself, gave me, as

I myself have mentioned, the 60 ducats only on *account* of the annuity granted to me in full Vienna value, and since—as any intelligent man must assure Your Highness—this agreement must either be accepted in its full meaning, or, indeed, can show nothing to my disadvantage, it is self-evident, and Your Highness will allow me to regard these 60 ducats only as on account of that sum granted to me in full Vienna value, which I would have to claim, rather than the previous scale-sum to be converted into money; there can therefore be no question of reckoning according to the undoubtedly fallen scale-sum. Your Highness, in conformity with your noble intentions, will not misconstrue the justice of my proposal, and my effort, so far as my circumstances permit, to postpone, to your convenience, the settlement of this matter; and with those lofty intentions which induce you to fulfil the promise made to me by the late Prince, you will appreciate the necessity in which I am placed, and which forces me once again to sue for the immediate direction to pay the amount undoubtedly due.

So in joyful anticipation that my petition will be granted, I have the honour, with infinite respect, to sign myself,

Your most devoted servant,

LUDWIG VAN BEETHOVEN.

[This letter, also in the possession of Carl Meinert, is only signed by Beethoven.]

CCCXIX To GEORGE THOMSON IN EDINBURGH



Vienne le 19 Février, 1813.


MONSIEUR GEORGE THOMSON A EDINBOURG,


J'ai reçu vos trois cheres lettres du 5 Aout, 30 Oct. et 21 Dec. a : p ; ; j'ai remarqué avec bien du plaisir que les 62 airs, que j'ai composé pour vous vous sont enfin parvenus, et que vous en etes satisfait, à l'exception de 9 que vous me marquez et dont vous voulez que je change les Ritournelles et les accompagnements. Je suis fâché de ne pas y pouvoir vous complaire. Je ne suis pas accoutumé de retoucher mes composition ; je ne l'ai jamais fait, pénétré de la vérité, que tout changement partiel altere le Caractère de la Composition. Il me fait de la peine que vous y perdez, mais vous ne sauriez m'en imputer la faute, puis que c'étoit à vous de me faire mieux connoître le gout de votre pays et le peu de facilité de vos executeurs. Maintenant muni de vos

renseignements je les ai composé tout le nouveau, et comme j'espère de sorte qu'ils répondront à votre attente. Croyez-moi, que c'est avec grande repugnance, que je me suis résolu de mettre à gene mes Idées et que je ne m'y serais jamais preté si je n'avais réfléchi que comme Vous ne voulez admettre dans Votre Collection que de mes compositions, mon refus y pourrait causer une manque et fruster par consequence le beaucoup de peine et de dépenses que vous avez employé pour obtenir un œuvre complet. J'ai donc remis ces 9 Airs à Mess. Fries et Cie., avec les autres 21, et j'en ai touché le montant de 90 ₰ à raison de 3 ₰ par pièce.

J'ai fait faire trois Exemplaires que Mess. Fries et Cie. expédieront aux adresses prescrits; l'exemplaire que vous recevrez par la voie de Paris est celui que je trouve le plus correct et le propre à être imprimé, parceque dans cet exemplaire les notes sont le plus exactement rangées.

La plus part des abreviatures n'est pas applicable dans l'imprimerie, il faudroit donc mettre au lieu de  au lieu de , etc. etc., au lieu de *simile*, il faut toujours mettre les notes.


Le trio en  No. 9, des derniers 10 Airs peut être chanté avec la Basse ou Baritons, mais en ce cas la taillebasse ne chante pas.—J'y ai ajouté encore un Basse pour qu'il puisse être chanté en quatuor. La taillebasse doit être imprimé dans la clef de Taille comme vous apprendrez par la feuille y jointe. J'ai composé deux fois le No. 10, des derniers 10 Airs. Vous pouvez inserer dans votre collection le quel de deux vous plaira le plus.—

Les deux derniers Airs dans votre lettre du 21 Dec. m'ont beaucoup plut. C'est pourquoi je les ai composé con amore surtout l'autre de ces deux. Vous l'avez écrit en , mais comme ce ton m'a paru peu naturel et si peu analogue à l'inscription *Amoroso*, qu'au contraire il le changerait en *Barbaresio* [? *Barbaresco*], je l'ai traité dans le ton lui convenant.

Si à l'avenir entre les airs que vous serez dans le cas de m'envoyer pour être composé il y avoit des *Andantinos* je vous prierais de me notifier si cet *Andantino*, est entendu plus lent, ou plus vite que l'*Andante*, puis que ce terme comme

beaucoup d'autres dans la musique est d'une signification si incertaine, que mainte fois *Andantino* s'approche du *Allegro* et mainte autre est joué presque comme *Adagio*.

Pour le reste j'approuve fort votre intention de faire adopter les Poésies aux airs, puisque le Poete peut appuyer par le rythme des Vers sur quelques endroits que j'ai élevé dans les ritornelles, p : e : dans l'une des derniers, ou j'ai

emploie les notes de la Mélodie  au ritornel.

Le Prix que vous dites avoir payé à Haidn est tres modéré ; mais observ que Haydn n'a composés ni ritournelles, ni cadences à l'ouverture, ni Duos, et Trios, ni accompagnements de violoncelle ; On ne peut don quant au travail pas du tout paralléliser ses airs aux miens. Pour montrer cependant combien j'aime à composer pour Vous, je veux harmoniser les 40 airs mentionés dans votre lettre à 140 $\frac{1}{2}$ en bloc. Si cela vous convient, il vous plaira de remettre les mélodies à Mrs. Fries et Co. le plus tot possible. Aussi je suis prêt à composer les 12 Canzonettes et ne vous en demande que 50 $\frac{1}{2}$. Pour 3 Sonates avec accompagnement de Violon vous me payerés seulement 100 $\frac{1}{2}$. J'y prendrais seulement pour chaque de ces 3 Sonates un thème caracteristique national, ou Autrichien, ou Ecosse ou Hongrois ; ou si vous souhaitiez d'autres, celui qu'il vous plaira de me notifier.

Le Cours des Postes étant tout à fait ouvert maintenant, de sorte que les lettres de Londres arrivent ici en 30 jours, vous pouvez me repondre bientôt sur-tous ces objets, en quelle attente je suis avec bien d'estime, Monsieur !

Votre très obeis. Serviteur,

LOUIS VAN BEETHOVEN.

[According to the original manuscript only signed by Beethoven in the British Museum (Tr.). Cuthbert Hadden's opinion that certain passages in this letter concerning retouching of his compositions display "abruptness and hauteur" must certainly be rejected. Beethoven speaks here solely with the well-justified self-consciousness of the artist. Thomson, indeed, seems to have taken them in good part. The letter contains an interesting contribution to the problem of key characteristics. Beethoven, as is known, stoutly defended the theory that each key had its specific quality; hence he was opposed to any transposition. His unfavourable opinion of the key of A flat, is, however, in contradiction to his own works. Is there anything barbaric in the theme of the A flat Sonata (Op. 26) ? or in the Andante of the C minor symphony ? These state-

ments of Beethoven are as interesting as they are enigmatical. Anyhow the words of Beethoven with regard to another problem of æsthetics, are freer from prejudice—viz., concerning the tempo character of *Andantino*. It is still under discussion as to whether it is to be taken faster, as fast, or less lively than *Andante*. The matter is uncertain; hence a composer must in each case exactly state the rate he wishes for his *Andantino* (this is now done by means of the metronome); for as Beethoven says “sometimes *Andantino* is very nearly an *Allegro*; on the other hand, it is often to be played as *Adagio*.”]

CCCXX

To N. VON ZMESKALL

Vienna, 25th February, 1813.

My dear Z., I have been ill almost ever since I saw you; meanwhile the servant that you had before your present one announced himself. I did not remember him, but he told me that he had been with you, and that the only thing you had against him was that he did not know how to dress hair properly—I have as yet only given him 1 fl. earnest money; if, however, you have nothing worse against him, and I beg you to tell me so frankly, I should decide for him, for, as you know, hair-dressing is the last thing I think of; before I could do so, my finances would have first to be dressed and frizzled.—I expect an answer still to-day from you; if they should not open the door to your servant, he has only to leave your note on the left hand in the house, and if there is no one there, below with the housekeeper.

Heaven bless you in your musical undertakings.—Yours,

LUDWIG VAN BEETHOVEN.

Miserabilis.

[According to the original manuscript in the Vienna Court Library; printed by Nohl. The composer signs himself “*Miserabilis*,” thereby denoting his wretched state in this year 1813.]

CCCXXI

To N. VON ZMESKALL

[28th February, 1813]

To-day let us leave it so, dear Z., without seeing each other, as I could only go out to-day immediately after dinner. But my decision is already taken with regard to the servant—I hope however, that we shall very soon see each

other and have a talk—farewell, watch diligently over the fortresses of the kingdom which, as you know, are no longer maidens, and have already received many a shot.

Your friend,

BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; printed in part by Nohl. The reference to the fortress with many a lesion, refer to Zmeskall as tyrant of Buda, as he is called in a former letter, and to the not over-steady maidens.]

CCCXXII To VARENA, ATTORNEY OF THE EXCHEQUER,
J. GRAZ

[February—March 1813]

WORTHY SIR!

Rode was not quite right in everything he said of me—my health is not of the best—and, undeserved so far as I am concerned, my position is one of the most unhappy of my life—neither that, however, nor anything in the world will prevent me from helping the innocently suffering convent ladies, to the best of my ability, by means of my feeble work—hence there are two new *Symphonies* at your service, an Aria for bass voice with chorus, several detached small choruses; if you want the *Overture of Hungary's Benefactor* which you already performed last year, that also is at your service.—Among the choruses there is a Dervish Chorus a good sign-board for a mixed public.—In my opinion, however, you would do best to choose a day on which you could give the *oratorio*, the Mount of Olives, which has been performed at a number of places. This then would make up a half of the *concert*; for the second half you could take a new *Symphony*, the *Overtures* and various choruses, also the above-named bass Aria with chorus—Thus there would be plenty of variety; however you had best discuss this with the musical committee. As to what you say to me with regard to a reward from a third person, I think I can make a good guess as to whom you mean. Were I in my former position I should certainly say: “Beethoven never accepts anything when the good of mankind is concerned,”—but now, through my great benevolence, I have been placed in a position, the cause of which I have no reason to be ashamed of, also through other circumstances owing to men without honour, without any respect for their word; and I therefore

say straight to you that I should not refuse something from a *rich third person*—but there is no question here of making any demand. Should nothing come of this matter from a third person, be convinced that even now, without the slightest reward, I am only too ready to do anything for my friends, the venerable ladies, as, indeed, at all times, for suffering humanity, so long as I live.

And now farewell, write soon, and with the greatest zeal I will attend to everything necessary—my best wishes for the convent.

With respect
Your friend,

LUDWIG VAN BEETHOVEN.

[Address:]

To Herr Joseph von Varena, Gratz.

[According to the *Niederrheinische Musikzeitung* of 1862 (April 16 and 19), in an article by Prof. L. Bischoff entitled “Ein Brief von Beethoven.” With regard to Rode, *see* Letter CCCXIII. The convent ladies were the Ursulines at Graz. The two new Symphonies were those in A (Op. 92) and in F (Op. 93). The Aria for bass voice was No. 7 in the “Die Ruinen von Athen” (Op. 113), and the stirring Dervish Chorus, No. 3 in the same work, which the composer himself describes as a “good sign-board for a mixed public.” The here-named rich third person was Louis Bonaparte, King of Holland, who in the year 1810 resigned his crown, and from that time lived at Graz as Count von St.-Leu. The next letter to Varena refers again to this ex-king.]

CCXXIII To N. VON ZMESKALL

[*March 1813 ?*]

DEAR ZMESKALL,

Please see to-day about the letter to Brunswick, that he get it duly, and *as quickly as possible*. Forgive the trouble that I am giving you—I have been again asked to send works to Graz in Styria in order that a concert may be given for the benefit of the Ursulines and the training convent; already last year by such a concert they made excellent receipts; with this concert and the other one which I gave in Carlsbad for the benefit of the sufferers from the fire, I have already during this year given three concerts, but to me every one turns a deaf ear.

Yours,

BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. The original letter has not the PSS. which were published by Nohl. They stand, however, on a special sheet; I here give them as No. CCCXXIIIa.]

CCCXXIIIa

One letter to Scelononitsch *maitre des bureaux des postes* at Cassel.—

I cannot spare the books of Tiedge and Frau von der Recke any longer, as I am responsible for them.—

BEETHOVEN.

CCCXXIV To ARCHDUKE RUDOLPH

4th April [1813 ?].

YOUR IMPERIAL HIGHNESS!

I have again become worse, and it will probably be some days before I am well again. I am truly inconsolable not to be able to wait on Y.I.H. The weather appears, although I have indeed blamed myself, to be the cause of my suffering. I only hope and pray that Y.I.H. will not have suffered from it. I however hope that I shall soon be able to come to my highly honoured pupil, through whose gracious sympathy I feel consoled amidst my many sufferings and amidst of late, many painful circumstances.

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

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

CCCXXV To THE ATTORNEY OF THE EXCHEQUER
VARENA, GRAZ

Vienna, 8th April, 1813.

MY WORTHY V.!

I receive with much pleasure your letter, but again much displeas'd with the 100 fl. which our poor convent ladies intended for me. I keep them meanwhile, and shall employ them for the *copying*; what remains over will be sent back to the noble convent ladies with the statement of the costs of *copying*; I never take anything in this respect. I thought perhaps the third person whom you mentioned

might be the former *King of Holland*, and that from him, who perhaps took many things from the Dutch not altogether in a lawful way, I need have no scruples, considering my present position, in receiving something; but now I beg you most kindly to say no more of the matter—write to me whether perhaps if I came myself to Graz I could give a *concert*, and what you think I should probably make by it, for unfortunately Vienna can no longer be my place of residence; perhaps it is now already too late; an explanation about this from you will always be welcome. The works will be copied, and you will have them as soon as possible; with the *oratorio* do whatever you please; if it is any use to you, it will best answer my intention.

With respect,
Your most devoted,
L. v. BTHVEN.

Kind messages to our worthy Ursulines; being again able to be of use to them affords me great joy.

[According to Jahn's copy among his Beethoven Papers in the Royal Berlin Library; printed from another source by Nohl. The latter gives no date, Thayer (iii. 243) gives April 5, but Jahn distinctly writes April 8, 1813, which most probably agrees with the original.]

CCCXXVI To N. VON ZMESKALL

Vienna, 19th April, 1813.

The University Hall dear Z. is—refused—the day before yesterday I received this news: Being ill yesterday I could not come to you, neither can I come to-day to have a chat. There is probably nothing left but to take the Kärnthnerthor Theatre or the An der Wien, and I really think that one concert is no good; so we must take refuge in the Augarten and give two concerts—my dear friend, turn the matter over in your mind and let me know what you think. Perhaps the *Symphonies* will be rehearsed to-morrow at the Archduke's, if I can go out—but this I will let you know.

Your friend,
BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. In this and the following letters it

is a question about the concerts which Beethoven thought of giving, but which came off much later in the year.]

CCCXXVII

To N. VON ZMESKALL

26th April, 1813.

Dear Z. Everything will go all right, the Archduke will well pull Prince Fizlypuzly's ears—let me know whether you will be dining to-day at the inn or at what time?—then I beg you to tell me whether “Sentivany” is correctly written, for I want at once to write to him about the chorus. I shall have also to settle with you what day we fix upon; for the rest you must not show that you know anything about the intercession of the Archduke, for Prince Fizlypuzly comes only of a Sunday to the Archduke, and if this wicked debtor suspected something beforehand, he would try to slip away.

Yours always,

BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. The finance matter is again to the fore, in which the master, through the intervention of the Archduke, hoped for the best as regards Prince Lobkowitz. This prince, with his kind zeal but weak intellect, was for Beethoven, in spite of his liking for him, a constant laughing-stock. The funny name “Fizlipuzly” here means no other than Prince Lobkowitz, and the extraordinary spelling of this name for the chief god of the Mexican Aztecs need cause no wonder when one sees how incorrectly our poets write this name. Neither “Fizlipuzly” nor “Vitzlipuztly” is correct, but “Huitzilopochtli” or “Huitzilopochotl.” Who “Sentivany” is, it cannot be stated; he appears to have been some kind of theatre poet.]

CCCXXVIII

To N. V. ZMESKALL

April 26, 1813.

For Herr von Zmeskall.

SIR

After the 15th of May, Lobkowitz will give me a day in the theatre, which is practically no day at all—so I am almost resolved to give up all thoughts of a concert—He above will surely not let me be utterly ruined.

Your,

BEETHOVEN.

[According to the original manuscript in the Vienna Library.]

CCCXXIX To N. VON ZMESKALL

[April 1813]

Meanwhile I thank you, dear Z., and only let you know that the rehearsal will take place at the Archbishop's about 3 o'clock to-morrow afternoon—however, I shall give you more precise information to-morrow before noon.

For the present I have given you notice of it.

Your,

BEETHOVEN.

[According to Thayer (iii. 245).]

CCCXXX To THE SAME

[Spring 1813]

Dear Z. ! I should be very glad if still to-day towards evening I could speak with you. It does not seem to me that from such statements anything could be undertaken. The Archduke said "if I see Lobkowitz, I will speak to him ;" before that he said he thought that it was too late—farewell, don't be offended.

Your,

BEETHOVEN.

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

CCCXXXI To ARCHDUKE RUDOLPH

[Easter 1813]

YOUR IMPERIAL HIGHNESS !

It is not possible to have duplicates of the parts by eleven o'clock to-morrow morning. The copyists are very busy this week, so I believe you will graciously take Resurrection Day next Saturday. By that time I shall certainly be quite well, and better able to conduct. To-morrow this would be difficult in spite of my goodwill. Friday I certainly hope to go out, and to be able to pay my respects.

Yours most obediently,

LUDWIG VAN BEETHOVEN.

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

CCCXXXII To N. V. ZMESKALL

[*Spring 1813 ?*]

DEAR ZMESKALL,

Baron Schweiger begs you to be good enough to come to him for a moment in the house of the Archduke ; if possible at once, so that we may talk over all necessary arrangements for the concert.

Your,

BEETHOVEN.

[According to O. Jahn's copy of the original manuscript in the Vienna Court Library. Joseph von Schweiger, chamberlain to the Archduke was very musical and took interest in all musical performances in the Archduke's palace.]

CCCXXXIII To PRIVATE SECRETARY BAUMEISTER

DEAR SIR,

I beg you to send me the parts, also my *score* of the symphony in A. His Imperial Highness can have the music back again at any time, but I want it for to-morrow's music at the Augarten. As I have just received a few tickets, I send them to you, and beg you to make use of them.

Yours respectfully,

BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna. The letter concerns the spring concert to be given in the great Augarten.]

CCCXXXIV To BARON JOHANN VON PASQUALATI

[*Spring 1813 ?*]

HONOURED FRIEND !

I beg you kindly to let me know early to-morrow through your servant, how you have found the Lobkowitz matters with regard to my annuity, *for I have no more money*. I also do beg your brother to write to Prague, so that I may get the Kinsky share, due since October. Pray pardon me, if I have thus to trouble you ! I shall see you one of these days.

Your sincere friend,

BEETHOVEN.

[According to Jahn's copy in the Berlin Library. Baron Johann Baptist v. Pasqualati was one of Beethoven's most zealous patrons. The friendship between the two remained unimpaired until the composer had drawn his last breath; even on his death-bed touching proofs of affection were shown him by the Baron. Beethoven frequently lived in the Pasqualati house on the Mülker bastion; hence the almost proverbial saying of the Baron: "The rooms are not to let, Beethoven is sure to come back." The *Elegischer Gesang* (Op. 118) was dedicated to the Baron, and the Canon "Ewig dein" is said to have been written for him. The former was composed in 1814, and a revised copy has the following inscription in Beethoven's handwriting: "To the glorified spouse of my honoured friend Pascolati from his friend Ludwig van Beethoven."]

CCCXXXV To JOHANN VON PASQUALATI

[*Spring* 1813 ?]

HONOURED FRIEND !

I have to return the money you kindly advanced, but I would like to hand it to you *myself*, as I otherwise have something to talk about with you. Any time this afternoon will suit me, also early to-morrow, if agreeable to you; however not too early, for the state of my health will not allow of this. Also kindly let me know whether I should come to you at your office in the Kohlmarkt, or to your house.

As always,

Your grateful and respectful,

L. V. BEETHOVEN.

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

CCCXXXVI To N. VON ZMESKALL

10th May, 1813.

I beg you, dear Z., not to say a word about what I told you regarding Prince L., as the matter is going forward, and even without this step it would never be quite certain and right—I have looked for you every day at the S. but in vain.

Yours,

BEETHOVEN.

For Herr von Zmeskall !

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

CCCXXXVII To J. VARENA, ATTORNEY OF THE
EXCHEQUER, GRAZ

27th May, 1813.

MY WORTHY V. !

To tell you beforehand what I am going to send you can do no harm—perhaps you can make more or less use of it. You will receive three choruses, which are not very long, and which you could use for different parts of the concert—A big scena for bass with chorus. It is out of “Die Ruinen von Athen” and occurs just at the moment when *the likeness of our Emperor appears in sight* (in Buda, in Hungary, it came from below upwards). Perhaps you could do something of the kind, and *delight the crowd*. Also in case of necessity the bass part could be changed into an alto. You receive, however, only the score of all these parts. Had I known what you would want there, I would have got them copied here for you. To-morrow I receive the *scores* and Herr von Oettich * will at once see about your getting them—you will receive, besides, a March for instruments already written out—instead of one *Symphony* you will receive two *Symphonies*, the first, the one asked for, written out in duplicate, the second, another which I do not think you have performed in Graz, also written out—as all the other things are written out, you will be able to see easily and in time what you want of the vocal things, also in time to get them copied. Herr von Oettig will find some special opportunity to let you have everything as soon as possible, seeing that every one for such a benevolent object willingly helps. Why can I not do more for the good Ursulines. Willingly would I have sent you two quite new Symphonies of mine, but my present position forces me unfortunately to think of *myself*, and I cannot know whether I shall not soon have to go away from here; this you owe to the excellent prince who has placed me in this position of not being able, as usual, to do everything good and useful—many thanks for your letter, likewise thank the worthy ladies for the sweetmeats they sent me.

Your friend,

BEETHOVEN.

[According to Jahn's copy in the Beethoven Papers at the Royal Library, Berlin; first printed by Thayer (iii. 245). This letter, which testifies to Beethoven's delight in doing good, contains new complaints about the present year of suffering. The men-

* Rettich according to some.

tioned Symphonies are those in A and F. How terribly Beethoven suffered during the year 1813 is not only shown by the letters of this year, but also by passages in the diaries. In the well-known diary of 1812 to 1818 (Fischhoff MS.) occurs the following: "A great undertaking which it may be I shall give up, and so remain—Oh what a difference an independent life such as I have often pictured to myself—Oh terrible circumstances which cannot suppress my feeling for a home life, but how to bring it about, O God, God, look down upon the unhappy Beethoven, do not let it continue so."]

CCCXXXVIII

TO THE SAME

[May 1813]

DEAR V.!

In haste I only announce to you to take in place of the four horns, if the first 2 should be found too difficult in performance, two violas, but solo parts; the other 2 in C major are easy and can be performed by the two horn players.

For the sake of my health I am hurrying to Baden so that it may somewhat improve.

The expense for the *copying* of the scores amounts to 8 fl. 24 kr. when I get the receipt; I have reckoned 3 fl. for my servant to get all the things together, so that the total is 11 fl. 24 kr.; after the payment of this sum, I shall hand you back the balance of the 100 fl. in a few days—for the moment it is not possible.

In case you write to me, address the letter as follows: To Herr Oliva to be delivered to the brothers Ofenheim in the Bauernmarkt.

[According to Thayer (iii. 246); this letter is not among Jahn's copies. It is instructive to find that Beethoven suggests that two difficult horn parts should be played by solo violas. This refers to the Overture to King Stephan (Op. 117), in which four horns are employed; horns in E flat and horns in C. Friend Oliva, a literary man and a merchant, was formerly at Vienna, in the service of Ofenheim and Herz in the Bauernmarkt.]

CCCXXXIX TO THE ARCHDUKE RUDOLPH

Baden, the 27th May, 1813.

YOUR IMPERIAL HIGHNESS!

I have the honour to announce to you my arrival at Baden where as yet there are very few people about, but Nature is full to overflowing of enchanting beauty. If I fail in any-

thing, if I have failed, I beg you to graciously be lenient with me, for so many fatal events following one another have thrown me into most utter confusion, yet I am convinced that the magnificent beauties of Nature, the beautiful surroundings here will set me right; and double quiet will take possession of my soul, since by my stay here I am at the same time complying with the wishes of your Imperial Highness.

Would also that my wish to see you restored to perfect health might soon be fulfilled! It is indeed my most ardent wish, and I am greatly troubled that by means of my art I cannot do anything for your improvement in health or your prosperity, only the goddess Hygeia can accomplish this. I am really nothing more than a poor mortal who commends himself to your Imperial Highness, and much wishes that he may soon venture to approach you.

Baden, the 27th May, 1813.

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

CCXL To J. VARENA, ATTORNEY OF THE
EXCHEQUER, GRAZ

Baden, the 4th July, 1813.

MY DEAR SIR!

Forgive my late answer, the cause is always the same, my troubles, contending for my rights, and everything proceeds very slowly. I have indeed to do with a rascal of a prince, Prince Lobkowitz. Another noble Prince, quite a different man, died, and as neither he nor myself thought of his dying, he left nothing in writing about me; this matter must now be fought out in the law courts of Prague. What a business for an artist to whom nothing is so dear as his art; and into all this perplexity I have been brought through His Imperial Highness, the Archduke Rudolph. Regarding the works which you have received from me, I beg you to send me back the following as soon as possible, for they do not belong to me, namely: the Symphony in C minor, the Symphony in B flat, the March—you can keep by you the other pieces if you like; I only beg of you not to give them into other hands, as nothing has yet been published. Anyhow the expenses will be deducted from the 100 fl. which I have received from the venerable ladies, and which I have to send

back to you—as regards the Oratorio, there is no hurry, as I do not want it—so only the three works named above. My best thanks for the 150 fl. from the Society for the Preservation of the Woods. My best respects to this esteemed Society; I am however ashamed about it; why should the small kindnesses that I have shown to the honourable women be valued so highly? I hope that my troubles will soon be at an end, and that I shall come into full possession of what belongs to me by right. As soon as this is the case I will come in the autumn to Graz, and the 150 fl. shall at once be taken into account. I will then give a concert, a great one, for the benefit of the good Ursulines, or for any other institution which may be proposed to me as the most needy and the most useful—my respects to his Excellency the Governor, Count Bissingen. Tell him that it will always be with me a most pleasant duty to do for Graz anything in my power.

Thanks for your picture! why all this trouble? I see you wish to really make me greatly your debtor, hence I name myself your debtor and friend,

BEETHOVEN.

All kind messages to the venerable ladies and especially to the Superior.

N.B. I am better in health and probably shall feel quite well as soon as the moral causes which influence me have passed away. As I am still in Baden I beg you to send the music to Vienna to the same address as that of your former letter.

[According to Jahn's copy in the Beethoven Papers in the Royal Library, Berlin; first printed by Thayer (iii. 247f). We here perceive Beethoven in the middle of his troubles of the year 1813, struggles, law-suits with his patrons. His anger about his beloved honoured Archduke is to be set down to the punishment account of the "rascal" Prince Lobkowitz, to whom the Archduke did not, as he promised, administer a sound rebuke. Scarcely had the composer brought his law-suit to a successful close, when there began the endless worry of a new law-suit with regard to the guardianship of his nephew. From the monograph, "Beethoven's Beziehungen zu Graz," by O. E. Deutsch, I take the full name of the person here addressed, namely: Dr. Josef Ignaz, Edler von Varena, lawyer in the higher courts, barrister in Styria, barrister for the provinces, sworn public notary, &c. &c.; he died in 1839. The name of Count Bissingen appears here for the first time. He was secret councillor and chamberlain, Governor of Styria-Carinthia.]

CCCXLI TO THE ARCHDUKE RUDOLPH

Vienna, 24th July, 1813.

YOUR IMPERIAL HIGHNESS !

From day to day I thought I should be able to return to Baden. Meanwhile these dissonances detaining me here will probably drag on until the end of next week—for me to be kept in the city during the summer is a torture, and when I reflect that thereby I am hindered from waiting on your Imperial Highness, the torture is the greater and still more annoying to me. Meanwhile it is really the affairs of Lobkowitz and Kinsky which are keeping me here ; instead of thinking about a number of bars, I have to make notes about a number of calls which I must pay ; without this I should scarcely live to see the end there. You will have heard of the misfortune to Lobkowitz. He is to be pitied, for to be so wealthy is no happiness ! Count Fries is said to have paid to Duport alone 1900 ducats in gold, for which the old Lobkowitz house served as a guarantee. The details are beyond all belief—Count Rasoumouwsky, I hear, will come to Baden and bring with him his Quartet ; and this would be delightful, since your Imperial Highness would thereby have good entertainment ; I know no greater enjoyment in the country than quartet music. May your Imperial Highness graciously accept my most heartfelt wishes for your health, also my regret at having to remain here under such vexatious conditions. Meanwhile I will endeavour in Baden doubly to make up for all that you are thereby losing.

Your Imperial Highness's most
obedient and faithful servant,

LUDWIG VAN BEETHOVEN.

Vienna, the 24th July, 1813.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel. The annuity disputes lasted up to 1815 and still longer, until they were finally settled to Beethoven's satisfaction. Duport was ballet-master and dancer at the Court Opera ; he was afterwards one of the lessees of the Royal Theatre, and in that capacity entered into relationship with the composer concerning a new opera. The famous Rasumowsky Quartet probably consisted at this time of : Schuppanzigh (1st Violin), Sina ?? (2nd Violin), Weiss (Viola), and Linke (Violoncello). So says Schindler. Other authorities make no mention of Sina, but state that Count Rasumowsky himself generally took the 2nd Violin, being sometimes represented by Mayseder.]

CCCXLII

TO THE SAME

[Summer 1813]

YOUR IMPERIAL HIGHNESS !

With true pleasure I see that I can dismiss all anxiety about the welfare of your Highness. I hope as regards myself (for I find myself always well when I am able to give pleasure to your Imperial Highness), that I shall very soon be quite restored to health ; and then I will hasten to render satisfaction both to you and to myself. As regards Prince Lobkowitz, there is a pause, and I doubt whether he will ever be able to get on,—and in Prague (good heavens ! as regards the story about Prince Kynsky) they scarcely have any knowledge of figured song ; for they sing in quite slow choral notes, among which there are some of 16 bars |=====| As all these dissonances seem to be slow of resolution, it is best to create dissonances which one can resolve oneself, and leave the rest to inevitable fate. Once again let me express my great joy at your restoration.

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 Koechel. This letter also recalls the terribly slow law-suit with the heirs of Prince Kinsky, who are here symbolically expressed by the astonishingly long mensural notes.]

CCCXLIII

TO ANDREAS STEIN

[Summer 1813 ?]

DEAR STEIN !

They want here in Baden 34 fl. a month for a wretched piano ; and it seems to me that one might as well throw this money out of the window. If you have only one of your men whom you could spare, the matter would soon be settled ! I would certainly pay him well !

Yes, the mattresses will have to be taken ! by means of them and also straw, I think my instrument could be brought without any danger to Baden. Please tell me what you think : I go already on the 13th of this month to Baden ; I shall still have the pleasure of seeing you.

Your friend,

BEETHOVEN.

[According to Jahn's copy among his Beethoven Papers; first printed by Nohl. The person here addressed is Matthias Andreas Stein, a brother of Nanette Streicher, *née* Stein. They were members of the famous organ-building family of Stein at Augsburg. After Nanette had married Andreas Streicher, she founded the piano-forte manufactory which afterwards became so celebrated, and of which her brother Andreas had the technical direction.]

CCCXLIV To N. VON ZMESKALL

The 21st September, 1813.

If your servant is honest and knows of an honest one, for me, you would show me a great kindness in letting your *honest* servant find an honest one for me—I wish in any case for a married man; not that I expect greater honesty from him, but probably more order. At the end of this month my present beast of a servant is going away, the new servant can therefore come in at the beginning of next month—since yesterday I have had to keep in on account of my cold, and shall probably have to do so for several days—if you wish to come and see me, let me know at what time. As I give no livery, with exception of a cloak, my servant gets 25 fl. per month. Forgive dear Zmeskall,

Your friend,

BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; first printed by Thayer (iii. 255). The contents of this letter are again about servants; it appears that the "beast of a servant" found grace with the severe master.]

CCCXLV To THE SAME

[September, 1813. ?]

Highest born! Clarissime amice! my former quill cutter is probably praying above for me that I may soon be able to write without pens—read this about the chronometric *tempo* indication—it appears to me the best I have seen on the subject—we will shortly speak about it—please do not lose it.

In haste your,

BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. Matters concerning the metronome caused

lively discussions at that time; Beethoven himself took great interest in them, likewise friend Zmeskall. This note may therefore belong to this autumn.]

CCCXLVI

TO THE SAME

[September 1813]

Dear Z., I am off to-day—do not forget my Degen means of help, and come soon to Baden as the weather is beginning to be fine.

Your friend,

BEETHVN.

[According to the original manuscript in the Vienna Court Library; first printed by La Mara. Concerning the “Degen means of help” see notes to Letter CLIX.]

CCCXLVII

TO THE SAME

8th October, 1813.

Dear good Z., although the title is perhaps not quite right, kindly explain by word of mouth to your servant that he has to hand in the letter at the ordinary Servants' Registry, and tell them to send me the servants from 7 o'clock in the morning up to half-past 8, and continue to do so until I give notice for them to stop. After all, it would be best also to add my address here.

Forgive my troubling you, dear Z. and in case of need you have only to command notes from your friend,

BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; first printed by La Mara. In this letter concerning servants appears Beethoven's favourite play with the words “Note und Noth” (note and need), and probably for the first time. See Preface.]

CCCXLVIII

TO THE SAME

Dear good Z., do not be angry if I ask you to write the enclosed *address* on the enclosed letter. The person to whom it is addressed is always complaining that he gets no letters from me; yesterday I took a letter to the post, and they asked me where the letter was to go to? I see therefore that my writing, as often happens to myself, is misunderstood.

Hence my request to you.

Yours,

BEETHOVEN.

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

CCCXLIX

TO THE SAME

[*November 1813*]

As you are quite willing, I shall change your refusal into an invitation, and expect you in the afternoon.

In haste yours,

BEETHOVEN.

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

CCCL

Kurz ist der Schmerz, und ewig ist der Freude.
Three-part Canon Composed for Naue,
November 3, 1813.

[This Canon is in the B. and H. edition of Beethoven's works. Dr. Joh. Friedrich Naue was born at Halle, November 1787. Through Türk's influence he devoted himself to music, and in 1813 became his successor as music director at the University. His Evangelisches Choralbuch (1819) won him the favour of Friedrich Wilhelm III. In the autumn of 1813, not long before Beethoven's great concert in December, he arrived in Vienna, and became on friendly terms with the composer. Naue was highly esteemed as a musical theorist. In 1815 Beethoven wrote another canon for Spohr to the same words.]

CCCLI

TO THE ARCHDUKE RUDOLPH

[*Beginning of December 1813*]

I am asking myself whether, as I am in fairly good health, I should wait upon you this evening? At the same time I take the liberty to place before you a most humble request. I hoped that at least my troubled circumstances would have improved by now, but—everything is as before. Hence I must decide to give two concerts; my former resolve only to give such concerts for benevolent purposes, I have had to abandon, for self-maintenance will not allow of it. The University Hall would be the most advantageous and the most honourable for my present purpose, and my most humble

request consists in this, that your Imperial Highness would graciously send a word to the *Rector magnificus* of the University through Baron Schweiger; in that case I should certainly get the Hall. Awaiting your gracious compliance with my request, I remain,

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 two concerts actually took place on December 8 and 12 in the University Hall, and were epoch-making events in the life of the composer.]

CCCLII To BARON JOSEPH VON SCHWEIGER

[*Beginning of December 1813*]

Dear friend! I have to-day in writing requested the most gracious master to plead for me, so that I may have the University Hall for two concerts which I am thinking of giving, and, since everything remains as before, must give. Whatever good or evil fortune may come, I always look upon you as my best friend, and have therefore begged the Archduke to get you to speak for me in his name to the present *Rector* of the University. Whatever may be the result, I beg you to make known to me as soon as possible the decision of our most gracious master, so that I may see how I can extricate myself and my art from this fatal position—this evening I will come to the Archduke.

Your friend,
BEETHOVEN.

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

CCCLIII To NEPOMUK HUMMEL

[*Between the 8th and 12th December, 1813*]

Dearly beloved Hummel! Please conduct this time the drum-heads and the cannonnades with your excellent conducting Field-Marshal staff—please do this; and if one day you may want me to praise you, I am at your service body and soul.

[According to Nohl. This letter shows us, as Nohl rightly states, that the friendship between Beethoven and Hummel had long been restored.]

CCCLIV

LETTER OF THANKS

[December 1813]

I consider it my duty to thank all the worthy members who took part in the concerts given on the 8th and 12th of December for the benefit of the Imperial Austrian, and Royal Bavarian warriors wounded at the battle of Hainau, for the zeal displayed by them in so worthy a cause. (It was a rare union of distinguished artists, in which each and all, fired with the thought of being able to be of some service to the fatherland, without any order of precedence, and even in subordinate places, worked together, and with excellent results.) Herr Schuppanzigh stood at the head of the first violins, and by his fiery, expressive playing carried with him the whole orchestra; also the chief capellmeister, Herr Salieri, did not hesitate to beat time for the drums and canonnades, while Herr Spohr and Herr Mayseder, each through his art worthy of the highest leadership, sat at second and third desks. Herren Siboni and Giuliani also occupied subordinate places. (The conductorship of the whole fell to me because I had composed the music; had it been by some one else, I would as willingly, as Herr Hummel, have taken charge of the bass-drum, for we were all animated by pure feelings of love for our country, and joyfully devoted our powers for those who had sacrificed so much for us.) (Herr Maelzel indeed deserves special thanks, in that he, as enterpriser, first conceived the idea of this *concert*, while to him afterwards fell the most trying part, viz., making the necessary preliminary arrangements and attending to all details.) And I must also specially thank him, for through this concert he gave me the opportunity [to produce] this *composition* solely composed for this public benefit, and works handed over to him and to see fulfilled—the ardent wish long entertained by me, in the present circumstances, to be able to place an important work of mine (it is well known that the idea of the work on Wellington was my own idea) on the altar of the Vaterland. As, however, a list will shortly be printed of all who co-operated on this occasion, and of what parts they undertook, the public will see for itself with what noble self-denial a number of great artists worked together for one great aim.

The coming together of the chief M. [Masters] was through my encouragement.

[According to the original manuscript among the Schindler papers in the Berlin Library. Of the two concerts (December 8 and 12, 1813) Schindler says: "We stand before one of the most important moments in the life of the composer, in which all hitherto dissentient voices, with exception of a few professionals, united in proclaiming him worthy of the laurel." From this concert dates Beethoven's popularity in Vienna. The here given letter of thanks was not published by Beethoven, and probably because of the disagreement with Maelzel, of which letters of the following year will make mention.]

CCCLV

To ?

[*About the middle of December 1813*]

Baumann the actor who had to speak with me to-day, thinks that the prices should be fixed at 1 and 2 fl., namely, the lower seats 1 fl., the higher ones 2 fl., as the things have already been given twice.

[According to Nohl. The original at that time (1867) was in the possession of the painter Amerling of Vienna. The letter evidently concerns the A major and the "Battle" symphonies, to be given at lower prices, which in fact took place in the following year (1814). To whom the note is addressed cannot be determined.]

CCCLVI

To N. VON ZMESKALL

[1813]

Dear Z. as soon as you can spare your servant for a moment this afternoon, please send him to me, I want him. At the same time tell me whether I am bound to-morrow to give the servant *the whole day* for moving.

Yours in haste,

L. V. BEETHOVEN.

To Herr von Zmeskall von
Domanovez.

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

CCCLVII

To THE SAME

[1813]

It was not possible dear Z. to see you during my stay here. I beg you not to forget my wish. I do not want to see the

servant, provided you have proper testimonials for his trustworthiness or his respectability, for one seldom gets all one wishes—such a man could come to me already in the middle of this month, NB. or at latest at the end—(from Baden I will write to you on the matter)—

In haste,
Your friend BEETHOVEN.

Forgive the unshapely paper and writing.

N.B. The servant's month begins every month on the 25th, so at the half-month or even up to the 23rd.

[According to the original manuscript in the Vienna Court Library; earlier, according to Jahn's copy; printed in the editor's "Neue Beethovenbriefe."]

CCCLVIII

TO THE SAME

[1813]

I am dining likewise at home, and cannot venture out in such weather—still I may come and see you for a few moments. My curses on such people.

[According to the original manuscript in the Vienna Court Library; printed in the editor's "Neue Beethovenbriefe.]

CCCLIX To DR. VON BEYER, PRAGUE

Vienna, 18th December, 1813.

MY WORTHY FRIEND!

Thus I name you, and so I will embrace you one day. Already several times have I cursed this unhappy decree, since through it I have fallen into endless trouble. Oliva is no longer here, and it is unbearable to me to lose so much valuable time on such matters; I rob my art, for nothing is done—I have now sent fresh legal opinion to Wolff. He intends beginning the law-suit, but I think it best, as I have indeed written to Wolf, that a petition should be handed in to the Law Court—do yourself help in the matter, and do not let me come to grief, surrounded here by numerous enemies; in everything which I do, I feel almost in despair.

My brother whom I loaded with benefits, for whose sake I am now for the most part in misery, has become—my greatest enemy! Embrace Koschak in my name, and tell him that my experiences and my sorrows would fill a book

—I would willingly have taken the whole business from Wolf and handed it over to you, but we should only have made new enemies—only attend to your part—more about this shortly—and send me your street and the number where you live, also the same for Koschak, for I always have to send you my letters through other people. Please acknowledge receipt of this at once.

Yours,

BEETHOVEN.

[According to the original manuscript in the possession of C. Meinert, Frankfurt; first printed by the editor in *Die Musik*. In this letter to Dr. Beyer at Prague there appears a hitherto unknown personage in the history of Beethoven. It is the period of the trial with the heirs of Kinsky regarding the annuity. For Beethoven, the lawyers of Bohemia, especially at Prague, were for a long time the most sought-after inhabitants of the world, and this Dr. Beyer is now one of great importance. Every new Prague lawyer appears to the master seeking for help, as a new star dropped down from heaven. We know already of one lawyer at this time to whom Beethoven entrusted his business, and this was Dr. Wolf, about whom Beethoven indulged in grim jokes in his letters to the better lawyer, Dr. Kanka. The third is Dr. Beyer, to whom this letter is addressed; while through him Beethoven sends greeting to a fourth lawyer, Dr. Koschak, a name which is of deep importance in the history of Beethoven. Weighty is the complaint about his brother; he can only mean Carl, of whom, formerly, he was so fond.]

CCCLX To N. VON ZMESKALL

[1813 ?]

Dear Z. I also am again a poor sick creature—perhaps to-morrow early you shall however know what we are doing—I may perhaps see you if I should happen to go out this evening.

Your friend,

BEETHOVEN.

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

CCCLXI To THE SAME

[1813 ?]

In your house you are in the Chancery, in the Chancery unwell; the truth lies probably in the middle—and I beg you

at once to let me know when I can speak to you to-day, and for that, to send at once your servant. There is haste in the matter.

BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; printed by the editor in his "Neue Beethovenbriefe," p. 10. What *aurea mediocritas* may here have passed through Beethoven's mind? Was there, perhaps, an inn, the "middle" between Zmeskall's house and the State Chancery?]

CCCLXII

To N. VON ZMESKALL

[December 1813]

Dear Z. I am not well, thank you for the note you sent me—and I had hoped to have spoken to you for a moment, still I hope to see you to-morrow or the day after.

Yours,

BEETHOVEN.

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

CCCLXIII

To THE ARCHDUKE RUDOLPH

[1813]

YOUR IMPERIAL HIGHNESS!

Not presumption, not as if I ought to venture to plead for any one, neither can I boast of being in special favour with your Imperial Highness, nothing of the kind causes me to put before you a matter of great simplicity. Yesterday evening old Kraft was at my house; he wondered whether it would be possible for rooms to be given him in your palace; in return he would be at the service of your Imperial Highness as often as he was wanted. He has been for twenty years in the house of Prince Lobkowitz, and for a long time without receiving any salary; now he is obliged to give up his rooms without receiving any compensation. The situation of the poor worthy old man is a hard one, and I should certainly become guilty of hardness myself if I did not venture to put the matter before you. Trojer will request an answer from your Imperial Highness. As the matter concerns the easing of the position of a human being, your Imperial Highness will, of course, excuse your 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. "Old Kraft," for whom Beethoven here intercedes, was the 'cello player, Anton Kraft, born 1751. In the year 1795 he left the chapel of Prince Grassalkowitz, and entered the service of Prince Lobkowitz, wherein he remained up to his death in 1820. Beethoven highly esteemed old Kraft. In a letter he says, "I do not deny that his playing gives us all the highest pleasure." Here, and often afterwards, occurs the name of Count Troyer. Who he was cannot be exactly determined. The Troyers were an old Luxemburgh noble family. The most famous bearer of this name was Count Julius Troyer, Cardinal and Prince-Bishop of Olmütz, who died in 1758. The Count Troyer here mentioned, a friend of the Archduke Rudolf, was perhaps Count Joseph, Cassian von Troyer at Thurn and Aufkirchen, who lived from 1782-1866.]

CCCLXIV

TO THE SAME

[1813]

As the time from 5 to 6 is too short, will it not be better if I come about 4 o'clock ?

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna. This unprinted note was either addressed to the Archduke himself or to his chamberlain, Baron J. von Schweiger.]

CCCLXV

TO N. VON ZMESKALL

[1813]

You can read this to the people, such is the true state of things; my fault is to have given ear to compassion. Meanwhile it is a warning to me. You will do best to let them come in the morning, and treat them severely and with scorn, which they both deserve on my account.

Yours in haste,

L. v. B.

[According to the original manuscript in the Vienna Court Library; unprinted (?). This note concerning servants appears to be only a postscript.]

CCCLXVI

NOTICE

[Dec. 31, 1813]

MUSICAL ACADEMY

The wish expressed by many amateurs, whom I hold in high respect, once again to hear my great instrumental

composition on Wellington's Victory at Vittoria, renders it my pleasant duty to announce herewith to the worthy public, that on Sunday, January 2, I shall have the honour, with the assistance of the most excellent artists of Vienna, of performing the said composition together with new vocal pieces and choruses, in the great Imperial Redoutensaal.

Tickets can be obtained daily at the Kohlmarkt, in the house of Baron Hagenmüller in the court on the right, ground floor, in Baron Pasqualati's office. For the pit 2, and for the gallery 3 gulden.

LUDWIG VAN BEETHOVEN.

From the *Wiener Zeitung*.

CCCLXVII To COUNT MORITZ VON LICHNOWSKY

[December 1813]

Worthy Count, if you wish to assist at our consultation I point out to you that it will take place this afternoon at half-past three in the Spielmann house in the Graben, 1188, on the fourth floor. I shall be greatly pleased if your time permits you to be present.

at Herr Weinmüller's

(Adr. :) For
Count Moritz Lichnowsky

Yours always,
BEETHOVEN.

[According to the original manuscript in the Royal Library, Berlin; first printed by Nohl. I have here taken Thayer's date. Nohl's statement that the contents point to the help of the singer Weinmüller in the revival of *Fidelio* is, however, not to be at once thrown aside; in that case, the note would refer to the first months of the year 1814.]

CCCLXVIII To N. VON ZMESKALL

New Year, 1814.

DEAR WORTHY FRIEND!

All would be well if there were a curtain, without this, the aria will be a *failure*; I only heard of this to-day from S., and it grieves me; let it be only a curtain, even though it be a bed-curtain, or some kind of *screen* that can be removed in a moment, or some gauze, etc. There must be something, the aria is written for the theatre in too *dramatic* a style to produce any effect in a concert; *without curtain*,

or something similar to it, all meaning will be lost!—lost!—lost!—everything will go to the devil! The court will probably come. Baron Schweiger earnestly begged me to go there, Archduke Charles gave me audience and promised to come.—*The Empress did not promise, neither, on the other hand, did she refuse—Curtain!!!!* or the aria and I will be hung to-morrow morning. A happy new year to you, I press you to my heart as much as in days gone by. *With curtain or without curtain.*

Your,
BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl (B.B.). The person indicated by S., was either v. Seyfried or Schuppanzigh. In a notice of the concert in the Viennese *Dramaturgischer Beobachter*, edited by Carl Bernard, it is related concerning the aria from the "Ruins of Athens," sung by Weinmüller, that "the letting down of a curtain suddenly disclosed the portrait of our adored monarch, and all present shouted with joy."]

CCCLXIX To N. VON ZMESKALL

[January 7, 1814]

Dear Z., if you would copy these small calculations, you would probably always find them of use, and this I consider *very good*. Enclosed is from a letter I received yesterday from Scotland. Arrange for us to see each other soon.

Your friend,
BEETHOVEN.

Pour Monsieur de Zmeskall.

[According to the original manuscript in the Vienna Court Library. The word "Scotland" recalls the master's correspondence with George Thomson, of Edinburgh.]

CCCLXX EXPRESSION OF THANKS

January 24, 1814.

In the concert given by me on the 2nd of January, I had the good fortune to find myself supported in the performance of my works by a great number of the most distinguished and most renowned artists here, and to know that in the hands of such performers my works had been

presented to the public in so brilliant a manner. These artists may already have felt themselves sufficiently rewarded through their zeal for art, and the enjoyment, which, through their talents, they created for the public; yet it is still my duty publicly to convey to them my warmest thanks for their friendly feeling towards me, and for their willing support.

LUDWIG VAN BEETHOVEN.

[The above, communicated by Thayer (iii. 267), appeared in the *Wiener Zeitung*, on January 24.]

CCCLXXI To COUNT FRANZ VON BRUNSWICK

The 13th February, 1814.

DEAR FRIEND AND BROTHER!

You lately wrote to me, I am writing to you now—you probably rejoice at all conquests—also at mine. On the 27th of this month I give a second concert in the great Redoutensaal—come to it—you know now. Thus I am gradually rescuing myself from my misery, for I have not yet received a farthing of my annuity. Schuppanzigh wrote to Michalcowicz to ask whether it would really be worth while to come to Buda, what do you think? Something would have to be performed in the theatre. My opera will also be given on the stage, but I am making many changes. I hope you are living happily, which is not a small thing. So far as I am concerned, yes, indeed often, my kingdom is in the air; as often the wind, so my tones whirl, so is it within my soul. I embrace you.

Your friend,

BEETHOVEN.

[(Outside:) A Monsieur le Comte François Brunswick a Bude en Hongrie.

(In a strange hand:) Herr Von Beethoven at the Bartenstein House on the Mülker bastey, No. 94 on the first floor.

The contents make known to us the great new plan of the master in this year 1814; first, the great concert in February and then the work connected with the revival of *Fidelio*. The here-named Michalcovics was the same royal draughtsman who was formerly mentioned in a letter to Zmeskall (No. CLXXXIX).]

CCCLXXII TO THE SINGER ANNA MILDER

[February 1814]

MY WORTHY M.!

To-day I wished to come to you, but it is not possible, you yourself will understand how many things one has to see to in connection with a concert—*only this much*, Maelzel had no order whatever to ask you to sing. The matter was talked about, and you were the first person that I thought of to embellish my concert; I myself would have agreed to your singing an Aria by another master, but those who were managing the concert for me were *weak* enough to decide that the Aria must be my own composition; but I have not time to write a new one; the one out of *my opera*, owing to its *situation*, is not suitable for such a great hall as the Redoute.

So is it, my dear honoured M. M. had not the slightest *order*, because I myself did not yet know what I should do and what I could do, since I have to follow the opinion of those who are managing my concert—if I had had a *new* Aria at my disposal, I would have placed myself at your feet, so that you might listen to my request—for the rest receive my best thanks for your good-natured intentions towards me. It is to be hoped my circumstances will soon improve (for you probably know that I have lost almost everything), and then my first business will be to write an opera for our *unique* Milder, and I will put forth all my strength to show myself worthy of you.

With kind regards,

Your friend,

BEETHOVEN.

(I enclose some tickets for my concert which you will probably not despise.)

[According to the original manuscript in the possession of C. Meinert, Frankfurt; first printed in the Catalogue of the Beethovenhaus, Bonn (1890). It is not quite clear whether Beethoven really wrote something new or not for this concert. If it was something new, the question is, what was it, and what has become of it? I have treated this matter at length in my monograph concerning Anna Milder-Hauptmann in *Die Musik* (second December No., 1901); and see specially 1902 (1st and 2nd January Nos.). At the noteworthy concert of February 22 of this year was brought forward as a great novelty, the Symphony in F (Op. 93), and as a further novelty a "new Terzet for Soprano, tenor and bass" (Tremate, empi, tremate), performed by Milder-Hauptmann,

Siboni and Weinmüller. Was this the "new" that Beethoven had to write for Milder? But the sketches for this Terzet already dated from the year 1801. Schindler merely says, "New Terzet for soprano." What is a novelty at a concert? A novelty is always considered a work which is produced for the first time before the public.]

CCCLXXIII TO THE ARCHDUKE RUDOLPH

YOUR IMPERIAL HIGHNESS ! [February 1814]

I hope to be forgiven for my absence. Your displeasure would fall upon one who is innocent; in a few days I shall make up for lost time. They are going to give my opera *Fidelio* again. This gives me much to do, and in spite of my good looks I am not well. For my second concert matters have been partly arranged, I have to write something new for Milder. I hear meanwhile, and that is a consolation to me, that your Imperial Highness is again better; and I hope soon, if I do not flatter myself too much, to be able to help in this matter. Meanwhile I have taken the liberty to inform Lord Falstaff that he may soon be graciously permitted to appear before your Imperial Highness.

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 Koechel. "My lord Falstaff" was Beethoven's first violin: Ignaz Schuppanzigh.]

CCCLXXIV TO FRIEDRICH TREITSCHKE

DEAR WORTHY TR— ! [February 1814]

I have not yet thought about your song! but I will at once see about it; perhaps I shall pay a visit this afternoon and give you my ideas on the subject.

Whether a rehearsal can be held on Monday I cannot say positively, but probably it will take place a day later. You have not the slightest conception of the work which such a *concert* entails, only necessity forces me to give it, to undergo all the trouble connected with it!

In haste,

Your friend,

BEETHOVEN.

[According to Jahn's copy in his Beethoven Papers in the Royal Library, Berlin; first printed by Thayer (iii. 274). This small letter also concerns the concert which took place on February 27 of this year. A lively correspondence ensued between the theatre poet and *régisseur* Treitschke, for this was the man who revised the libretto when it was seriously thought of reviving *Fidelio*. Through the revision of the text by Treitschke, the composer, as he himself expressed it, was induced to "restore the crumbling ruins of an old castle." The work mentioned in this note may possibly have been Treitschke's "Der Ruf vom Berge." This poem, however, was only composed by Beethoven later on.]

CCCLXXV

TO THE SAME

[February—March 1814]

Here dear, worthy T. is your song! With great pleasure have I read your improvements in the opera; it determines me all the more to restore the crumbling ruins of an old castle.

Your friend,
BEETHOVEN.

[According to Jahn's copy.]

CCCLXXVI

TO THE SAME

[March 1814]

You! very worthy Tr.! I thought of the date when the song had already been written, even before I met you. Yesterday's letter—which I mentioned, about which I first wished to speak to you, you will receive to-day; if it serves your purpose it will heartily rejoice me. From Palfy I have no news, but I should not change a jot from what I have fixed regarding year and day.

Your friend,
BEETHOVEN.

[According to Jahn's copy; first printed by Thayer (iii. 275). Beethoven must have put a wrong date on the manuscript of the Germania composition which fully satisfied his aim; the other pieces in Treitschke's operetta *Die Gute Nachricht*, were by Hummel, Mozart, Weigl, Gyrowetz and August Kanne. With Palfy, the theatre director, who is often mentioned in these letters, Beethoven was often at loggerheads.]

The page contains approximately 12 staves of musical notation. The notation is extremely dense and heavily obscured by dark, overlapping scribbles. Some faint markings, such as notes and stems, are visible through the ink. The overall appearance is that of a heavily edited or destroyed manuscript page.

SIXTH AND THREE FOLLOWING BARS BEFORE TRIMMIST
 SIGNAL (FROM DR. ERICH PRIGER'S "LEONORER"
 SEPTIMUS, 1837, P. 101, FIG. 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000)

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CCCLXXVII To FRIEDRICH TREITSCHKE

[Spring 1814]

MY WORTHY TR.—

According to advice I went to the Public Works office, and the matter has already been settled on most advantageous terms for me; it is far better to have to deal with *artists* than with so-called *grand folks* (small-minded)! You will receive your song at a moment's notice whenever you ask for it—I hasten to thank you for what you have done for my opera. If an opportunity occur, you might give *Egmont* at the Wieden Theatre. The arrival of the Spaniards, which is only indicated in the play, not made evident, at the opening of that *big barn*, the Wieden Theatre, can be made useful, also many other things as a *spectacle for the public*. The music, too, would not be quite lost, for that purpose; I would indeed, if *new* stuff were required, write it.

Worthy friend! Farewell! To-day I spoke with the principal bass singer of the Austrian Empire, full of enthusiasm for a new opera by Girowitz. I inwardly smiled at the new artistic path which this work will open to us.

Yours ever,

BEETHOVEN.

[According to Jahn's copy; first published by Thayer (ii. 274). The contempt of our composer for the new opera of Adalbert Gyrowetz just now when he was occupied with the revision of his one opera, was more than justified. A. Gyrowetz (1763-1850), one of the most prolific German composers, wrote twenty-four operas and operettas, but none of them survived him; they are all dead and buried.]

CCCLXXVIII

To THE SAME

[Spring 1814]

DEAR WORTHY TR.—

The cursed concert—which I am compelled to give, partly owing to my bad circumstances—has put me all behindhand with regard to the *opera*. The *Cantata* which I wished to give, robbed me of 5 or 6 days; now, indeed, something must be done suddenly, and I would write something *new* quicker, as I am accustomed to write, than now the *new* to the *old*. Also in my instrumental music I always have the *whole* in my mind; here however that whole is to a certain

extent divided, and I have afresh to think myself into my music! To give the opera in 14 days is probably impossible, but I think it could be managed in four weeks.

Meanwhile the first act will be finished in a few days, but there is a great deal still to do to the second act; also a new Overture, which indeed is the easiest thing, as it will be quite new. For my *Akademie* I have only sketched out here and there, both in the first and second acts; only a few days ago I was able to set to work.

The score of the Opera was the most frightful writing that I have ever seen, I had to look at it note by note (it was probably stolen).

In short! I assure you dear Tr.— the opera is gaining for me a *martyr's crown*. Had you not taken so much trouble, and so improved everything, for which I am eternally thankful to you, I could scarcely have forced myself to it! You have thereby also saved something from a stranded ship! Meanwhile, if you think that the delay with the opera will be too great for you, put it off to a later period. I am now going away until all is ended, also quite changed by you, and for the better; and of this at every moment I become more and more aware. Still it does not go as quickly as if I were writing something new; and in 14 days that is impossible! Act as you think best, but also quite as a friend of mine! there is no lack of zeal on my part.

Yours,

BEETHOVEN.

[According to Jahn's copy; first published by Thayer (iii. 281). These sighs about Beethoven's martyrdom during the new *Fidelio* show us in the clearest manner that a great part of the new arising opera was due to the poet Treitschke. The latter was never tired of encouraging the master to crown his work, for in May of this year the revival of *Fidelio* was to take place. Treitschke also wanted to know what use was to be made of his "Germania" chorus. The following note refers to the matter.]

CCCLXXIX

TO THE SAME

[*Spring* 1814]

I beg you dear Tr— to send me the score of the song, so that the interpolated note may be set out for all the instruments. Besides I shall not be in the least offended if you want to have it set to music by Gyrowitz or any one else—Wein-

müller for preference ; I have no claim in the matter ; yet I will not allow *any one*—whoever he may be—to alter my compositions.

With marked esteem,
Your most devoted,
BEETHOVEN.

[According to Jahn ; in Thayer (iii. 276). The Cantata was the song in Treitschke's poem "Germania"—see letter CCCLXXVIII.]

CCCLXXX

TO THE SAME

[*Spring 1814*]

DEAR TREITSCHKE !

Please have the soprano part copied in the tenor clef (in the final chorus) for Ehlers—who plays the lover in your operetta ; that's what I should like.

In haste,
Yours,
BEETHOVEN.

P.S. [in Thayer]

If you wish to make use in your operetta of the Aria (Kriegslied) for the allied armies (by Bernard) which I have set to music, it is at your service ; as Weinmüller sings the solos in *Germania*, so also would Ehlers.

[According to Jahn's copy ; in Thayer (iii. 275). The *Kriegslied*, however, was not used ; Ehlers sang the lover in *Die Gute Nachricht*. Beethoven certainly wrote a *Kriegslied* in the year 1814, which appeared in a collection prepared by Reissig in the year 1815. Professor Wilhelm Ehlers, born in 1774 at Hanover, came already to Vienna on one of his numerous (guest) tours, and remained there for some long time, so probably then became on friendly terms with Beethoven. Further intimate relationship between the two belongs to a later epoch. See the editor's "Neue Beethovenbriefe," p. 195. The famous bass singer, Weinmüller, whom Beethoven recognised as a composer of value, was born in 1764 at Dillingen. His voice extended from contra D to the first accented F. Weinmüller was equally good as an opera, as he was an oratorio singer ; he died soon after Beethoven at Döbling, near Vienna, 1828.]

CCCLXXXI

TO THE SAME

[Spring 1814]

Dear Tr. ! I am delighted at your satisfaction with the chorus—I thought that you would have used all the pieces *to your advantage, and also to mine* ; but if you do not want this, I should like it to be sold solely for the *benefit of the poor*. Your copyists came to me about it, also Wranitzky ; I said that you, worthy Tr., were absolute master in the matter, hence I am only waiting for your opinion.

Your copyist is—an ass ! but he has not the well-known magnificent ass's skin*—hence my copyist has undertaken the matter, and it will be nearly finished by Tuesday, and my copyist will bring everything to the rehearsal. For the rest, the whole matter concerning the opera is the most troublesome in the world, for I am dissatisfied with most things, and there is scarcely a number to which I have not been compelled here and there to tack on *some satisfaction* to my present *dissatisfaction*. There is a very great difference between free reflection and giving oneself up to one's inspiration.

Yours ever,

BEETHOVEN.

[According to Jahn's copy. Beethoven's remark about the revision of his *Fidelio* being "the most troublesome thing in the world," is especially well known. This sentence was given by Treitschke in his long, detailed, excellent account about the whole matter in "Orpheus." His concluding words are as follows : "According to his [Beethoven's] request I offered our work to various theatres. Several accepted it, while others declined, as they were already in possession of Paer's opera. Many preferred a cheaper plan, viz., to provide themselves with it by crafty copyists, who, as was then the custom, stole both text and music. *Fidelio* was translated into several languages and a lot of money was won by it, but this brought to us little good and small thanks."]

CCCLXXXII

TO N. VON ZMESKALL

[Spring 1814]

Dear Z., I am not going to travel, at least I will not in any way tie myself down—the matter must be carefully

* Thayer gives the delightful explanation: On March 10, Hummel's *Die Eselhaut* was performed at the Theater an der Wien.

thought over. Meanwhile the work has been forwarded to the Prince Regent. *If people want me they can have me*, and then I am *free* to say *yes* or *no*. Freedom!!! What more can one want???

I should very much like to speak with you as to how I am to arrange about my rooms.

[According to Thayer (iii. 278), who, with regard to the new rooms of the composer, remarks: "This new dwelling-place for which Beethoven was now leaving the Pasqualati house, lay on the first floor of the Bartenstein house, likewise on the Mülkerbastei (No. 94). He therefore was close to his friends, Princess Christian Lichnowsky and Countess Erdödy. Prince Lichnowsky, Beethoven's great patron, died on April 15 of this year. We read about a journey of Beethoven's. It appears that now for the first time he had planned a journey to England, a project of which we shall often hear, but of which nothing ever came. The work for the Prince Regent shows us clearly that it concerned the Battle Symphony which was to be forwarded to the Prince Regent of England. In a letter to Ferdinand Ries on November 22, 1815, Beethoven writes: "*Wellington's Victory at the Battle of Vittoria* must have been at Th. Coutts and Co. already for some time." The master frequently complained, and laughed in derision about his never having received any recognition from the Regent for what he sent, or for the dedication. In a letter to Ries of March 8, 1816, we read: "so also with the Prince Regent (who was afterwards King George IV.) from whom I have not even received the copying costs of my Battle which I sent, no not even thanks either by writing or by word of mouth." Still, after a number of years, namely, in December 1822, Beethoven speaks sarcastically about King George IV. of England to Ries thus: "Our amiable friend Potter ought to see whether he cannot at least obtain a butcher's knife* or a tortoise; of course, the printed copy of the Battle was likewise given to the King."]

CCCLXXXIII To ARCHDUKE RUDOLPH

[April 1814]

YOUR IMPERIAL HIGHNESS!

As I have only just received the score of the concluding chorus, I apologise for your receiving it so late. Your Imperial Highness will do best to have it copied, as the score on account of its shape is not serviceable. I wanted myself to bring it to you, but since Sunday I have again been

* The work was entitled "Schlacht Symphonie," &c., and butcher's knife in German is *Schlachtmesser*, one of Beethoven's many plays upon words.—Tr.

suffering from a severe cold, and I must be very patient. There is no greater pleasure for me than when Your Imperial Highness takes delight in anything of mine. I hope shortly to be able to appear before you, and until then I beg you to keep me in your worthy remembrance.

Your Imperial Highness's most faithful
and obedient,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel. This, and several notes which follow, relate to the chorus "Germania" in Treitschke's operetta *Die gute Nachricht*.]

CCCLXXXIV

TO THE SAME

[April 1814]

YOUR IMPERIAL HIGHNESS!

The song Germania belongs to the whole world which takes interest in it—and to you—above all others, also to myself. Pleasant journey to Palermo.

Your Imperial Highness's faithful
and most obedient,

BEETHOVEN.

To His Imperial
Highness, the
Archduke Rudolph.

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

CCCLXXXV

TO THE SAME

[Spring 1814]

YOUR IMPERIAL HIGHNESS!

I beg you to let the bearer of this have the score of the concluding chorus; I only want it for half a day—the theatre score is so badly written.

Your Imperial Highness's most
faithful and obedient,

LUDWIG VAN BEETHOVEN.

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

CCCLXXXVI To N. VON ZMESKALL

[*Spring 1814*]

P. said yesterday that he was sending them to you—so nothing—you will do best to send in *my name* for the 14 tickets for Z.

In haste,
YOUR B.

[According to the original manuscript of the Vienna Court Library; printed in my "Neue Beethovenbriefe." This note relates either—and this appears the most likely—to the revival of *Fidelio*, which took place in this year, and then P. stands for Palfy, who was one of the directors of the Imperial Theatre; or the note concerns the concerts for instrumental music which the wealthy art lover, Pettenkofer arranged during the musical season of 1813 to 1814, and then the letter stands for him. Even this latter interpretation is not at once to be rejected; for in this spring (April 11, 1814) at the instrumental concert, in which Beethoven for the last time appeared as a pianist and played his great B flat Trio, also the great F minor Quartet, dedicated to his friend Zmeskall, was produced for the first time.]

CCCLXXXVII To THE SAME

[*Spring 1814*]

Dear Z. I will ask P. for the fourteen tickets and send them to you.

[According to the original in the Vienna Court Library. This note is in pencil; it was written to Zmeskall before the previous note; both are correct.]

CCCLXXXVIII To FR. TREITSCHKE

[*June 1814*]

Dear worthy Tr.—! Your estimate of the 4th part of the receipts in the matter of the opera is of course understood! And only for this moment, indeed, must I remain your debtor, *yet I will never forget that*. With regard to a benefit performance for myself, I should like yesterday week, *i.e.*, next Thursday.

I called on Herr Palfy to-day, but he was out. For the rest, keep the matter going, otherwise it will do harm. I

will shortly come and see you, as I have still much to talk over with you. Short of paper, I must stop.

Yours ever,

BEETHOVEN.

[According to Jahn; first published by Thayer.]

CCCLXXXIX

MUSICAL NOTICE

[*Vienna, the 28th June, 1814*]

The undersigned, at the request of Herren Artaria and Co. herewith declares that he has handed over to the said art firm the score of his opera *Fidelio*, for the purpose of publishing the same under his direction in a complete pianoforte edition, as quartets, or arranged for wind band. The present musical version is thoroughly different from the former one, as nearly every number has been changed, and more than the half of the opera newly composed. Unauthorised copies of the score, together with the book in MS., can be obtained from me or from the librettist, Herr F. Treitschke, theatre poet. Other illegal copies will be dealt with by law.

LUDWIG VAN BEETHOVEN.

Vienna, the 28th June, 1814.

[This notice is given the *Wiener Zeitung* of July 1, 1814. See Thayer (iii. 287).]

CCCXC

TO THE ARCHDUKE RUDOLPH

[*14 July, 1814*]

YOUR IMPERIAL HIGHNESS!

So often as I make inquiry about your health, I hear nothing but good news. So far as my small person is concerned, I regret up to now having been prevented leaving Vienna to be near your Imperial Highness, also from enjoying beautiful Nature, to me so essential. The theatre management is so honourable, that they have already once again, contrary to all promises, given my opera *Fidelio* without thinking of my benefit; and this charitable proceeding would have again taken place for the second time, had I not, like a French custom-house officer of former days, been on the watch. Finally, after many troublesome appeals, it was arranged that I should have my benefit on the 18th July.

This benefit [*Einnahme*] is more in the shape of an [*Ausnahme*] at this time of year, but a benefit for an author can often, if the work is to a certain degree worthy, prove a small festival. To this feast the master, with all due respect, invites his noble pupil, and hopes—yes, I hope, that your Imperial Highness will graciously accept and by your presence glorify everything. It would be very nice if your Imperial Highness would persuade the other Imperial Highnesses to attend this performance of my opera. I will myself observe all due ceremony in this matter. Through the illness of Vogel I have been able to obtain my wish to give the *rôle* of Pizarro to Forti, as his voice is better suited to it—but there are now daily rehearsals which certainly are very profitable for the production, yet put out of the question the possibility of waiting on your Imperial Highness at Baden until my benefit is over. Graciously accept my note and most graciously remember me.

Your Imperial Highness's faithful and
most obedient servant,

LUDWIG VAN BEETHOVEN.

Vienna the 14 July, 1814.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel. The benefit performance for Beethoven took place in the most brilliant manner on July 18, 1814.]

CCCXCI TO THE SINGER FORTI-PIZARRO

[*July 1814*]

DEAR PIZARRO!

When you and your dear wife are going through the pianoforte edition, think sometimes of your honest friend
BEETHOVEN.

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

CCCXCII TO HERR VON HUBER

[*Summer 1814*]

Here, my dear Huber, you receive my promised engraved portrait; as you yourself thought it worth while to ask me for it, there is no fear of my being accused of vanity.

Farewell, and think sometimes of your sincere friend,

LUDWIG VAN BEETHOVEN.

[This note is given by Thayer (iii. 296), without the source being indicated, Who this Huber was—certainly not the poet of the "Mount of Olives" text, who already died in 1809—cannot be determined. The here-mentioned engraving was one of the best which we possess of Beethoven, that of Blasius Höfel, after the drawing of Letronne.]

CCCXCIII TO THE ARC DUKE RUDOLPH

[July 1814]

YOUR IMPERIAL HIGHNESS!

For to-day it is not possible for me, as I wish, to wait upon you. I am attending to the work, Wellington's Victory, for London; such things have to be done within a fixed period, so that they cannot be put off without everything being put off. I hope to-morrow to be able to wait on your Imperial Highness.

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

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first published by v. Koechel. Mention has recently been made of the Battle Symphony in connection with the Prince Regent of England.]

CCCXCIV TO HERR V. ADLERSBURG

[July 1814]

Of my own accord I wrote, and *gratis*, a S.S. [Schlacht-Symphonie] for M.'s Panharmonica. After having it for a time, he brought me the score, from which he had begun to print, and wished it to be arranged for full orchestra. Already before that, I had the idea in my mind of a Battle, which, however, could not be applied to his P. We came to an agreement to give this work and also other compositions of mine for the benefit of the wounded. In the meantime I found myself in the most terrible money perplexity. Abandoned here in Vienna by the whole world, in expectation of a draft, &c., M. offered me 50 ducats. I accepted them and told him that I would either return them to him here, or, if I did not travel *myself* with him, would give him the work to take to London, where I would refer him to an English publisher who would pay him this. The

score, as arranged for his P., I received back from him. Now while preparations were being made for the concerts, Herr M.'s scheme and character began to reveal themselves. Without my consent, he put on the bill that the work was his own *property*; thereupon in a rage I compelled him to take it down. Then he added, that out of friendship I had allowed him this for his journey to London, while I thought I was still free to name the conditions under which I would let him have the work.* I was still writing the work, and, wholly absorbed in the heat of inspiration, scarcely thought of the matter. Meanwhile, immediately after the first University concert, I was told from many quarters, and by trustworthy men, that M. had everywhere announced that he had paid me 400 ducats in gold. Thereupon I sent the following to the newspaper, but it was not inserted—as M. is on good terms with every one. Immediately after the first concert I returned M. his 50 ducats, and declared to him that as I had here learnt to know his character, I would never dream of travelling with him; that I was justly incensed at his having drawn up the bill without consulting me; that all the arrangements for the concerts were bad; that by the following expressions he was himself showing his *unpatriotic character*: (I spit at V., only think what London will say at 10 florins being charged, why, that I did this not for the wounded, but for —); and that I had given him the work to take to London, only *under certain conditions* which I was to make to him. Now he asserts that it was a friendly gift, had this put into the newspaper after the second concert, without making the least inquiry of me. As M. is a coarse fellow, without education, without culture, it can easily be understood how he behaved towards me at that time, and therefore roused my anger more and more. And who would think, under compulsion, of making a friendly present to such a man? Then an opportunity occurred to send the work to the Prince Regent. It was therefore now quite impossible to *give him this work without conditions*. He now came to you and made propositions. *He was told on what day to appear so as to receive the answer—but he never turned up, left Vienna, gave the work in Munich*. How did he get hold of it? It was impossible for him to *steal* it—Herr Maelzel had some parts for a few days at home—and from

* “I remember during the printing of the bill to have had a hot dispute, but the time was too short.” [This unfinished sentence was written as an afterthought by Beethoven.—TR.]

these he got some low fellow to bodge it up, and now he goes hawking through the world with it. Herr Maelzel promised me some ear-trumpets. In order to encourage him, I arranged the *Victory Symphony* for his Panharmonica. Finally he completed his instruments, but they were of no practical use to me. For this small trouble Herr M. pretended that I ought, after I had arranged the *Victory Symphony* for grand orchestra, *also to compose the Battle, and make him sole proprietor of the work.* Now even supposing that with regard to the ear-trumpets I ought to have felt to a certain extent under obligation to him, this was discharged, in that by the *Battle* which he had *stolen from me, or put together in mutilated form,* he made at least 500 florins, convention coin—and thus he paid himself. He had even the audacity to say here that he possessed the *Battle*; and even showed it in manuscript to several persons; I however did not believe it, and was so far right, as the whole was not mine, but put together by some other hand. Also the honour which he attributes to himself alone ought indeed to be a sufficient reward. *The military council made no mention whatever of me,* and yet everything in the two concerts was mine. If Herr M., as he hinted, delayed his journey to London on account of this *Battle*, this was merely a hoax. Herr M. remained until he had completed his patch-work, the first attempts not having succeeded.

BEEETHOVEN.

[According to the original manuscript among Schindler's papers in the Berlin Library].

CCCXCV EXPLANATION AND APPEAL TO THE ARTISTS
IN LONDON

[Vienna, July 25, 1814]

Herr Maelzel, who is at present in London, on his way thither performed my *Siegessinfonie und Wellingtons Schlacht bei Vittoria* in Munich, and, according to report, will also give it at concerts in London, just as he had intended doing in Frankfort. This induces me openly to declare: That I did not ever in any way give or surrender the named works to Herr Maelzel; that nobody possesses copies of them, and that the only one given away by me, I sent to his Royal Highness, Prince Regent of England.

The performance of these works by Herr Maelzel is

therefore an imposition on the public, since he, according to the explanation here given, does not possess them, or if he does, has injured me, seeing that he has got possession of them illegally.

But even in the latter case, the public will be deceived, for what Herr Maelzel offers to it under the title: *Wellingtons Schlacht bei Vittoria und Siegessinfonie*, must evidently be a spurious or a mutilated work, for of these works, with exception of a single part for a few days, he has never received anything from me.

This suspicion becomes a certainty if I add the assurance of composers here, whose names, in case of necessity, I am empowered to publickly mention, that Herr Maelzel on his departure from Vienna told them that he had *these works in his possession*; also that he showed them some parts, which, as I have already shown, can only be mutilated or spurious. Whether Herr Maelzel is capable of doing me such an injury? — is answered by the fact that he announced in the public papers, without any mention of my name, that he *alone* undertook the concerts which I gave in Vienna for the *benefit of those who were wounded in the war*, at which only my works were performed.

I therefore call upon artists in London, as their art colleague, not to suffer such injury to be done to me, by the intended performance of the *Schlacht bei Vittoria und Siegessinfonie* arranged by Herr M., and to prevent the London public being deceived by him in the aforementioned way.

Vienna, July 25, 1814.

[The original of this explanation is not in Beethoven's handwriting; it was first printed by Nohl. But among the Beethoven papers bequeathed by Schindler to the Berlin Library, there is a special vindication of Beethoven, which indeed Thayer printed, but which he did not use to proper account. The following is an exact copy:]

We the undersigned testify for the sake of truth, and are ready if necessary to swear, that several meetings took place here at the house of Dr. Adlersburg between Herr Louis van Beethoven and the court mechanic Herr Maelzel, concerning the Battle of Vittoria, and the journey to England. Several propositions were made by Herr Maelzel to Herr van Beethoven in reference to the above-named work, or at least the acquiring the right of first performance. As however Herr Maelzel did not appear at the last appointed meeting,

nothing was settled about the matter, as he had not accepted the first proposals made to him.

In proof of which

my own hand

Vienna, October 20, 1814

Joh. Freih. v. Pasqualati,

privileged wholesale merchant,

Carl Edler von Adlersburg,

Court barrister and notary.

[And thus, although v. Pasqualati and Dr. Adlersburg declare that Maelzel could claim no rights of ownership in the *Battle Symphony*, Thayer, the otherwise worthy Beethoven biographer, undertook to present the matter unfavourably for Beethoven, for which he was strongly taken to task by his great admirer, Dr. Behncke, who edited the 5th edition of Marx's "Beethoven."]

CCCXCVI To THE ARCHDUKE RUDOLPH

[*Summer 1814*]

YOUR IMPERIAL HIGHNESS !

I wished to hand you this letter myself, but I should probably be troubling you now by appearing personally, and I take the liberty once again to beg Y.I.H. to grant the request therein contained. It would also be very kind if your Imperial Highness would send me back the last Sonata in manuscript, as I must publish it ; there would be no necessity for you to have it copied, as in a short time I shall have the pleasure of presenting you with a printed copy. In a few days I will wait on you. All good wishes for your health in these joyful times.

Your Imperial Highness's most obedient
and faithful,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna ; first printed by von Koechel. This letter probably concerns the pianoforte Sonata in E minor (Op. 90), which was composed in the summer of 1814, and appeared in the following year.]

CCCXCVII TO THE ARCHDUKE RUDOLPH

[*Summer* 1814]

YOUR IMPERIAL HIGHNESS!

As you were kind enough to say to me through Count Troyer that you would add a few lines about my affairs in Prague to the Chief Burgrave Kollowrath, I take the liberty of enclosing my letter to Count K. I do not think that there will be anything likely to give offence to Your Imperial Highness; besides the matter will not end with the bonds, to which, in spite of all evidence, the guardians would not condescend. Meanwhile it is to be hoped that through the steps which have been taken in a friendly, *not legal* way, a more favourable result will, at least, be brought about, for example, payment on a higher scale—but if your Imperial Highness will only write a few words yourself, or have them written in your name, the matter will certainly be hastened; and that is the reason why I have begged and again earnestly beg your Imperial Highness to carry out your gracious promise to me.

This affair has now been pending for three years.

Your Imperial Highness's most obedient
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. Beethoven's note is specially concerned with the long dragging affair with the heirs of von Kinsky. A Count Troyer, a friend of the Archduke's, has already been mentioned (Letter CCCLXIII).]

CCCXCVIII TO DR. JOHANN KANKA, LAWYER,
PRAGUE[*Midsummer* 1814]

A THOUSAND THANKS, MY HONOURED K.,

I once again meet with a *lawyer* and a man who can write and think without making use of empty formulæ. You can scarcely imagine how I sigh for an end to this business, as in everything which concerns my household economy I am unsettled—not to speak of other damage. You yourself know that the creative spirit ought not to be fettered by wretched wants, and through them I am

deprived of many things calculated to brighten my life. Even to my longing, and to the duty which I have undertaken, viz., to work by means of my art for needy humanity, I have been compelled and am still compelled to set limits. Of our monarchs, &c., monarchies, &c., I write nothing to you, the papers will tell you everything—for me the spiritual kingdom is dearest, it is above all intellectual and worldly monarchies—only do write what you really want *for yourself* from me, from my weak musical powers, so that I may be able, so far as is possible, to write something for *your* own musical intelligence or feeling. Do you not want all the papers which refer to the Kinsky matter? In this case I would send them to you, as amongst them is important testimony which I think you read over at my house—think of me, and consider that you are representing an unselfish artist against a haggling family. How readily men take away from a poor artist *what in another way they bestow on him*—and Jupiter no longer exists, so that one could invite oneself to a feast of ambrosia—give wings, dear friend, to the slow steps of justice. When I find myself in high spirits, when I have happy moments in my art sphere, then earthly spirits drag me down again, and to these also belong the 2 law-suits. You, too, have unpleasantnesses, although I should not have thought it considering your usual intelligence and capabilities, specially in your profession, so I must refer you to myself. I have emptied the cup of bitter sorrow, and through my dear art disciples and art companions I have won martyrdom in art—I beg you to think every day of me as if I were a whole world; otherwise it would be expecting too much of you to think of such a small individual as myself.

With the most sincere respect and friendship

Yours truly,

LUDWIG VAN BEE'THOVEN.

[According to the original manuscript in the possession of Carl Meinert, Frankfort, first published by Nohl. The letter to the Prague lawyer, Dr. Johann Kanka, gives a striking picture of the bitter sorrows which were the lot of the composer during his law suit with the Kinsky heirs. Also from this letter we see that the great lawyer had already discussed the whole matter with the composer during this year, and had seen all the necessary papers. Beethoven, amidst these worries, quotes his Schiller. That he cannot invite himself to an ambrosial feast with Father Jupiter is a reminiscence from Schiller's "Teilung der Erde," where Zeus consoles all disinherited poets thus :

“Willst du in meinem Himmel mit mir leben,
So oft du kommst, er soll dir offen sein.”

(If thou wilt live with me in my heaven,
Whenever thou comest, it shall be open to thee.—TR.)

CCCXCIX

TO THE SAME

Vienna, 22nd August, 1814.

You have shown me that you possess feeling for harmony—and you will probably be able to resolve a great discord, which is causing me much unpleasantness, into more brightness in my life. I am expecting soon to know what you have heard, and about what will happen, as I am most anxious about this *dishonourable* matter with the Kinsky family—the Princess appeared to me here to be favourable—but I do not know what will come of it—meanwhile I am fettered in everything, for with perfect right I expect that which is due to me *by right and according to contract*; however, events have brought about changes in this matter which no man could have seen beforehand. But recently through the *promise* of the late Prince proved by two certificates, through the fixed income promised to me in redemption bonds, and through the Prince himself who gave me 60 ducats in gold on account, my claim is established.

If the matter turn out badly through the action of the Kinsky family, I will make the story known in all newspapers just as it is—to the disgrace of the family. Had there been an heir, and had I told him the story *truthfully just as it is*, and how I have been treated, I am persuaded that he would have followed the *words and deeds* of his ancestors—Has Dr. Wolf given you information about the documents, shall I tell you about them? As I did not know for certain whether you will get this letter, I have waited before sending you the pianoforte score of my opera *Fidelio* which is ready. I hope according to your friendly behaviour towards me to hear soon from you. I am also writing to Dr. Wolf, who certainly does not treat any one in wolf-like fashion, not to make him angry, and so that he may not kill or rob me.

With respect,

Your admirer and friend,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of C Meinert, Frankfort. Beethoven's lawyer, Dr. Wolf, is the same of whom mention was made in the letter to Dr. Beyer of Prague, already given (Letter No. CCCLIX, of December 1813). Beethoven's present lawyer, with his feeling for harmony also receives the pianoforte score of the revived opera *Fidelio*.]

CCCC

To DR. VON ADLERSBURG

[Summer 1814 ?]

Honoured friend—I remind you that Wolf has also enclosed the supplementary evidence for the Chief Burgrave. What is to be done? To-morrow I will pay you an early visit. I think one should reflect well as to whether the matter can be done so. The Archduke thinks that the document, with the exception of “too much is expected of magnanimity” is all right. I heartily embrace you. Do not be unkind about my worries. There will soon be an end to them.

Yours,

BEETHOVEN.

[According to Thayer (iii. 478). From the original which, in 1878, was in the possession of Anton Widler in Vienna. Dr. von Adlersburg, court barrister in Vienna, at this period acted for Beethoven; it will not be forgotten that in the dispute with Maelzel, von Adlersburg and Baron Pasqualati were the two witnesses who signed in Beethoven's favour.]

CCCCI

To BARON VON PASQUALATI

[Summer 1814 ?]

Dear worthy friend! To-morrow at latest I will be with you by half-past eight! do not chuck me out! If you only send your letter to Adlersburg it will be all right. The Archduke is not satisfied with the document because too much is left to magnanimity.

Yours in haste,

BEETHOVEN.

[According to Dr. Jahn's copy, printed by Thayer (iii. 424). This note is connected with the former one to Dr. Adlersburg.]

CCCCII To N. VON ZMESKALL

[*Summer 1814 ?*]

The lawyer was not at home—hence, my good fellow, I beg you to come to me about 8 o'clock to-morrow. I still owe you something over 3 gulden, how much over I do not know.

[According to Dr. Jahn's copy. Even this lawyer story is probably connected with the Kinsky affair; the lawyer being probably Dr. von Adlersburg.]

CCCCIII TO THE ROYAL NATIONAL THEATRE
IN BERLIN*Vienna, June 23, 1814.*

The undersigned have the honour of offering herewith to the Royal National Theatre the text and score of their opera *Fidelio* in the exact and only legal copy, for a fee of 20 ducats in gold to be used for this stage, without however authority to make it known elsewhere either as a whole, or any parts of it.

The said opera appeared a few weeks back at the Court Opera here, and had the good fortune to be unusually successful, and it always drew full houses. The *text and music* are *not to be mistaken for the opera of the same name* which several years ago was performed at the *Theater an der Wien*, some copies of the score of which were stolen. The whole has been thoroughly revised and in its changed form is much more effective on the stage, and more than half written afresh.

All means have been taken to safeguard this properly; in any case the National Theatre is requested not to place confidence in any other offers, but kindly to inform the undersigned.

A reply concerning to the National Theatre is to be addressed to the co-signatory, F. Treitschke.

LUDWIG VAN BEETHOVEN.

Fr. Treitschke

Court Theatre Poet.

[According to the 3rd Beethoven Heft in *Die Musik* (March 1904) in Dr. W. Altmann's article "Zu Beethoven's *Fidelio* und *Melusine*."]]

CCCCIV To THE ARCHDUKE RUDOLPH

[Summer 1814 ?]

YOUR IMPERIAL HIGHNESS !

I have been the whole time ill, and suffering especially from my head, and I am still so. I however thought every day that I should be able to wait on your Imperial Highness, and so I told your Imperial Highness nothing about it. Since yesterday evening I have had to put on some blistering plasters, by means of which the physician hopes in a few days not only to cure me for a certain time, but for always. About Wednesday or Thursday I shall probably have the pleasure again to present myself before your Imperial Highness

Your most obedient,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by La Mara. This is one of the numerous apologies which Beethoven was forced to write to his distinguished pupil.]

CCCCV To FRIEDRICH TREITSCHKE

[Summer 1814]

Dear Treitschke, please excuse me if I do not come to you, I am not well and must not venture out—but with regard to rooms, if you are kind enough, you can talk over everything with my servant and the housekeeper.

[According to the original manuscript of the Royal Library, Berlin. From this letter we see that Beethoven and his *Fidelio* revising poet were on friendly terms with each other.]

CCCCVI To S. A. STEINER & CO.

[Summer 1814]

Worthy friend! At last my wish^r is granted, and I go the day after to-morrow for an excursion of a few days. I therefore beg you to say to Herr Mathias A., that I will certainly not force him to take my pianoforte score. I therefore send you the one by Halm, so that as soon as you have received back my pianoforte score you can hand the Halm to M. A.—but if Herr A. will keep my pianoforte score for

the fixed sum of 12 ducats in gold, I only ask that this should be stated by himself in writing, or that he hand over to you the fee—and for this purpose I enclose the receipt—I cannot in any way be burdened with the pianoforte score as a debt. You know my situation!

Yours as ever,

BEETHOVEN.

P.S.—So I find it for the best not to trust a man who has already broken his word with me—that is the *ultimatum*, no modifications, either the one thing or the other. I beg you to come to me at 12 o'clock, for the rest no delay in this matter excepting as regards the money; he can pay the fee in 6 weeks' time or still later.

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

[The whole P.S. stands on another sheet which seems to belong to a later period, and to be addressed to another person. The style of invitation at 12 o'clock would point to Schindler, if one did not know that in this year he had not the honour of being a table guest at the composer's house. The most important fact in this letter is that Anton Halm arranged a pianoforte score of *Fidelio*. But it is not the same one as that which Artaria brought out in 1814, for we know positively that this was the pianoforte score which Moscheles arranged, and to Beethoven's full satisfaction. Anton Halm, born 1789, at Altenmarkt in Styria, from an officer became a musician. He was on a very friendly footing with Beethoven. According to Schindler (Biography ii. 118) it was generally considered that the arrangement as a pianoforte duet of the great Quartet Fugue in B flat (Op. 139) was the work of Halm. According to Nottebohm, Halm arranged it about 1826; his work though also known to Beethoven, was never printed. Information is still wanting about the fate of this Halm manuscript. Schindler on the other hand, states that the arrangement of the Fugue bore a special Opus number. He also states that "Beethoven trusted him (H.) with one of the most difficult arrangements, namely, of the Fugue from the great Quartet in B flat for pianoforte, and was perfectly satisfied with the way in which he accomplished it." Halm died at an advanced age in the year 1872 at Vienna.]

CCCCVII

TO THE SAME

[Summer 1814]

My dear Steiner, as soon as you send me the *opera* which I want for reasons I have told you, you can have the parts

of the Symphony at once—this is not done according to contract but out of kindness. **I never answer insults.**

All else, how or why I have done it,
I am ready to explain at
any moment.

Your most devoted,
LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the Royal Library at Berlin; first printed by La Mara. At this period begins constant intercourse with the music firm of S. A. Steiner and Co., and this gave Beethoven opportunity to show in a variety of ways the humorous side of his genius. The connection of Beethoven with this firm in the Paternostergässchen, which has become celebrated, may have been the cause of the connection with B. and H. finally coming to an end in the year 1815. In order to understand the many humorous letters which follow addressed to the gentlemen in the Paternostergasse it may be mentioned that the firm itself, the directorship, is abbreviated into G — lat, G — ll — t, meaning the head of the firm, Herr S. A. Steiner, the general lieutenant; G. or G — s, the composer himself as Generalissimus. The assistant in the firm, Herr Tobias Haslinger, who later on became the chief of the whole business, is named Adjutant, abbreviated into Ad — rl (= Adjutanterl) the suffix "erl" giving the meaning "little adjutant," as a term of endearment.—TR.]

CCCCVIII To S. A. STEINER & CO.

[*Midsummer 1814*]

Here my dear Steiner, I send you the parts of the Symphony in A. I was the first who offered it to Diabelli, that they should print the Symphony from them, consequently there is no ground for the manner in which you have spoken against me about it—I beg you once again for the *opera*, so that I may correct the Artaria quartet score from it; you *surely will not show jealousy in this matter*, and for that reason keep it back; this would not be at all honourable of you. I have always been ready to oblige you, but *mistrust is not in keeping with my character*. Our contract stipulates that I can give to England all the works which you possess, and I can prove to you that in this matter I have made but little use of my advantage; also that if I had remained master over my works, the English would have paid me much more than you have done; nevertheless I have remained faithful to what was stated in the contract.

And now I announce to you that in a few days a severe court-martial will be held, according to which the whole regiment of G. I. will be entirely disbanded, and likewise condemned to lose all its future honours, advantages, &c.

For the last time the g—s.

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

CCCCIX To COUNT MORITZ VON LICHNOWSKY

Baden, 21st September, 1841 (?)

WORTHY HONOURED COUNT AND FRIEND,

I unfortunately only received your letter yesterday. Hearty thanks for thinking about me, likewise kind messages to the Princess Christiane worthy of all respect. I took a beautiful walk yesterday with a friend in the Brühl, and amid friendly talk we specially mentioned you, and see, yesterday evening on my arrival I find your kind letter. I see that you always load me with kindnesses ; and as I should not like you to think that the *step* which I have taken was prompted *through a new interest* or, indeed, anything of that kind, I tell you that soon a Sonata of mine will be published, which I have *dedicated to you*. I wished to surprise you, for the dedication to you had long been intended, but your letter of yesterday forces me to disclose it to you. No other inducement was needed in order to publicly show you my feelings with regard to your friendship and welfare ; but if you were to give me anything in the shape of a present it would pain me, for then you would entirely misconstrue my intention ; all things of that sort I could only refuse.

I kiss the hands of the Princess for her thought and good wishes for me ; I have *never forgotten how much I am indebted to all of you*, although an unfortunate event brought about conditions which prevented me showing it as I wished.

As to what you say to me with regard to Lord Castlereagh, I find that the matter has begun in the best manner. If I may have an opinion of my own, I believe it best for Lord Castlereagh not to write about the Wellington work until the Lord has heard it here. I shall soon come into the town when we can discuss all matters with regard to a great

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel. This editor gives the following plausible note: "On the 23rd November, 1819, there was a kind of tournament in the Imperial Riding School." It is possible that Beethoven was asked by the Archduke to compose something for it, but no such music is known.]

CCCCXI

TO THE SAME

[*End of November, 1814*]

YOUR IMPERIAL HIGHNESS!

My best thanks for your present—I am only sorry that you could not be present at the music. I have the honour herewith to send you the score of the Cantata. Your Imperial Highness can keep it for several days, after that, I will see that it is copied for you as quickly as possible. Still exhausted by fatigues, worries, pleasures and joys all mixed together, I shall have the honour of waiting upon your Imperial Highness shortly—I hope to hear favourable news concerning the health of your Imperial Highness. How willingly would I sacrifice whole nights if it would enable me to restore you to perfect health.

Your Imperial Highness's most obedient
and faithful servant,

LUDWIG VAN BEETHOVEN.

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

CCCCXII TO THE BARONESS VON POSER

[*Time of the Congress, 1814 ?*]

Honoured Baroness, I answer your note in German, as I can best express myself in my mother tongue. I do not deserve the great praise which you bestow on me—although when I appear in person, I shall lose much of your otherwise exaggerated, and too high opinion of myself; yet it will be at any time agreeable to me to come to you, or, if you wish, to see you at my house—With greatest pleasure I am,

Your devoted servant,

LUDWIG VAN BEETHOVEN.

[According to the original belonging to Carl Meinert; first printed by Nohl. This is the first and only time in Beethoven's history that the Countess, *née* Baroness Gravert, is mentioned.]

CCCCXIII TO THE ARCHDUKE RUDOLPH

[December 1814]

YOUR IMPERIAL HIGHNESS !

You are kinder to me than I in any way deserve—I offer to Y.I.H. my best thanks for your gracious intercession on my behalf in Prague. The score of the cantata will be strictly attended to. If I have not yet come to Y.I.H. you must graciously excuse me ; after this concert for the poor comes another in the theatre, likewise for the benefit of the *impresario in angustia*, and they felt such *real shame*, that they let me off the third and the half—for this I have *something new in hand*—then it is a question of a *new opera*—the subject of which has been settled during the last few days. Besides I am not feeling quite well—but in a few days I will come to Y.I.H. ; if I could only be of help, then would the chief and most ardent wish of my life be fulfilled.

Your Imperial Highness's most faithful and obedient,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel. The Prague affair is always the same old one regarding the Kinsky heirs which finally seemed as if it were going to be decided in the master's favour. Of the Cantata, *Der glorreiche Augenblick*, we have sufficiently spoken. With regard to the benefit concerts mentioned in this letter, v. Koechel says : "What concert Beethoven gave for himself in the year 1814 I have not been able to find out ; and as the careful musical critic from Vienna about that time makes no mention of it in the *Leipzig Allgemeine Musikalische Zeitung*, it appears to me not to have taken place." Who the "impresario in angustia" was, can only be guessed at, possibly Director Ferdinand von Palfy. The new opera was Treitschke's poem "Romulus," yet nothing came of it, neither of any of the opera poems afterwards offered to the master. (Was the "impresario" perchance, Beethoven himself ?—TR.)]

CCCCXIV

To N. VON ZMESKALL

[1814 ?]

Many thanks !

He has *already asked for his testimonial*, I have seen *several at his house*, he surely does not want any more ; but, if he wishes, as soon as he has this one, he may go to the devil as soon as he likes. Am I compelled to give him this testimonial ? I think not, because then it would be looked upon as a *pledge* or a *guarantee*. To fetch wood, to light fires, to empty slops, such things are not for such as he, so he says, etc. etc. You see therefore how little one can judge of such vermin from their outward appearance ! I expect still an answer about the T., but there is time up to to-morrow morning. I gave him a large room with firing *gratis*, but he calls it a smoky hole, a room in which I myself, last winter and also the present one, spent many whole days.

[According to the original manuscript of the Royal Imperial Court Library, Vienna ; printed by the present editor.]

CCCCXV

TO THE LAW COURT

[End of 1814]

TO THE WORSHIPFUL LAW COURT.

Quite ignorant of legal matters, and thinking that all claims on an estate must be liquidated, I sent to my legal friend at Prague the agreement concluded with H.I.H. Archduke Rudolph, with His Highness, Prince Lobkowitz and with His Highness Prince Kinsky, by means of which these noblemen agreed to pay me yearly 4000 florins. My constant endeavour to make him take the matter to heart, even, I must confess it, the reproaches which I made to him as if he had not properly opened proceedings, seeing that the steps which he had taken concerning the guardianship had remained fruitless, may have induced him to go to law.

However much this step was against my feelings to appear as plaintiff against my benefactor, only he can judge who knows of my high esteem for the late Prince Kinsky.

In these circumstances I chose the shorter way, being convinced that the princely guardians will be as inclined to value art as they are to uphold the acts of the late Prince Kinsky.

According to the enclosed contract, *sub A.*, H.I.H., the

Archduke Rudolph, likewise their serene Highnesses, Prince Lobkowitz and Prince Kinsky, undertook to give me 4000 fl., until I had obtained a post of equal value; yes, indeed, in case through misfortune or old age I was prevented from exercising my art, these high contracting parties promised me this sum for life, while I, on the other hand, undertook not to quit Vienna.

Great was the promise, great the fulfilment of it; for I had never a single hitch, and was quiet in the enjoyment of the annuity until the Imperial *finance-patent* appeared. This change of value made no difference as regards H.I.H. the Archduke Rudolph, for I received his share in redemption bonds, as formerly in bank-notes, without any reckoning of the *scale*; and so also His Highness, the late Prince Kinsky promised to pay his contribution of 1800 fl. in redemption bonds.

But as he neglected to give the order to his treasurer, difficulties arose for me. Although my circumstances are not brilliant, still I would not venture to present this claim to the princely guardians, had it not been that honest men had themselves gathered this assurance from the mouth of the late Prince, namely, to pay me the share, as well for the past as for the future, in Vienna value, as the enclosures B.C.D. of this suit show. In these circumstances I leave it to the princely guardians to judge whether rather than offend *delicatesse* I had not cause to rest satisfied with the prince's promise; hence the objection of the *curator* to the witnesses owing to their not being present at the time, was highly mortifying to me. In order therefore to extricate myself from this truly unpleasant position I venture to promise the princely guardians, and to assure them that I, for the past and the future, am willing to accept 1800 fl. Vienna value, and I flatter myself that they will graciously take into consideration that I, on my side, have sacrificed not a little, since, owing to my high esteem for these noble princes, I elected to make Vienna my settled residence, and that at a time when most advantageous offers were being made to me from abroad. I therefore beg the worshipful Court to present this petition to the Kinsky guardians and kindly to inform me of the result.

L. v. B.

Vienna.

[Exactly according to the Fischhoff manuscript in the Royal Library, Berlin; first printed by Nohl. The manuscript further

states that the Prague Law Court gave consent whereby the guardians, instead of the 1800 fl. assured by writing, were ordered to pay to the composer a sum of 1200 fl. Vienna value from November 3, 1812, under conditions named. The decision of the Court is dated from Prague, January 18, 1815.]

CCCCXVI To FRAU ANTONIE BRENTANO,
FRANKFORT-ON-MAIN

[1814 ?]

My worthy friend, all my affairs which now seem on the point of improvement, enable me to accept without scruple the bill of exchange sent from Franz and yourself—I received the same from a stranger, who, so it seems to me, had not the matter very much at heart, for after not finding me at home at his first visit, he only returned a week later, handed me the bill without even wishing to come into my room. Now when I came to Paecher, they had themselves, the day before yesterday, not received any advice, also, so they say, they do not know the drawer. I therefore thought it wise to let you know at once about it and I await your decision. I should already have sent you back the bill, but, as you know, I do not understand things of this kind, and therefore could easily make a mistake. In haste, yours respectfully,

BEETHOVEN.

[According to the original manuscript in the possession of the Beethoven Haus at Bonn; first printed by the present editor. As from this time we shall have other letters to the Brentanos, and as these letters are documents of special importance in the history of Beethoven, we may here say something generally about this collection. For many years it was known that the Brentano family in Frankfort possessed a considerable number of important letters written by Beethoven to Franz and Antonie Brentano. This family was always most unselfishly ready to help in Beethoven's affairs. The wife of the former senator, Franz Brentano, the Antonie (die Toni) known to all intellectual magnates, a daughter of Melchior von Birkenstock, came from Vienna. In the Birkenstock house Beethoven had made the acquaintance, somewhere about 1810, also of Bettina von Arnim, *née* Brentano. After their marriage, the Brentano's spent several years in Vienna settling affairs connected with their inheritance, and then the long intercourse with Beethoven developed into an intimate and never-to-be-disturbed friendship. See the editor's "Antonie und Maximiliane Brentano als Verehrerinnen Beethovens" in "Nord und Sud," 1878. Later on there was an exchange of letters between the composer and his noble, faithful

friends at Frankfort, of which some between the years 1814 and 1823 are to hand. In the year 1867 the Beethoven biographer, L. Nohl, made the acquaintance of Antonie, then 87 years old, and learned from her much that was new concerning her intercourse with Beethoven; and he also gained an insight into the correspondence between the Brentanos and Beethoven. Hence some portions of this correspondence are to be found in the third volume of Nohl's biography of Beethoven. The heirs of this family obstinately hesitated for a long time about letting these letters be published, or to part with these costly family treasures. At last they came into the market, about 14 in number, in the year 1890. The Beethoven Haus at Bonn received nine letters of Beethoven from this family. After some trouble I succeeded in obtaining from the President of the Beethoven House the permission to publish these letters; they were indeed kind enough to give me copies of them, for which I express my warmest thanks to Dr. F. A. Schmidt. Further I decided to travel to Bonn, and to make exact copies from the originals. I especially remember a "Catalogue of a valuable collection of autographs and documents from the literary remains of the senator Franz Brentano and his wife Antonie Brentano, *née* von Birkenstock (sold by auction, by order of Dr. O. R. von Brentano at Offenbach and Dr. A. Dietz of Frankfort, on Thursday, April 9, 1896, by the publishers Josef Baer and Co.)." The above letter without date is addressed to Frau Antonie. It is worthy of note that on some of these letters, as well as on other letters from Dr. Aloys von Weissenbach, there is a blue stamp, on which the letters LVB. can be clearly traced. This letter appears to belong to the year 1814, for in a diary preserved to us (in the Fischhoff manuscript) of the years 1812 to 1818, there is noted under the year 1814, "I owe F.A.B. 2300 fl., *i.e.*, 1106 and 66 ducats." The initials F.A.B. surely indicate both Brentanos, Franz and Antonie.]

CCCCXVII To FRIEDRICH TREITSCHKE

[January 1815]

I intend to write *Romulus!* and I shall begin soon; I will come myself to you! first once—after that several times, so that we may talk over and consider the whole matter.

With high esteem,

Your friend,

BEETHOVEN.

[According to Jahn's copy in the Royal Library, Berlin; first printed by Thayer (iii. 323). So then in 1815 Beethoven had seriously decided to compose Treitschke's opera poem "Romulus and Remus." But after a few weeks the Vienna correspondent, Johann

Fuss, announced that "Herr Fuss had set to music an opera in 3 Acts, entitled *Romulus and Remus*, for the theatre 'An der Wien.'" So states Thayer (iii. 325). I could, however, not find anything of the kind in the place indicated in the *Leipzig Allgemeine Musikalische Zeitung*, but only in the No. of December 20, 1815, the following notice: "Our gifted Beethoven, it is said, is working at a new opera: *Romulus*, with libretto by Treitschke." Johann Fuss, the writer on music and composer, was born in 1777 at Teine in Hungary. He was to have been a schoolmaster, but soon became a music teacher at Prague. As he achieved great success with his duodrama *Pyramus and Thisbe*, he went to Pressburg, in order to seriously study theory under Albrechtsberger, and soon produced compositions in all branches of the art. He became leader at the Pressburg theatre, but soon went to Vienna, where he lived as a teacher of music, composer and correspondent. The *Leipzig Musikzeitung* for April 1816 has the following: "Theatre in the Leopoldstadt. Novelty: *Der Käfig*, opera by Kotzebue, music by Fuss. The latter was highly successful." Already in 1819 he was carried off by a malignant fever. This then was Beethoven's rival in the *Romulus* composition. Fuss's *Romulus* was, as a matter of fact, not produced at the Vienna theatre, but at Pressburg. The following letter to Treitschke gives further account of this rivalry, and also the chief motive for which Beethoven gave up the idea of writing a *Romulus* opera.]

CCCCXVIII

TO THE SAME

[January 1815]

Dear Tr.! I thought to shorten the matter by sending the copy of this letter to Herr von Schreivogel—but nothing. You see that this Fuss can attack me in all the newspapers, unless I can show something *against him* in writing, or unless you, or the theatre management, undertakes to settle with him. On the other hand, the affair with my contract for the opera is not yet at an end.

I beg you to give me an answer, especially as concerns the Fuss letter; before *the judgment-seat of art* the affair would easily have been settled, but such is not the case here.

In haste,

Your friend,

BEETHOVEN.

[According to Jahn's copy; first printed by Thayer (iii. 326). We can deeply regret that Beethoven just now, when he was thinking of writing dramatic music, was forced to put an end to his *Romulus* composition, the text of which—so it is said—remained in his hands. The libretto must have been thoroughly to his liking. The theatre director must, however, have taken all possible means to cancel the contract concluded with Beethoven concerning *Romulus*, as it was generally known that the gifted composer Fuss had composed his *Romulus* opera. Yet we shall come across a letter written in the autumn of this year by Treitschke, in which Fuss and *Romulus* play a part. Of the theatre director Schreyvogel-West, for many years director of the Industriekontor, and of his relations to Beethoven, mention has already been made. (See Letter CXXXIX.)]

CCCCXIX TO THE LAWYER J. VON KANKA, PRAGUE

[11th January, 1815]

MY WORTHY UNIQUE K.,

I receive to-day the letter of Baron Pasqualati, from which I perceive that you do not wish matters to be hurried. Meanwhile all the necessary documents have been sent to Pasqualati; only please tell him to refrain from taking any further step. To-morrow a *consultation* will be held here, and the result may possibly go off already to-morrow *evening* to you and P. Meanwhile I wish you would look through the document for the Law Court which I sent to Pasqualati, and *carefully read through the enclosures*. You will then see that Wolf and others have not rightly instructed you. This much is certain, that there are *enough proofs there for any one willing to be convinced*. How in the name of fortune could I ever have thought of *legal witnesses*, of *some written document* with regard to a man like Kinsky, whose honesty, and magnanimity were universally known?

With warmest love and respect,

In haste,
YOUR FRIEND.

Vienna, 11th January, 1815.

[According to Nohl. This letter concerns the law-suit with the Kinsky heirs; the decision of the Prague Land Court has already been communicated. (See Letter CCCXVI.)]

CCCCXX

TO THE SAME

[January 1815]

MY UNIQUE, HONOURED K.,

What am I to think, say, feel! Of W. [Wolf] I think that he has not only exposed his weak side, but has not even taken trouble to conceal it. It is impossible that he can have furnished his report with all the necessary orderly proofs. *The order to the pay-office concerning the scale, was given by von Kinsky, before his consent to pay me my annuity in redemption bonds, as the evidence shows—one need only to look at the date; most important therefore is this first order. The species facti shows that I was away from Vienna for over six months. As I was not insisting on money, I let the matter go; the Prince forgot to recall the former order given to the pay-office, but not the promise that he had made to me, which he repeated to Varnhagen (officer), as shown by the testimony of Von Oliva, to whom, shortly before his departure from here, and again, before his death, he repeated his promise; and whom he sent for on his return to Vienna in order that the matter should be set in order at the pay-office, which, however, owing to his unexpected death, naturally could not be carried out. The testimony of the officer Varnhagen is accompanied by a document from the Russian army, in which he shows himself willing to confirm it by oath in a court of law. The testimony of Oliva shows that he also is ready to swear in a court of law. As I have sent away the testimony of colonel, Count Bentheim, I do not say it for certain, but I think that also this Count in his evidence says that he in any case is ready to swear to the truth of it in a court of law. And I myself am willing to swear in a court of law, that Prince Kinsky said to me at Prague, “that he considered it more than just that I should have my annuity paid in redemption bonds.” Those were his very words. He himself gave me on account 60 ducats in gold at Prague, which represented about 600 fl., for owing to my state of health I had not time to stop any longer, and travelled to Teplitz. The Prince’s word was sacred to me, and I had never heard anything from his lips which could have induced me to produce two witnesses before him, or even to ask him for anything in writing. I see that Dr. Wolf has altogether managed the matter in a wretched way, and that you have not been sufficiently made acquainted with the documents.*

Now about the step which I have taken. The Archduke Rudolph asked me a short time ago, whether the Kinsky matter was not yet at an end ; he must have heard something about it. I explained to him that the prospect was not promising, as I had heard nothing, absolutely nothing. He offered to write himself, but I was to add a letter, and also make him acquainted with all the documents connected with the Kinsky affair. After he had convinced himself, he wrote to the *Chief Burgrave* and enclosed my letter to the same. The Chief Burgrave immediately answered the Archduke and also me. In a letter to me he said, "*that I might venture to hand in a petition to the Law Court at Prague together with all proofs, that they would forward it to him, and that he would do his very best to further my cause.*" He also sent to the Archduke a most complimentary letter, yes, he expressly wrote, "*that he thoroughly understood the intentions of the late Prince Kinsky in regard to my affair, and that I might present a petition, etc.*" Then the Archduke sent at once for me, and said that I should have *this petition drawn up and shown to him* ; he also thought that one should petition for the redemption bonds, *as there was sufficient proof, even if not in legal form, of the intentions of the Prince, also that no one could possibly doubt that the Prince, had he continued to live, would have kept his word. Were he to-day heir, he would demand no other proofs than those which are to hand.* Hereupon I sent *this document* to Baron Pasqualati, who will be kind enough to *present it to the Law Court.* Only after this matter had been commenced, Dr. Adlersburg received a letter from Dr. Wolf, in which the latter pointed out to him that *he had made an offer of 1500 fl.* As they have got as far as 1500 fl. *and as high as the Chief Burgrave*, we shall probably get to 1800 fl. It is not a matter of favour ; the late Prince was one of those who pressed me not to accept the annuity of 600 ducats in gold, offered from Westphalia ; "I ought not to eat any Westphalian ham," he said at the time. Another call to Naples I likewise refused later on. I can justly claim compensation for the loss which I suffered. *What had I while the annuity was paid in bank-notes, not even 400 fl. in convention money!!!*—and that instead of such a salary as this one of 600 ducats. There are proofs enough therefore for one who wishes to act honestly. And what has now become of the redemption bonds??!! Anyhow, it is no equivalent for that which I have lost. In all the newspapers this affair was pompously lauded to the skies, while I was near to beggary. The intention of the

Prince is evident, and, in my estimation, the family, if they are not to lower themselves, are bound to act in that sense. Besides, the income through the death of the Prince has rather increased than diminished, so that there is no just reason to allow me less.

I received yesterday your friendly letter, but now I am too tired to write to you all I feel towards you. As regards my affair I trust to your intelligence. It seems that the Chief Burgrave is the principal person; do not show that you know anything about what he wrote to the Archduke, it might not be wise; let no one but you and Baron Pasqualati know of it. If you have read through the papers, you have seen sufficient to show you how unjustly Dr. Wolf has conducted the affair—the thing must be done quite differently. I leave it to your friendship for me to act as you think best. Expect my highest thanks, and excuse me for not writing any more to-day; a thing of this sort fatigues me—more than the most important musical task. My heart has already found something for you which will also set yours beating, and you will soon have it. Do not forget me poor worried creature, *and act*—do your very best.

With the greatest respect,

Your true friend,

BEETHOVEN.

[According to Nohl. With regard to Varnhagen von Ense and Oliva's intervention in this tedious law-suit, *see* the Letter CCXCIII to Varnhagen of July 14, 1812, also the letters of the same year to Princess Kinsky.]

CCCCXXI

TO THE SAME

Vienna, 14th January, 1815.

MY WORTHY UNIQUE K.,

The long letter, which here follows, was written when we were still of opinion to stick to the 1800 fl. Owing to the last letter of Baron Pasqualati, there was opposition to my proposal, and Dr. Adlersburg advised to adhere to the steps which you have already taken. But as Dr. Wolf writes that he in your name has moved for 1500 fl. per annum, I beg you at any rate to try for the 1500 fl. I send the long letter, which was written before we received the letter of Baron P. dissuading us from that course, as you might find many a reason for at any rate getting 1500 fl. Also the Archduke

has written for the second time to the Chief Burgrave, and one can conclude from his former answer to the Archduke that he will certainly exert himself, and at least obtain the 1500 fl.

Farewell, I cannot write a single word more, things of this sort exhaust me. May your friendship hasten the end; for if the thing turns out so badly, I must leave Vienna, because I could not live on this income. For here we have reached such a point, that everything has gone up to the highest price and must be *paid for in ready money*; the last two concerts which I gave *cost me* 1508 fl. Had it not been for the noble present of the Empress, I should have had next to nothing left.

In haste,
Your admirer and friend,
BEETHOVEN.

[According to Nohl.]

CCCCXXII To BARON J. VON PASQUALATI

[January 1815]

HONOURED FRIEND!

I beg you kindly to send by the bearer of this, *but not open*, the *form* in which the Kynsky receipt must be made out. Nb. for 600 fl. per half year from the month of April until, etc. I will at once send the receipt to Dr. Kanka at Prague, who last time got the money without any delay; from this sum I will at once pay off my debt to you; should however it be possible for me to get the money here, before it comes from Prague, I will at once bring it to you myself.

With deep respect,

Your admirer and friend,
BEETHOVEN.

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

CCCCXXIII LETTER FOR BARON PASQUALATI

[January 1815]

Baron Joseph von Pasqualati is herewith requested kindly to receive for me the money from Prince Kinsky's

estate, and to take what steps are necessary for that purpose.

(L. S.)

LUDWIG VAN BEETHOVEN.

Vienna, the 1815.

[According to Thayer (iii. 329).]

CCCCXXIV To HERR S. A. STEINER

Vienna, 1st February, 1815.

HONOURABLE GENERAL LIEUTENANT!

I have to-day received your letter to my brother, and am satisfied with it, yet I must beg you to bear in addition the *costs of the pianoforte scores*, as I first have to pay for everything, and one thing *dearer than another*, so it would fall very heavily on me; besides I do not think that you can complain of the honorarium of 250 ducats. However, I do not care to complain, hence see to the scores yourself, but everything must be looked over by me, and, if necessary, improved; I hope that you are satisfied with this. Also you might give to my brother the *collections of Clementi's, Mozart's, Haidn's pianoforte works*; he wants them for *his little son*. My very dear Steiner, do this, and do not be like a stone, however stony your name may be. Farewell most excellent General Lieutenant, I am always,

Your most devoted Superior General,

LUDWIG VAN BEETHOVEN.

[According to Jahn's copy in his Beethoven Papers in the Royal Library, Berlin; first printed by Thayer (iii. 338). The here-mentioned pianoforte editions are those of the 7th and 8th Symphonies (Op. 92 and Op. 93), which were published by this firm in the year 1816. Here also is mention made of the nephew Carl, who after the death of the father in 1815 became a factor of great importance in the history of the composer. ("Stein" German for stone, makes clear the play upon the name "Steiner."—Tr.)]

CCCCXXV To J. VARENA, ATTORNEY OF THE
EXCHEQUER, GRAZ

Vienna, 3rd February, 1815.

I was not able at once, my worthy friend, to answer your honoured letter, and at the same time thank you for your

present ; you always wish to put me to shame, and, as I see, to keep me your debtor I hope that your health has improved, for I was very anxious about it in Baden, and, owing to my own state, it was impossible for me to show you outwardly the sympathy which I feel inwardly for so excellent a man as yourself. With regard to a piano for your daughter, you will soon get news, as I would like to procure you a really good one, and that is not the affair of a moment ; but you will soon receive full explanations, and perhaps also satisfaction. My brother is ill, and men in that state generally have fancies. As he hears that I know you, he begs me to send you the *enclosed* ; perhaps our good *Ursulines* may be of help in the matter. Please excuse me if I trouble you with something of this kind, if you could without inconvenience take in the animals described, I beg you at once to let me know ; all costs I take upon myself so as to give him pleasure ; as I have told you he is not well and has set his heart on this.

In haste,

Your truly admiring friend,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the possession of C. Meinert of Frankfort ; first—but very incorrectly—printed by Thayer (iii. 340) according to Jahn's copy. Beethoven by way of exception here undertakes to get a pianoforte for his friend Varena's daughter ; of his ideal custom in such matters mention has already been made (*see* Letter CXXXIII). Further letters on the same subject follow still in this year. The master's sick brother Carl, as a lover of animals, has all kinds of fancies, which Beethoven with touching care is trying to satisfy. Of other fancies we shall hear something in letters to Frau Brentano during this year.]

CCCCXXVI TO MR. GEORGE THOMSON, MERCHANT
IN THE MUSICAL LINE, EDINBOURGH, SCOTTLAND

Wien, 7 Februar, 1815.

SIR !

Many concerns have prevented my answers by your favors, to which I reply only in part. All your songs with the exception of a few are ready to be forwarded, I mean those to which I was to write the accompanements ; for with respect to the 6 Canzonettes, which I am to compose. I own that the honorary you offered is totally inadequate.

Circumstances here are much altered and taxes have been so much reised after the English fashion that my share for 1814 was near 60 £; besides an original good air—and what you also wish—an Overture, are perhaps the most difficult undertakings in musical compositions. I therefore beg to state that my honorary for 6 songs or airs must be 35 £ or seventy imp^l Ducats and for un Overture 20 £ or 50 imp^l Ducats. You will please to assigne the payment here as usual, and you may depend that I shall do you justice. No artiste of talent and merit will find my pretensions extravagant.

Concerning the overture you will please to indicate in your reply whether you wish to have it composed for an easy or more difficult execution. I expect your immediate answer having several orders to attend, and I shall in a little time write more copiously in reply of your favors already received. I beg you to thank the author for the very ingenious and flattering verses, which obtained to be means. Allow me to subscribe myself,

Sir,
your very obed^t, humble serv^t,
LUDWIG VAN BEETHOVEN.

Vienna,

Feb. 7, 1815.

[According to Thayer (iii. 452). The letter was only signed by Beethoven. The high fees exasperated Thomson, who, according to Hadden, wrote, "Two years ago you asked 25 ducats for 6 original melodies, now you ask three times as much." T. offers 35 ducats, adding: "If you will not accept 35 ducats, I must ask you to have the goodness to put all the verses I have sent you on the fire." We learn from Hadden that in 1816 Beethoven arranged German, Polish, Russian, Tirolian, Venetian, and Spanish folk melodies; and not only that they were sent to Thomson, but that they were most graciously received. What has become of them?]

CCCCXXVII To DR. J. KANKA, PRAGUE

Vienna, 24th February, 1815.

DEEPLY HONOURED K.,

I have several times thanked you through Baron Pasqualati for the kind trouble that you have taken for me, and now I myself send you a thousand thanks. The intercession of the Archduke you cannot have looked upon with much favour, or rather it prejudiced me in your eyes. You had done already everything when the intercession of the Archduke

came about. Had this happened earlier, and had you not had the *one-sided* or *many-sided* or *weak-sided* Dr. W.[olf], the matter according to the assurance of the Chief Burgrave himself to the Archduke and myself would have had a more favourable result for me. On that account your services remain ever and eternally to be acknowledged by me. Now the Court has deducted 60 ducats, *which only I myself mentioned*, and of which the late Prince neither gave any order to the treasurer nor to any one else. Where the *truth* could harm me they accepted it, why should they not do so *when it would be of use to me, how unjust!* Baron Pasqualati will ask you about several other matters.

To-day I am already too tired, for I have had to give a lot of commissions to poor P.[asqualati]; that is to say they fatigue me more than the greatest composition. It is a strange field, in which I ought not to plough. This affair has caused me many tears, much depression of spirits. Now it will be soon time to write to Princess Kinsky—and now I must stop. I shall be glad when I can write to you only really from my heart, and it will more often happen as soon as I am rid of these worries. Receive once more my heartiest thanks for all that you have done for me—and love

Your admirer and friend,

BEETHOVEN.

[According to Nohl, and first printed by him.]

CCCCXXVIII To COUNTESS MARIE VON ERDÖDY

29th February, 1815.

I have read, worthy Countess, your letter with great pleasure, and the renewing of your friendship has been equally gratifying. It has long been my wish once again to see you, and also your dear children, for although I have suffered much, I have not yet lost my earlier feelings for childhood, for beautiful nature and for friendship. The Trio, and everything which as yet is not published, stands, dear Countess, at your service; as soon as it is written, you shall receive it. Not without sympathy and interest have I often inquired after your state of health, but now I am coming in person to you, and glad to show my interest in all that concerns you. My brother has written to you, you must be a little indulgent with him, he is really an *unfortunate*,

suffering man. I hope that the approaching spring will have the best influence on your health and perhaps make you quite well again. Farewell dear, worthy Countess, my best remembrances to your dear children, whom in spirit I embrace. I hope soon to see you.

Your true friend,
LUDWIG VAN BEETHOVEN.

[Address:]

To the Countess Erdödy
née Countess Nizscky.

[According to Nohl. This Erdödy letter is not in the Schöne collection of the Erdödy letters, neither, of course, in Jahn's copy of the letters of Beethoven to this Countess. The here-named Trio is the one in B flat (Op. 97), which was published in the following year (1816) by Steiner. Brother Carl was now seriously ill; he died in November of the same year.]

CCCCXXIX THREE-PART CANON FOR L. SPOHR'S ALBUM

Vienna, March 3, 1815.

Kurz ist der Schmerz, ewig ist die Freude.

[This Canon is in the B. and H. edition, series 23. There is a facsimile of it in Spohr's Autobiography (vol. i., Supplement).]

CCCCXXX TO BREITKOPF & HAERTEL, LEIPZIG

10th March, 1815.

MOST WORTHY H!

You would misjudge me if you accused me, for some reason or other, of forgetting *you*. What has happened since I wrote to you the last time from Teplitz? probably bad rather than good!—but we will talk about that rather by word of mouth. If I delay in bringing out my many new works, it is probably to be ascribed to the *uncertainty* of all things which take place in human intercourse, for what *was certain* in this respect and what *is still* certain? Circumstances, such as raising money, compel me to enter into connection with a publisher here, how? You will soon learn, for I think that I shall be again able more easily to transact business with you. Many thanks for your musical paper, I will shortly send you something for it.

As to the demons of darkness, I see that these, even in

the brightest light of our day, will never let themselves be quite scared away. One of my acquaintances wishes to know Chladin's whereabouts, be kind enough, *en passant*, just to tell me. In your last numbers of the musical paper where I think there was noted down, music *which I ought to have received*, yet I received nothing, perhaps it is an *error*—or laziness [Traegheit] on the part of Herr Traeg!!! Now farewell, your present political state does not please me, but—but—but—well, children who are not grown up want dolls—so there is nothing more to say.

In haste your truly most devoted,

BEETHOVEN.


[According to the original manuscript in the possession of the B. and H. firm at Leipzig; unprinted. This is unfortunately the last letter of Beethoven to this celebrated firm; it appears to have been answered on May 16, 1815. Many important and most interesting letters could have been communicated from the B. and H. archives. It would be useless to inquire why this important correspondence came to so sudden an end. Let us be satisfied with what we have got, and thank the firm for having given us access to so many precious letters. A passage in this last one about money compelling him to come to an arrangement with a publisher here, probably gives the key to Beethoven's transferring his connection from B. and H. to Steiner and Co. in Vienna. Through a considerable loan Beethoven had got himself into a position of dependence with this new and rising firm. Neither must it be overlooked that the personal connection of the master with all the members of the Steiner firm thoroughly suited his original, commanding nature. The *Generalissimus* gave orders, and the others had nothing to do but to obey. This connection resulted in an astonishing number of letters, which show us to the full Beethoven's overflowing humour. We must not bid farewell to Beethoven's relations with the B. and H. firm without referring to manuscript corrections of faults, which have been preserved by the firm. This highly interesting piece of information must, however, be given, namely, that the corrections of faults in an important chamber work (Op. 69), were *not*, for the most part, attended to; at the right moment further reference will be made to this matter.

CCCCXXXI CORRECTIONS OF MISPRINTS TO BREITKOPF
& HAERTEL


[1815]

Faults in the pianoforte part of the first Allegro,


bar 7  the E marked

a * ought to be,  namely, the \smile slur between the


two Es must be taken away and placed above in the soprano, and below in the bass as indicated here. In the 18th bar of the same movement the arpeggio sign is left out, and it

ought to be there, namely, so 


In the *Allegro vivace* in the pianoforte part^v(Nb.), in the

third bar there are two ties 



Faults in the 'cello part—first *Allegro* at the 27th bar there is a dot behind the minim A which must be taken away—in the 69th bar a sharp has been left out, thus

 before the D. Between the 77th

and 78th bars there must be a tie, which has been left out,

namely,  it is here indicated by a *.

(Nb) in the second part—in the 72nd bar there is a sharp instead of a natural, it must


be so^t  in the 125th bar instead of an E there must be a C, thus 

* Beethoven's explanation is by no means clear.

In the *Adagio cantabile* in the 5th bar the slur is to be left out over the two *staccato* signs, ¹¹, namely,




where here the * is marked; in the 17th bar in the turn there is a note, namely, D, here marked with a *, which is

left out , in the *Allegro Vivace* in the

4th bar there must be a slur over the five notes from where

the * is marked —in the 56th

bar *dolce* is left out, and it must be added—in the second part of the same movement at the 9th bar, instead of F sharp there must be G sharp, as here, where the * is marked

 at the 58th bar of the same move-

ment *cresc.* has been forgotten—at the 116th bar the slur — and the ¹¹ *staccato* signs have been omitted, namely,



[On the 4th empty page of these corrections of faults the firm has written: “After these corrections have been made I want the paper with the list of faults returned. H.”)

On a sheet containing corrections (not in Beethoven's hand) of the *Egmont* Overture and the Ariettas the master has written:

“The 3 German Ariettas are to be again dedicated to the Princess Kinsky.”

And so it appeared as Opus 83: Three songs, which were published by B. and H. in November 1811.

All the above corrections of Beethoven, which again offer testimony to the painful conscientiousness which he devoted to the publication of his works, belong to the Sonata for pianoforte and cello (Op. 69), published in April 1809 by B. and H. See Letters CLXVIII to CXCVIII together with the explanations. All players of this famous Sonata will do well to enter in their copies the corrections according to this letter.]

CCCCXXXII To SIR GEORGE SMART, LONDON

Vienna, 16th March, 1815.

Allow me to thank you for the trouble which, as I hear, you have several times shown by taking my works under your protection. I hope you will not find it indiscreet, if I beg you to answer Herr Häring's letter as soon as possible. I should feel highly flattered if you would make known your wishes to me, so that I may be able to fulfil them. You will at all times find me ready to show my gratitude for the favour which you have bestowed on my children.

Yours gratefully,

LUDWIG VAN BEETHOVEN.

Vienna, 16th March, 1815.

[According to Thayer (iii. 337). These lines were written for Beethoven by his friend, the banker and violin player, John Häring; they are only signed by him. This was the beginning of the important and direct connection with the influential musician, George Smart. The latter, together with Birchall, Neate, Stumpff, Ries and Moscheles, were among the friends of the master living in London, who were continually active in the cause of his music. Häring had on the same date written a letter to Smart in favour of Beethoven. (See letter, Thayer iii. 335.)]

CCCCXXXIII To VARENA, ATTORNEY OF THE
EXCHEQUER, GRAZ*Vienna, 21st March, 1815.*

MY WORTHY B!

Not being well and very busy, it was not possible for me to make inquiry until yesterday—here is the result. From Schanz you can have as good a piano of six octaves as he can possibly make, for the price of 400 fl. Vienna value, including packing expenses—Seiffert asks 460, but would probably also give it for 400; there are, however, other honest manufacturers, as I hear, where one can get a good durable instrument for something under the price of 400 fl. But it is not easy at a moment's notice to look out and find a good one such as you ought to have—for that I must have more time—answer soon whether you agree to the price, and then in a few weeks you will have a good durable piano. As regards the payment, the manufacturers here *in loco*

wish to be paid when the instrument is sent off; for they say in this matter they are often exposed to unpleasantness. That is all, my good Varena, that I can say to you now—as soon as you have given me your opinion on the matter, I will take steps to serve you in the best manner possible.

Kind regards to your daughter and other members of the family.

Your truly devoted friend
and servant,

BEETHOVEN.

[Address :]

To Chevalier Varena,
Conseiller du gouvernement et
Procureur Fiscal de l'Autriche
intérieure à Graz (en Steirge).

[According to the original manuscript in the possession of C. Meinert, Frankfort; first printed by the editor in *Die Musik* (2nd June number, 1906). On the seal side of the letter is written by another hand, "Herr. Ludwig v. Bethoffen lives at the Mölker bastion." In this letter it is a question of purchasing an instrument for Varena, Attorney of the Exchequer. We shall soon have another letter which forms an excellent supplement on the same matter. In the present letter it is interesting to note that Beethoven mentions for the first time the piano manufacturer Seiffert, whereas in other letters the names of Graf, Schanz, Streicher, are very frequent.]

CCCCXXXIV To DR. VON KANKA, PRAGUE

Vienna, 8th April, 1815.

It is certainly not allowed—to be so friendly as I believed myself with you, and to be *living so inimicably near* without seeing each other!!!!!!! *Tout à vous* you write. Oh, you humbug, I said. No, no, it is too horrid—I would thank you willingly 9000 times for the trouble you have taken for me, and abuse you 20,000 times for thus going away, for thus coming. So everything is illusion: friendship, empire, imperial dignity, everything is mist which is dispersed by every breath of wind and shaped anew! Perhaps I shall go to Teplitz, but that is not certain; on that occasion I might let the Praguers hear something of my music—what do you think, if indeed you have any *thought about me?* As the matter with Lobkowitz is also ended, I can say *finis*,

although there is still a small fy, *for shame*. Brother Pasqualati will soon pay you another visit; he also has had much trouble on my account. Yes, yes, it is easy to talk of justice, but it is difficult to obtain it from others. How can I serve you *by means of my art*? Say, do you wish to have sung the *soliloquy* of a fugitive king, or the perjury of a usurper—or about two friends living near each other who never see each other? In the hope of soon having an answer from you, since you are now so far away from me that it is so much easier to find one another than if we were near.

I am your ever faithful friend,
LUDWIG VAN BEETHOVEN.

[According to Nohl (Letters, p. 354). This capricious, blunt letter is to punish the worthy lawyer and friend for having been in Vienna without paying a visit to his friend. The king probably was the ex-King of Holland or ex-King Jerome ("König Lustik") or the usurper, the ex-Emperor Napoleon.]

CCCCXXXV TO CARL AMENDA, TALSSEN

Vienna, 12th April, 1815.

MY DEAR GOOD AMENDA!

The bearer of this letter, Count Keyserling your friend, paid me a visit and awoke the remembrance of you in me, by saying that you are living happily, that you have children, neither of which can I say of myself. It would be too great a digression to say more about this, another time when you again write to me on the subject. I think 1000 times of you and of your patriarchal simplicity, and how often have I wished that I could have such men as yourself about me—but fate, for my good or for that of others, has not granted me my desire. I may say that I live almost *alone* in this greatest city of Germany, and am forced to live apart from all the men whom I love, whom I could love. On what sort of a footing is music at your place? Have you already heard there any of my great works? I say great—in comparison with the Almighty everything is small.* Farewell my dear good A., and think sometimes of your friend,

LUDWIG VAN BEETHOVEN.

When you write to me, you need only put my name.

* This should be compared with a passage in a letter written by Beethoven to Schott in the summer of 1824: "What is all this in comparison with the Great Composer above—above—above—and rightly the Highest of all. Here below it is a mere mockery. The tiny dwarf—the Almighty."

[According to Nohl¹ in the *Neue Zeitschrift für Musik*. The autograph is in the Courland archives at Mitau. Count Keyserling who, according to this letter, was personally acquainted with Beethoven, is not mentioned in any of the biographies of the composer. This man was probably the father of the well-known traveller, Count Alexander Keyserling. This letter takes no notice of one written by Amenda to Beethoven from Talsen, March 20, 1815, which is contained in Schindler's Beethoven Papers, in the Berlin Royal Library. The letters therefore must have crossed. The very interesting Talsen letter begins with these words: "My Beethoven! After long guilty silence, I approach your noble Muse with an offering, so that you may be reconciled with me, and may once again think of Amenda, who has almost become a stranger. Oh, those unforgettable days! When I was so near to your heart, when this loving heart and the enchantment of your great talent continually bound me to you! They still stand in their most beautiful light before my soul. They are, in my inmost feeling, a jewel of which time can never rob me." Amenda proceeds to give a long account of the opera poem which he was sending: "Bacchus, grand lyrical opera in three Acts, by Rudolph von Berge." Although Amenda asserts of the poem that "its equal does not exist. Therefore only you and no other should set it to music," Beethoven paid as little attention to this Bacchus as to all the other poems which were placed before him after *Fidelio*. Another reason for his not doing so, was that he had taken a fancy to Treitschke's Romulus poem, and had seriously begun to set it to music. We have, however, neither a Romulus nor a Bacchus opera. Of the relations between Beethoven and Amenda nothing more is known. Provost Carl Amenda died at Talsen in 1836, about nine years after the death of his great friend.]

CCCCXXXVI To JOHANN PETER SALOMON,
LONDON

Vienna, 1st June, 1815.

MY HONOURED COUNTRYMAN!

I always hoped to see my wish fulfilled of speaking to you one day in London, but many hindrances have always prevented me carrying out this wish; and just because I am not in a position to do so, yet I hope that you will not refuse my request which consists in this, that you would be kind enough to speak with a publisher there and offer him the following works of mine: a grand Terzett for pianoforte, violin and 'cello, 80 ducats; Sonata for pianoforte with a violin, 60 ducats; Grand Symphony in A (one of my best); a small Symphony in F; Quartet for 2 violins, viola and

'cello in F minor ; a grand Opera in score, 30 ducats ; Cantata with chorus and soli ; score of the Battle of Vittoria and Wellington's Victory, 80 ducats ; also the pianoforte score if, as I am assured here, it has not already been published. I have, by the way, added to several works the fee which I think will be right for England ; I however leave these and the others to you to do what you think best about them. I hear indeed that Cramer is also a publisher, but my pupil Riess lately wrote to me that he had already declared himself opposed to my compositions ; but I hope for no other reason than to benefit art, and so I have nothing to say against it. If however Cramer wishes to have some of these harmful art works, he is as acceptable to me as any other publisher—I only reserve to myself the right of giving them to a publisher here, so that these works can really only come out in London and Vienna, and indeed at the same time. Perhaps it will be possible for you to show me how I can at least get from the Prince Regent the costs of copying the Battle Symphony on Wellington's Victory in the battle of Vittoria, for I have long given up the thought of getting money from any other quarter. I have not even been honoured with an answer as to whether I may dedicate this work to the Prince Regent ; while I am publishing it I hear indeed that the work has already appeared in London in pianoforte score—what a misfortune for an author ! While the English and German newspapers are full of the success of this work which has been performed at Drury Lane Theatre, while the theatre itself had two good receipts, the author himself cannot point to a single friendly line about the matter, not even compensation for the cost of copying ; yes, and further, the loss of all chance of profit ; for if it is true that the pianoforte score is published, no German publisher will take it. It is probable that the pianoforte edition will soon be reprinted by some London publisher or other, and I shall lose honour and fee. Your well-known noble character gives me reason to hope that you will show some sympathy, and be active on my behalf. The bad paper money of our State has already been reduced to a fifth part of its value, and I was paid according to that scale ; after many struggles I however received the full value together with the named loss. We are now at a moment when the paper money has already risen far above the fifth part but my annuity seems about to become nothing for the second time, without any hope of compensation. My only means are my compositions. If I could count upon the

sale of them in England that would be most advantageous for me. I shall be most grateful to you and hope for an answer very soon.

Your admirer and friend,
LUDWIG VAN BEETHOVEN.

[From the original manuscript in the possession of the manufacturer, A. Simons, Elberfeld. The present editor was not only indebted to Mr. Landau of Oberkassel, who called his attention to this important original letter, but also to the proprietor of it, who kindly sent the original to the Royal Library for his use. The letter first appeared in Robert Schumann's *Neue Zeitschrift für Musik*, of January 16, 1843, in an article headed: "A Letter of Beethoven." The letter is stuck down under a glass frame so that the address cannot be seen. Schumann, however, in his paper gives that address as: "To Mr. Salomon, Concertmeister in London." With regard to Salomon, see Letter XLIV. In this, very year, 1815, he had a fall from his horse and died soon after and was buried in Westminster Abbey. In February of this year the Battle Symphony was performed for the first time in London at Drury Lane Theatre and achieved exceptional success. The work was performed during several seasons, and Smart won from it a clear gain of £1000, and the composer nothing.]

CCCCXXXVII To COUNTESS MARIE VON ERDÖDY

[*Summer 1815*]

Dear, dear, dear, dear, dear Countess, I am taking baths which only end to-morrow, so that I shall not see you and all your dear ones to-day. I hope you are enjoying better health. It is no consolation to better men to say to them that others also suffer; yet one must always institute comparison, and then it will be found that we all suffer or err only in a different way. Take the better edition of the Quartet and give the bad one, with a soft shake of the hand, to the 'Cello; as soon as I come to you, my care will be to put him into a quandary. Farewell, embrace your dear children in my name, although it occurs to me I ought no longer to kiss the daughters, as they are already grown up; in this matter I do not know what to do; act according to your wisdom, dear Countess.

Your true friend and admirer,
BEETHOVEN.

To the Countess Marie Erdödy.

[According to Jahn's copy in his Beethoven Papers in the Royal Library, Berlin; first printed by Dr. Schöne. Now commences a charming intercourse between Beethoven and his "father confessor," Marie Erdödy; the tutors of her children, Magister Brauchle the 'cellist Linke and the bailiff Sperl, help to give to the pleasant joyous life on the Jedlersee estate of the Countess the necessary relief; thus the letters to the Countess and to Magister Brauchle are connected. The Quartet was very probably the one in F minor dedicated to Zmeskall (Op. 95). which was ready in manuscript in 1810, although it only appeared in print in the following year. The "better edition of the Quartet" was probably a better copy.]

CCCCXXXVIII To MAGISTER BRAUCHLE

[*Summer 1815 ?*]

My dear B., it would be very difficult, however much I should like it, to come to you to-day, it was my will and wish to pounce down upon you with bag and baggage—for the moment I do not see how. I can manage it to-day, miserable time-wasting business which I have this morning can alone determine what will happen this afternoon—if it is not to be to-day it will certainly be in a few days. It has caused me some trouble to get rid of certain scruples with regard to the matter, and I also think that I have really firmly determined to come to the Countess—hence I will certainly hasten to do so, all the more as my nature can only get on well with beautiful Nature, and I have made no preparations elsewhere to yield to this my unconquerable inclination. A thousand kind regards and wishes for you and for the Countess.

Yours ever,

BEETHOVEN.

For Herr von Brauchle.

[According to Jahn's copy; first printed by Dr. A. Schöne. The "time-wasting" business still refers to the Kinsky law-suit. It appears that the master again went to the "divine Brühl;" at least, so it appears from a note in the diary of the Fischhoff manuscript.]

CCCCXXXIX To THE COUNTESS VON ERDÖDY

[*Summer 1815*]

I heard, my worthy Countess, that you have here an apothecary's shop where letters can be sent to you. I thought

that you have not been able as yet to read what I have written with regard to the Trio—I see that the violin and 'cello parts are already written there, I send the same to you, and you can make use of them so long as I am not going to have them published. I was very pleased with the letter of your dear daughter M., and hope soon to see her and her dear mother and all who belong to them; this I shall carry out as soon as I possibly can. Farewell worthy Countess.

Your true friend,

BEETHOVEN.

As soon as Brauchle comes into town he must pay me a visit, up to 12 o'clock I am always to be found.

[According to Jahn's copy; first printed by A. Schöne. The Trio mentioned is the one in B flat (Op. 97) dedicated to the Archduke, which appeared at Steiner's in 1816.]

CCCCXL

TO THE SAME

[*Summer 1815*]

MY DEAR WORTHY COUNTESS!

You again make me a present, and that is not right, you thus deprive me of all small services which I would show you. It is uncertain whether I can come to you to-morrow morning, however much I should like to do so—but certainly in a few days, even should it be only in the afternoon. My position is very entangled, more about it by word of mouth. Greet in my name, and press to your heart all your children so dear to me. Give a gentle box on the ear to the Magister, a stately nod to the chief steward; the 'cello is to betake himself to the left bank of the Danube and to play until every one is drawn over from the right bank, in this manner your population will soon increase. For the rest as before, I calmly take my way, over the Danube; with *courage*, when it is of the *right kind*, one wins in every direction. I kiss your hands many times, remember,

Your friend,

BEETHOVEN.

So do not send any carriage,
rather dare! than a carriage!

The promised music will be sent from town.

[According to the original manuscript in the possession of C. Meinert of Frankfurt; first printed by Dr. Schöne. This original letter of Beethoven's to his "father confessor" is probably the

only one which has been preserved ; the others as already related, were burned after O. Jahn had, in the well-known cunning manner taken a copy of them. The here-named Bailiff is Sperl, who belonged to the household of the Countess. (The postscript has a play upon the word "Wagen," which, as substantive, means carriage ; as verb, "to dare.")]

CCCCXLI To MAGISTER BRAUCHLE

[*Summer 1815*]

DEAR BRAUCHLE !

I had scarcely returned home when I find my brother asking in a lamentable way about the horses. I beg you kindly to go to Langen Enzersdorf about the horses, and take at my expense horses in Allerse, I will most willingly pay what it costs. His illness (that of my brother) already causes a certain anxiety, let us then help where we can ; I can only act in this and in no other way ! I expect a speedy fulfilment of my request, and a friendly answer from you—spare no expense, I will willingly pay everything. It is not worth while for the sake of a few wretched gulden to let any one suffer.

In haste,

Your true friend,

BEETHOVEN.

All kind messages to the dear Countess.

[According to Jahn's copy ; first printed by Dr. Schöne. The sympathy for the sick brother, Carl, again fills us with admiration ; it is the last illness of the brother, who dies in the November of this year.]

CCCCXLII To THE ARCHDUKE RUDOLPH

[*Summer 1815*]

YOUR IMPERIAL HIGHNESS !

Please let me have the Sonata in E minor ; I want it for correcting—on Monday I shall wait on your Imperial Highness ; *new events* are the cause that many works, which are to be printed, have to be hastened on as quickly as possible, and I myself am only half well. I beg your Imperial Highness to be kind enough to let me have a few words about your state of health ; I always hope to get better news, yes, soon the very best news about it.

Your Imperial Highness's most
obedient 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 pianoforte Sonata in E minor appeared in the summer of 1815.]

CCCCXLIII To MAGISTER BRAUCHLE

[*Summer 1815*]

Good Magister! Send your servant early on Tuesday to my rooms in the city, where what was mentioned is waiting for the Countess, whom I greet from my heart and all who belong to her—I shall probably see you soon.

Yours,
BEETHOVEN.

For Herr von Brauchle
c/o Countess Erdödy.

[Written in pencil on the address.]

This note was written 3 days ago.

[According to Jahn's copy; first printed by Dr. A. Schöne.]

CCCCXLIV To THE SAME

[*Summer 1815*]

Everything is in such confusion with me that I cannot even think about coming to you as I should so much like, perhaps to-day, to-morrow, but at latest the day after I shall be with you—the most wretched, everyday, unpoetical scenes surround me—and put me into a bad temper—in addition to all the kindnesses of the Countess, I must fill up the measure of my indiscretion by asking for her pianoforte for a few days in my room. Schanz has sent me such a bad one, so that he must soon take it away. The former I cannot get rid of as it is not mine. All kind greetings to the dear, good countess—I do not deserve all the kindness she shows me; and I become more and more perplexed when I think of how I shall make up for it.

Your friend,
BEETHOVEN.

For Herr von Brauchle.

[According to Jahn's copy; first printed by Dr. Schöne. Schanz was one of the most excellent pianoforte manufacturers in Vienna; otherwise the composer favoured the Streicher-Stein and the Graf

instruments. This letter may be compared with the one written in this year to Varena at Graz.]

CCCCXLV To MAGISTER BRAUCHLE

[*Summer 1815*]

My dear friend I do not come to-day—but for certain to-morrow evening, or at latest early the day after—it would be unfair if you were to estimate my affection for the Countess and for you all according to the visits I pay you. There are causes for the conduct of men which cannot always be explained, yet which are the outcome of dire necessity—it would be very kind if the dear Countess would send me a bottle of Spa water, I ought not to discontinue it for such a long time—for the rest I remain

Your debtor and friend,

BEETHOVEN.

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

CCCCXLVI To COUNTESS MARIE VON ERDÖDY

[*Summer 1815*]

Worthy Countess, forgive my having kept back your music so long, I only wished to have a copy taken of it, but the copyist kept me waiting for ever so long. I hope I shall see you soon again and for longer than yesterday ; I press your dear children in my thoughts to my heart, and beg you to mention me to the others who take interest in me. I rejoice heartily at the progress of your health, and even at the increased fortunate circumstances (which you, dear Countess, so well deserve), although I do not wish that you should ever count me amongst those who hope to profit by them. A very hearty farewell.

From your friend,

BEETHOVEN.

To the Countess Erdödy, *née* Countess Nizky.

[According to Jahn's copy ; first printed by Dr. A. Schöne. In order to give a proof of the exceptional idolising of her great friend by the Countess, we will give a poetical invitation which was sent to the master.

“ Apollo's chief son !
 Greatest of great spirits,
 The first master in composition
 Now known to Europe,
 To whom even Apollo yields,
 And from the throne of the Muses
 Rewards with his crown.
 Hear our request,
 Remain to-day in our midst—
 Thou great man, Beethoven
 Give fiat to our hopes.

The old Marie
 The Young Marie
 The unique Fritz
 August detto
 Magister ipse
 The cursed 'cello
 The old Baron of the Empire
 The Chief Bailiff.

CCCCXLVII To MAGISTER BRAUCHLE

[Summer 1815]

I am not well, my dear Brauchle, but as soon as I am better I will come and see you ; vexed about many things ; more sensitive than all other men, and with the plague of my bad hearing, I often find only *sorrows* when in the company of other men. I hope that our dear Countess is still improving. Let the 'cello have a gingerbread cake baked in the form of a violoncello, so that he may practise upon it, if not with his fingers, with his stomach and his mug.

As soon as I can, I will come to you for a few days, and bring with me the two 'cello Sonatas. Farewell ! in my thoughts I kiss and embrace all the three children. Anyhow with me there is always a But.

Farewell dear B.

All kind wishes to the Countess for her prosperity.

Yours,

BEETHOVEN.

[According to Jahn's copy ; first printed by A. Schöne. The two 'cello Sonatas were those in C and D (Op. 102), which were written during this summer. On the manuscript of the first Sonata is written, " Free Sonata for pianoforte and 'cello, by L. v. Bthvn., 1815, towards the end of July " ; on the autograph of

the second: "Sonata beginning of August 1815." These two Sonatas, dedicated to the Countess Erdödy, appeared in the year 1817 at Simrock's, in Bonn.]

CCCCXLVIII To N. VON ZMESKALL

5th July, 1815.

Would it not be possible to speak with you, dear Z., and where? I have often wanted to visit you, but with the best good-will it was not possible, for I am aware you are at home only at certain hours, which however are not known to me—I only wish to ask you something, and am waiting to hear from you when this can be?

Yours,
BEETHOVEN.

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

CCCCXLIX To THE ARCHDUKE RUDOLPH

Vienna, the 23rd July, 1815.

YOUR IMPERIAL HIGHNESS!

When you were lately in the city, this chorus again came into my head. I hastened home to write it down, but I was longer about it than I at first thought I should be, and so to my great sorrow I missed Y.I.H. The bad habit which I have had from childhood of always having to write down my first ideas, without their often succeeding, has also harmed me here.—I therefore send to your Imperial Highness my accusation and excuse, and hope to find grace with you. Probably I shall soon be able to visit your Imperial Highness and make inquiry about the health so dear to us all.

Your Imperial Highness's faithful
and most obedient,

LUDWIG VAN BEETHOVEN.

Vienna, the 23rd July, 1815.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Kœchel. The chorus mentioned in this letter is probably "Es ist vollbracht," the chorus in Treitschke's operetta, *Die Ehrenpforten*. Highly worthy of notice is the composer's own admission as to his manner of composing.]

CCCCL

TO THE SAME

[*Summer 1815*]

YOUR IMPERIAL HIGHNESS !

I hope to receive pardon if I ask Y.I.H. graciously to let me have the two Sonatas with 'cello obligato which I had copied for your Imperial Highness ; I only want them for a few days, and then will at once return them to your Imperial Highness.

Your Imperial Highness's
most obedient servant,

L. v. BEETHOVEN.

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

CCCCLI

TO THE SAME

[*Summer 1815 ?*]

YOUR IMPERIAL HIGHNESS !

Again yesterday and the day before, and, unexpectedly, just at the time in the afternoon when I wished to betake myself to you, not feeling well, I could not come these two days. I shall, however, have the honour of waiting on you this evening, unless I should receive any order to the contrary.—

Your Imperial Highness's
most obedient

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 ; probably unprinted. By another hand is written on it : "Vienna anno 1811." It is quite possible that this letter of excuse already belongs to an earlier period ; it can belong to any summer from 1811 to about 1815.]

CCCCLII

TO VARENA, ATTORNEY OF THE
EXCHEQUER, GRAZ

Vienna, 23rd July, 1815.

You will, my dear Varena, receive the piano at latest in a fortnight.

It was not possible for me to get it sooner for you ; besides, in all matters about carrying out anything, discharging commissions, &c., I am an extremely unskilful man.

It costs 400 fl. with packing ; any other person would have had to pay 600 fl. Schuster will at once pay here the 400 fl. ; if you want decorations, please add 50 fl. and write at once to me.

The instrument is by Schanz, from whom I also have one.

Yours in haste,

BEETHOVEN.

Remember me to your family.

[According to Jahn's copy ; first printed by the editor in his "Neue Beethovenbriefe." This letter is connected with one addressed shortly before to the same friend. Schanz was considered at that time one of the best pianoforte manufacturers in Vienna. It is not unimportant to remember Beethoven's custom with regard to commissions on pianos. (See Letter CXXXIII.)]

CCCCLIII To S. A. STEINER & CO.

[1815]

The G—t is requested to send his *Diabolus*, so that I may tell him my mind about the *Battle translated into real Turkish*. Many changes must be made.

THE G—S.

[According to Seyfried. The *Diabolus*, i.e., Diabelli, was the amiable composer and publisher, Anton Diabelli. He was active in the firm of Steiner, surnamed the G—t (general lieutenant) ; as partner of this firm, he was frequently called "Provost" ; we shall frequently meet with him. His name is intimately connected with the firms of Cappi and Spina.]

CCCCLIV To TOBIAS HASLINGER

[1815 ; June ?]

BEST OF FRIENDS !

Be good enough to send me the *Rochlitzian writing* about *B.'s writing* ; we will send it back to you at once by the flying, driving, riding, or going post.—

Wholly yours,

B—N.

[Address :]

Herr Tobias von Haslinger.

[According to the original manuscript in the Royal Library, Berlin ; first printed by Thayer (iii. 490), who gave the date June 1815, though this is *not* supported by the original manuscript. Thayer may

have been so far right in giving the June date, since in the months of May and June in 1815 there were long and original articles about *Fidelio* in the Leipzig *Allgemeine Musikzeitung*, and these are what Beethoven refers to as "Roehlitzian writing." The articles were written by Professor Amadeus Wendt under the title "Gedanken über die neuere Tonkunst, und van Beethoven's Musik, namentlich dessen *Fidelio*." These articles, in which Beethoven was first described as the "musical Shakspeare," attracted the special notice of the composer.]

CCCCLV

TO S. A. STEINER

[1815 ?]

Best-born, most astonishing and most worthy of admiration G—t. We beg you to convert 24 ducats in gold into bank-notes, according to yesterday's price-current, and to send these to us this evening or to-morrow evening, when we will at once hand out and hand in the 24 ducats. It would please us greatly, if your praiseworthy Adjutant brought us these, as I want specially to speak with him. As a Christian he must forget all malice; we recognise his merits and also his demerits. In short, we wish to see him. This evening would be the most convenient for us. We are, most astonishing G—t, most devoted to you.

G—s.

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

CCCCLVI

TO THE SAME

[1815 ?]

In the hope of soon being able to see the G—ll—t quite reconciled we then await him with open arms, as formerly, and here send a portion of our bodyguard, 25 of the most honest fellows, and in the profession of war the mightiest supports of the State. We remain, and hope soon to be able to look upon our G—ll—t with joyful eyes. The Adjutant must have the tip of his left ear well pulled.

THE G—s.

[According to Jahn's copy; first printed by Thayer (iii. 490 f.). The twenty-five honest fellows of the bodyguard are twenty-five ducats. The Adjutant Haslinger has been guilty of some neglect, hence the tip of his ear is to be pulled.]

CCCCLVII

To STEINER

[1815 ?]

I send herewith to my best G—l l—t the corrected pianoforte score, the improvements of Czerny are to be adopted ; for the rest the Gllt has again to look at the Adjutant's many mistakes in the pianoforte score. In conformity with this, the same *punishment* as yesterday is to be applied to his other ear. Should he however be found *quite innocent*, the *punishment* must still be carried out, so that he may be struck with fear and terror of all crimes in the future. Meanwhile a report has to be drawn up of yesterday's and to-day's *punishment*. I embrace my best Gllt, while sending the pianoforte score of the *Symphony* in F which is very difficult to *perform*.

The—

L. v. B.

[According to Jahn's copy ; first printed by Thayer (iii. 491). Here the pianoforte score is either only of the 7th *Symphony* or of the 7th and 8th. It is known that the pianoforte edition of the A *Symphony* was looked through by Beethoven himself, improved, and dedicated to the Empress of Russia. From this letter we learn, with certainty that Carl Czerny improved the pianoforte score ; his improvements met with the highest approval. Haslinger, who is here found fault with, arranged the pianoforte score of the *Symphony* in F, which was only improved by Beethoven. Both *Symphonies* were published by the Steiner firm in 1816.]

CCCCLVIII

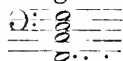
To THE SAME

[1815 ?]

MOST HONOURED G—L L—T.

I want your final advice regarding the agreement of which I spoke to you ; meanwhile I cannot go out to-day, yet wish to see the matter ended. Would it not be possible for my prized *primus* of the general staff to come and see me still to-day, so that I can talk over the matter with him, or early to-morrow. I very much beg him to do this ; and in return, so often as the G—l l—t is in need I will make a *note* [*i.e.*, compose something]. The interview ought to last at least half an hour.

The shameful performance of the Adjutant is entered in the register (not however in the organ register) ; what bad tone would in that case sound out ?



[According to Jahn's copy ; first printed by Thayer (iii. 491). The "primus" of the general staff must have been Diabelli, otherwise referred to as the general Provost, whereas the Adjutant with his blameworthy conduct is Tobias Haslinger. Beethoven's frequent play upon words appears again here: Note and Not (note and need).]

CCCCLIX

TO THE SAME

[1815; *Decem*ber (?)]

DEAR STEINER!

I want the score of the opera *Fidelio* for a few days in order to *revise a quartet-score from it*, and then I will return it to you at once.

Also I beg you to let me have the score of the Trio for pianoforte, together with the two written-out parts for violin and 'cello, also the score of the violin Sonata in G—I want both works only for one evening, and can return them to you at once, early next morning.

Never doubt my sincerity and honesty ; in this way we shall, I hope, although my poor unfortunate brother is no longer living, never become strangers to each other.

Your friend,

BEETHOVEN.

[According to Thayer (iii. 491 *f.*), who published this letter from the original formerly in the possession of Sir George Grove. The Trio (Op. 97) and the Violin Sonata (Op. 96) are here referred to ; both works were published by Steiner in the summer of 1816. This letter was written after the death of the brother Carl (November 1815), and therefore probably belongs to November or December. The brother always helped in business matters.]

CCCCLX

TO TOBIAS HASLINGER

[1815 ?]

Dear Sir! The Herr Adjutant is expected with three copies of the *Battle*, and also one *for* the . . . (ordinary), to send two for the *illustri*ss mus, with copper-plate engraving, but not by Kupfer ; first of all you will be well received and again dismissed with honourable commissions to the G—t.

THE G—s.

[According to Jahn's copy ; first printed by Thayer (iii. 492). The Battle Symphony appeared in score at Steiner's only in March

1816, so that this note can belong only to the spring of 1816, although the work must have been finished in 1815. "Illustrissimus" probably refers to the⁴Archduke Rudolph.]

CCCCLXI

To MR. BIRCHALL, LONDON

[Autumn 1815]

"Mr. Beethoven send word to Mr. Birchall that it is severall days past that he has sent for London Wellington's Battel *Simphonie* and that Mr. B[irchall] may send for it at Thomas Coutts. Mr. Beethoven wish Mr. Bl. would make ingrave the sayd *Simphonie* so soon as possible and send him word in time the day it will be Published that he may prevent in time the Publisher at Vienna.

In regard the 3. Sonata which Mr. Birchall receive afterwerths there is not wanted such a g^t hurry and Mr. B. will take the liberty to fixe the day when the are to be Published.

Mr. B[irchall] sayd that Mr. Salomon has a good many tings to say concerning the Symphonie in G [?A].

Mr. B[eethoven] wish for an answer so soons as possible concerning the days of the Publication."

[According to "Beethoven's Verbindung mit Birchall und Stumpff," by Chrysander, in vol. i. of his "Jahrbücher für Musikalische Wissenschaft." Birchall was proprietor of a music business, which after his death passed into the hands of C. Lonsdale, who for a long time was Birchall's agent. "All the here-published letters," says Chrysander, "are in the possession of Robert Lonsdale (son of L. Lonsdale), and were kindly placed by him at my disposal." We also learn that "The French letters were written by Beethoven himself, the others were only signed by him." With the above undated note begins the classic English from Vienna.]

CCCCLXII

To BARON TREITSCHKE

Döbling, 24th September, 1815.

DEAR WORTHY FRIEND!—It was not possible for me to see you this week, I am too busy even to-day to enjoy the gradually disappearing beautiful weather, and to rove about in the half withering woods. I should long ago have commenced on your *Romulus*, but the *theatre management* will only grant me *one evening's receipts* for such a work; and however many sacrifices I have willingly made and am making for the sake of my art, I really lose too much

by such a condition. I am paid, for instance, for an oratorio such as the Mount of Olives, which only takes half an evening, or only 1 hour and 9 minutes, 200 ducats in gold. Do you consider what, by giving such a work in a concert here or elsewhere, I gain besides? and I am firmly convinced that any place in Germany or elsewhere would pay me at least as well as any other man. For *Romulus* I have asked from the theatre management, 200 ducats in gold and one evening's receipts. Dear Tr.—do what you can to induce them to make other and more honourable conditions for me than the mere one evening's receipts. Moreover, if I were to tell them what I receive in the way of *fees* for my other *compositions*, I assure you that they would not find the conditions exorbitant which I have mentioned and settled upon for one opera. I therefore beg you in a friendly way to speak with N. N. ; they cannot wish me to be a loser. I am quite ready on the *conditions* I have named to begin writing the opera, and to have it ready for the stage at latest in February or March. Up to Thursday will be four days, when I shall come to you for the answer. There is nothing I should like better than to be able to write altogether gratis, but in the present state of things such a thing would be difficult for a German, or much more an Austrian artist! Only London could make one so fat, that one would be able afterwards to resist in Germany, or rather *here*, the leanest bits.

Wholly yours,

Thursday I come for the answer,

In haste,

YOUR FRIEND BEETHOVEN.

Döbling, 24th September, 1815.

[According to Jahn's copy; first printed by Thayer (iii. 351 f.). In an interview of the period, mention is made of this "haggling management" as the cause why Beethoven lost all interest in the *Romulus* composition, so that one understands all the better the many outbreaks of anger of the master with regard to this management. Louis Spohr tells us many interesting things in his Autobiography. Among others we read: "After my return from Gotha I found him occasionally in the theatre 'An der Wien,' close behind the orchestra, where Count Palfy had given him a free seat. After the opera he generally accompanied me to my house and spent the rest of the evening with me. . . . His favourite conversation at that time was a sharp criticism of the two theatre managers, Prince Lobkowitz and Count Palfy. With regard to the latter he abused him often in a loud voice while we were still inside his theatre,

so that not only the public going out, but even the Count himself in his bureau could hear. This perplexed me very much, and I always tried to turn the conversation on to some other subject." For the rest Spohr had no understanding for the creative importance of our hero. Some of his remarks with regard to the gigantic creations of Beethoven may be given. Spohr says: "I frankly confess that I have never liked the last compositions of Beethoven. Yes, and among these I must reckon the much-admired Ninth Symphony in which the first three movements, in spite of some strokes of genius, are worse than the whole of the eight former Symphonies; but the fourth movement appears to me so monstrous and wanting in taste, and so trivial in its conception of the Schiller Ode, that I have never been able to understand how a genius like Beethoven could have written it. I find therein new proof of what I already noticed in Vienna, that Beethoven lacked æsthetic culture, and a feeling for what is beautiful."

CCCCLXIII TO THE LAWYER DR. J. VON KANKA

[Autumn? 1815]

MY DEAR WORTHY AMIABLE K.!

I have just received good news from syndie Baier in R., which you yourself have communicated with regard to Austrian Law Court. As regards the other matter, you shall be perfectly satisfied.

I take the liberty of asking you again to look after my affair with the Kynskyhouse, and for that enclose the necessary receipt. Perhaps there may be another way, which meanwhile occurs to me too late, by means of which I need never trouble you in future. Already since the 15th October I have had a bad cold, and am still suffering from the effects of it, and also my art. I hope, however, that I shall gradually get better, and at least be able to show myself *again rich* [reich] in my *small kingdom* [Reich] of tones. I am indeed poor in everything else—through the times? through poverty of spirit, and where ????

Farewell—for the rest *everything* around us strikes one *dumb*; this however shall never happen to the ties of friendship and of souls which bind us together.

I boldly proclaim myself as always

Your admiring and loving friend,

L. V. BEETHOVEN.

[According to the original manuscript in the possession of C. Meinert, Frankfort; first printed by Nohl. Also this letter

concerns the law-suit with the heirs of Baron Kinsky. There is mention of a Syndic "Baier." It may be that this lawyer is connected with "von Beyer" to whom Beethoven wrote in the year 1813 (No. CCCLIX.)

CCCCLXIV To N. VON ZMESKALL

The 16th October, 1815.

I only announce to you that I am *here* and not *there*, and I wish likewise to know from you whether you are *there* or *here*—I should like to speak to you for a few moments when I know that you are at home and alone. Live well, but not as a voluptuary—proprietor, commandant Pasha of various rotten fortresses!!!!!

In haste, your friend,
BEETHOVEN.

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

CCCCLXV To THE ARCHDUKE RUDOLPH

Autumn, 1815 (?).

YOUR IMPERIAL HIGHNESS!

You must almost believe that my illness is a pretence. But it is not so, I am compelled to get home early of an evening; for the first time that your Imperial Highness was gracious enough to send for me, I afterwards returned straight home; but as from that time I seemed to be better, I made my first attempt the evening before last to stay out a little longer. Unless your Imperial Highness sends any order to the contrary, I shall have the honour of waiting on you this evening about 5 o'clock. I shall bring with me the new Sonata, but only for to-day; as it is going to be printed at once, it is not really worth while having it copied out.

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

[According to the original manuscript in the archives of the *Musikfreunde*, Vienna; first printed by Nohl. Beethoven's excuses were certainly not pretence; the master was unfortunately only too often ill; and nearly always after 1815. The here-named Sonata can only be the one in A (Op. 101) which was played in public in February 1816, but only published by Steiner in 1817.]

CCCCLXVI TO THE COUNTESS MARIE ERDÖDY

Vienna, 19th October, 1815.

MY DEAR HONOURED COUNTESS !

As I am bound to see, my anxiety is aroused for you with regard to your journey, and your occasional troubles when travelling, but the aim appears really to have been achieved by you, and so I consoled myself, and also speak words of consolation to you ; we mortals with immortal minds are only born for *sorrows and joys*, and one might almost say that the most excellent only receive their *joys through sorrows*. I hope soon to receive news of you, your children must be a consolation to you, and their honest love and endeavours to do all that is good for their dear mother, are already a great reward for your sorrows. Then there is the honourable Magister, your true squire—then many other rascals, among whom *Violoncello*, master of the guild, sober justice in the High Bailiff—that is a following which would satisfy many a king. Nothing about myself—that means *nothing about nothing*. God give you further strength to arrive at your *Temple of Isis*, where the refining fire will consume all your evil, and you will arise a new phœnix.

[According to Jahn's copy ; first printed by Dr. Schöne. The deep ethical thoughts contained in this letter especially the one about the most distinguished men receiving joy through sorrow recall the words of Isaiah xlvi. 10. "I have refined thee, but not with silver ; I have chosen thee in the furnace of affliction." Here reference is made to the Isis Temple of the Countess. Probably Beethoven is referring to the temple which the Countess erected to the master. Anton Schindler in the first edition of his biography of Beethoven states that Countess Erdödy erected to her teacher and friend in the park of one of her castles in Hungary, a beautiful temple over the entrance of which was an inscription which expressed homage to the great artist. The 'Cello, master of the guild, is Linke, the master's "cursed 'cello," who as well as the other persons connected with the house have already been mentioned in a letter of invitation to Majesty crowned with laurels, &c.]

CCCCLXVII TO N. VON ZMESKALL

24th October, 1815.

WELL—ALSO ILL-BORN (as any other person).

We are to-day in Baden and are bringing with us a few

withered leaves for the distinguished naturalist Ribini. To-morrow we will *inflict our presence on you, i.e., visit you*, &c. &c.

Yours, most truly,

L. V. BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. The Ribini mentioned was probably Peter Ribini, Imperial Court Secretary, and a distinguished scholar in many branches. He was born at Pressburg in 1760 and died at Vienna, 1820. In his Necrology of Baron Birkenstock, the *præceptor Austriae*, of 1810, Ribini shows that he was friendly with the Birkenstock house, and owing to that with Beethoven himself.]

CCCCLXVIII To ROBERT BIRCHALL, LONDON.

Vienna, 28th October, 1815.

DEAR SIR,

I announce to you that the pianoforte score of the Battle and Victory Symphony of Wellington's Victory has already been sent to London several days ago, and, indeed, to the house of Thomas Coutts in London, whence you can fetch the same. I beg you to hurry up as much as possible in printing this, and to *fix for me the day* on which you wish to publish it, so that I may announce this in time to the publishers here. With the three works which follow, such great haste is not necessary; these you will very soon receive, when I shall *take the liberty* of fixing myself the day—Mr. Salomon will be kind enough to explain to you why there is more haste with the Battle and Victory Symphony.

I await your answer, which I hope will soon come, with regard to the fixing of the *day of publication* of the now received works.

[According to Thayer (iii. 354). The correspondence of Beethoven with Birchall and Stumpff is contained as already mentioned in the "Jahrbüchern für Musikwissenschaft," vol. i., 1863. The above letter, however, forms an exception; it was communicated to Thayer for his Biography by Herr A. Ganz. With regard to the first so-called letter to Birchall in wonderful English (see No. CCCCLXI.) Thayer gives the right explanation that that letter is merely an attempt of some German living in England to reproduce in German the contents of the following letter of Beethoven.]

CCCCLXIX To MR. BIRCHALL, LONDON

“Give me leave to thank you for the trouble you have taken several times, as I understand, in taking my works under your protection, by which I don't doubt all justice has been done. I hope you will not find it indiscreet if I solicit you to answer Mr. Häring's letter as soon as possible. I should feel myself highly flattered, if you would express your wishes, that I may meet them, in which you will always find me ready as in acknowledgement for the favors you have heaped upon my children.

Yours gratefully,
LUDWIG VAN BEETHOVEN.”

[*Vienna 16 March, 1815*]

[This was dictated by Beethoven, translated into English by John Haering of Vienna, and then signed by the composer. My thanks are due for it to Mr. Edward Speyer of Ridgehurst, Shenley. Thayer gave it in German (iii. 337).]

CCCCLXX To N. VON ZMESKALL

[*28th October, 1815*]

Dear Z., you will have thought it not nice on my part not to have waited until you were dressed, but I had to go somewhere, where I was expected, and when I came to you, it was already a quarter of an hour later than the time at which I was expected at the other place. From your house there is also at least a quarter of an hour's walk, so that they were waiting for me for a whole half-hour. I, therefore, against my wish to stop longer at your house, had to act, and go off as quickly as possible not to arrive still later.

Yours,
L. VAN BEETHOVEN.

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

CCCCLXXI To S. A. STEINER

[*30th October, 1815*]

Dear Steiner! There is a Polish Countess here who is much taken with my compositions, although we do not deserve

it ; she would like to play the pianoforte arrangement of the *Symphony* in A quite according to my intentions ; and as she is only stopping here to-day and to-morrow, she would like to play it at my house—I therefore beg you earnestly to lend me the same, even though it be in the handwriting of the *Diabolus diabelli*, to-day or to-morrow for a few hours ; I give you my word of honour that no use shall be made of it to your disadvantage.

Your most devoted,
L. v. BEETHOVEN.

[Address :]

H. v. Steiner.

[According to the original in the Berlin Library, Jahn, and after him Thayer, have by mistake written the *Symphony* in D (the second) instead of the seventh. The remark of Steiner in his own handwriting on the back of the letter, that he had lent the pianoforte edition of the *Symphony* in A, leaves no doubt as to which *Symphony* it was.]

CCCCLXXII To N. VON ZMESKALL

The 31st October, 1815.

Dear Z. It is impossible to come to you to-day, as I am invited to dinner and cannot get away from there before 5 o'clock—be good enough to order the tailor for to-morrow about 3 o'clock when I then for my own sake, if indeed it must be, will turn in to the Z— D— coffee-house—should you however be prevented to-morrow, let me know it in good time—if you do not write or send a message I shall come.

In haste,
YOUR FRIEND BEETHOVEN.

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

CCCCLXXIII To FRAU ANTONIE BRENTANO,
FRANKFORT-ON-MAIN

November—October, 1815 (?).

MOST HONOURED FRIEND !

As I heard that you are in correspondence with Geimüller, and therefore enclose the certificate—the swine are rightly

so named. I am sorry that considering your generosity to me you must also feel this—truly our situation through the wretched finance matters of which there is no end to be hoped for, has again become most distressing—Another matter which I must put before you. It is about a pipe-bowl! pipe-bowl! Among the persons (and their number is legion) who suffer, is also my brother, who on account of his bad health had to apply for his pension; the situation is very hard at the present time, I do all that I can, but it is not sufficient. He possesses a pipe-bowl which he thinks he could best dispose of in Frankfort. It is difficult to refuse him anything in his present sick state, and I therefore take the liberty to ask you to let him send you this pipe-bowl; as so many people are constantly coming to your house, you may perhaps be able to dispose of it. My brother thinks that you will perhaps be able to get 10 louis d'or. I leave that to your wisdom—he wants many things; he has to have a horse and carriage to keep him alive (for his life is very dear to him, just as I would as willingly lose mine!!) Farewell honoured friend, I heartily greet Franz, I wish him all happiness and joyous life, also your true and admiring friend Beethoven greets your dear children.

Address :]

To Frau Antonie von Brentano, *née* von Birkenstock, Frankfort on Main.

To be delivered at the Schilling House (2nd floor) in the Gallengasse.

[According to the original manuscript in the Beethoven] Haus Bonn; first printed by the editor in the Sunday Supplement of the *Vossische Zeitung*, July 26, 1903. There are two points to notice in this letter; one, the complaint about the wretched state of finance in Austria at that time, whereby also Beethoven's annuity was heavily diminished, a complaint which is to be found in many letters; secondly, the letter speaks about the unfortunate position of the sick brother Carl, who died on November 18, 1815. The biographers Nohl and Thayer contradict one another on a point of some importance. According to Nohl (iii. 36 *f.*) the treasury department under date October 23, 1815, states "there appears to be no testimony of the illness being incurable" but rather "a special and reprehensible dislike to work, and a general slackness." "He should at once go to work." "Nevertheless," continues Nohl, "the pension was given—even before he was dead." Thayer has a different account: "A few weeks before his death Carl on account of his weak health begged to be excused from his service—

his request was, however, rejected in the roughest manner by an order, concerning which Beethoven afterwards wrote the words: "This wretched cameralistic production caused the death of my brother!" Of a pension being granted to Beethoven Thayer, however, says nothing. The present letter shows us that Nohl was right; the brother of the composer received a pension. Another point in this letter deserves short mention. Many who read this will wonder how a bank official in such poor circumstances as are here depicted could afford to keep a horse and carriage. The explanation is given in a clause of the brother's Will which was signed not very long before his death. It runs thus: "I must also state that the carriage, horse, goat, and peacocks, also the plants in pots in the garden, belong to my wife who inherited them, together with the money, from her grandfather's estate." The here and elsewhere named Geimüller (more correctly Geymüller) was a highly esteemed banker at Vienna. (The name apparently leads Beethoven to think of "Geier" = Vulture.—Tr.) Many distinguished men in art and science frequented his house. Also Franz Grillprazer was very soon a guest at this house after the success of his first drama.]

CCCCLXXIV TO THE ARCHDUKE RUDOLPH

[November 1815, after the 15th]

YOUR IMPERIAL HIGHNESS!

Already since yesterday mid-day I am prostrate from the great strain caused by the unexpected death of my unfortunate brother. It was not possible for me yesterday to send an excuse to your Imperial Highness, therefore I beg this to be graciously accepted; I believe, however, that I shall certainly be able to wait to-morrow on your Imperial Highness.

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.]

CCCCLXXV TO MR. BIRCHALL, LONDON

Vienna, 22nd November, 1815.

Enclosed you will receive the pianoforte edition of the Symphony in A. The pianoforte edition of the Symphony

of Wellington's Victory at the battle of Vittoria was sent off four weeks ago through the agent, Herr Neumann to Messrs. Coutts and Co. there; so they must have been in your hands already since a long time.

In a fortnight you will still receive the Trio and the Sonata in exchange for which please pay to Thomas Coutts and Co. the sum of 130 gold ducats. I beg you to hasten with the publishing of this composition, and to inform me of the day of publication of the Wellington Symphony, so that I may take my measures here.

With respect, I remain,

Yours faithfully,

LUDWIG VAN BEETHOVEN.

Mp.

[According to the "Jahrbücher für Musikwissenschaft," 1863, vol. i. p. 430.]

CCCCLXXVI TO FERDINAND RIES, LONDON

Vienna, Wednesday, the 22nd November, 1815.

Dear Ries! I hasten to write to you that I have sent off by post to-day the pianoforte edition of the Symphony in A, addressed to the firm of Thomas Coutts and Co. As the Court is not here, there are no couriers, or very few; besides, this is really the safest way. The Symphony must be published about March, I will fix the day. Things have already been too much delayed for me to be able to fix a shorter term. For the Trio and the Sonata for violin there is more time, and both will be in London in a few weeks. I beg you earnestly, dear Ries, to look after this matter, so that I may receive the money; sending the things is expensive; I want it.

I have lost 600 fl. of my yearly pension; at the time of the bank-notes it did not matter; then came the redemption bonds, and thus I lost 600 fl. After several years' vexation, with entire loss of the annuity—and now we have arrived at the point, that the redemption bonds are worse than ever the bank-notes were; I pay 1000 fl. house rent, you can form an idea of the misery which the paper money causes. My poor unfortunate brother (Carl) is just dead. He had a bad wife; I may say he had consumption for several years, and in order to make life easier for him, I reckon

that I gave him 10,000 fl. in Vienna coin. For an Englishman that is nothing, but for a poor German or rather Austrian it is a lot. The poor fellow had much changed during the last years, and I can say I pitied him from my heart; and it now comforts me to be able to say to myself, that with regard to maintaining him I have nothing to reproach myself with. Tell Mr. Birchall to make good to Mr. Salomon and to you the cost of postage of your letters to me and mine to you; he can deduct it from the sum which he has to pay me; I want those who work for me to suffer as little as possible.

Wellington's *Victory at the Battle of Vittoria* must have reached Th. Coutts and Co. long ago. Mr. Birchall need not pay the money until he has all the works. Make haste and let me know the day when Mr. Birchall publishes the pianoforte score. For to-day I only beg you to show warmest zeal in this matter; I am, whatever it may be, at your service. Farewell from my heart, dear Ries!

Also the title on the pianoforte score.

Your friend,

BEETHOVEN.

[We know already that the here-mentioned German violinist, J. P. Salomon, together with Ries, Neate and others, was very active in the cause of Beethoven's music; we also know that Salomon fell from his horse in August 1815, and died November 25, of the same year.]

CCCCLXXVII To N. VON ZMESKALL

31st December, 1815.

I will certainly come to your house my dear Z. about 10 o'clock to-morrow. I am very sorry that I am putting you to so much inconvenience.

Yours in haste,

BEETHOVEN.

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

CCCCLXXVIII To CHARLES NEATE

Vienna, December 1815.

MY DEAR MR. NEATE,

I have received a letter from Mr. Ries, as amanuensis to Salomon (who has had the misfortune to break the right

shoulder in a fall from his horse), and he tells me on the 29th of September, that the three Overtures which you took of me for the Philharmonic Society four months ago, had not then reached London. This being the second remembrancer which Mr. Salomon sends me on the subject, I thought I had better let you know. Should you not have sent them off, I should like to revise the Overture in C major, as it may be somewhat incorrect. With regard to any written agreement you may like to have about these things for England, that is very much at your service at a moment's notice. I would not have them suppose that I could ever act otherwise than as a *man of honour*. There are dispositions so fickle that they think *one way* to-day and *another way* to-morrow, and fancy others as ready to change their mind; and with such tempers one cannot be positive and mistrustful enough. So fare you well, my dear Mr. Neate.

Yours truly,
LUDWIG VAN BEETHOVEN.

[According to Ignaz and Moscheles' "The Life of Beethoven," London, 1841, vol. ii. p. 227. Charles Neate, an enthusiastic admirer of the works of Beethoven, made the acquaintance of the composer during this year, became his personal friend, and later on was of great service to him. Neate was born at London in 1784, became one of the directors of the Philharmonic Society, and died at the ripe age of 93.]

CCCCLXXIX

To J. B. RUPPRECHT

[1815 ?]

With the greatest pleasure, honoured R., will I set your poem to music, and very shortly bring it to you myself. Whether it will be heavenly, I cannot say, since I am earthly; I will, however, do everything within my power to come as near as possible to the exaggerated preconceived opinion you have as regards myself.

Your friend and servant,
BEETHOVEN.

[According to Frimmel ("Beethoveniana"); the original formerly belonged to Alois Hauser. Rupprecht, concerning whom in connection with Beethoven there are many interesting details in Nohl's Biography (vol. iii.), was at one time censor; Beethoven set his poem "Merkenstein" to music.]

CCCCLXXX

To J. CASTELLI

[1815 ?]

My rooms are in the Pascolati house on the Schottenbastei—4th floor.

My dear C., please let me know when you can show me one or other of the two promised books.

I start off already the day after to-morrow to Baden; only let me know whether I shall come to you or you to me, viz., to-morrow. I leave it to you to fix the time. If you could manage about 12 o'clock, it would suit me best, but I leave it entirely to you. Please send an answer.

Your devoted servant,

LUDW. VAN BEETHOVEN.

[According to Frimmel ("Beethoveniana") who printed from a carefully made copy by E. Kastner; the original belonged formerly to Herr Eckhart. Castelli was the well-known writer who in his *Memoirs* has much to say that is interesting about Beethoven. The books in question were probably opera libretti. (See Letter CCXLIII and notes.)]

CCCCLXXXI To BARON VON NEFZER (! ! ?)

[1815 ?]

DEAR BARON,

You promised to give me an answer about the carriage, I earnestly beg you, if you cannot do so to-day, to send it to-morrow to Pascolati's house on the Mülker Bastei; my servant will be there, and will forward it at once to me at Baden. In case my servant, who generally has to be at home from early morning up to noon, is not there, you have only to give your answer to the landlord. Meanwhile you may perhaps find something else. Forgive my importunity; of all my former friends not one is here, and I cannot advise or help myself about anything. To-morrow I go to Baden. I return on Saturday, and then I will at once call on you.

Your most devoted,

BEETHOVEN.

For Baron von Nefzer.

[According to Frimmel's "Beethoveniana"; the original was formerly in the possession of Em. Kastner, Vienna. The name of Baron Nefzer appears for the first time in the history of Beethoven.]

CCCCLXXXII To FRAU ANNA MILDER-HAUPTMANN
IN BERLIN

Vienna, January 6, 1816.

MY HIGHLY PRIZED UNIQUE MILDER, MY DEAR FRIEND !

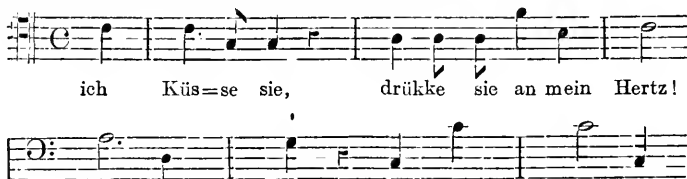
My letter to you is a very late one. How I should have liked to have taken part in the enthusiasm of the Berliners which you excited in *Fidelio* ! I thank you a thousand times for having remained faithful to my *Fidelio*. If you would beg Baron de la Motte Fouqué in my name to think of a good opera subject, which at the same time would be suitable for you, this would be rendering me a great service, and also the German stage. And I should like to write such a work exclusively for *the Berlin Theatre*, for with the niggardly direction here I shall never be able to succeed with a new opera. Send an answer soon, as soon as possible, very quickly, as quickly as possible, with utmost haste—and say whether the thing is practicable. Capellmeister V. [or W. ?] has praised you up to the skies, and he is right. Happy may that man esteem himself whose fate depends on your muse, your genius, your noble qualities and excellences—and such a one am I. However it may be, every one around you may only call himself a secondary personage. I alone legitimately bear the honourable title of leading man [Hauptmann], and only quite quietly, between ourselves.

Your true friend and admirer,

BEETHOVEN.

(My poor unfortunate brother is dead—this the cause of my long silence.)

As soon as you have sent an answer, I will also write to Baron de la Motte Fouqué. Your influence in Berlin will surely make it easy to arrange for me to write a whole opera for the Berlin Theatre, with a *rôle* specially written for you, and on acceptable conditions—*only answer soon*, so that I may arrange about my other scribblings.



(Away with all other false leaders)

[According to the original manuscript discovered by the editor of the present edition in the manuscript section of the Berlin Royal Library. This precious relic belongs to the great group known as the "Varnhagen-Sammlung." The musical joke at the end of the letter was published by Thayer in his "Thematic Catalogue of the Works of Beethoven" from *Die Jahreszeiten*, January 13, 1853, in an article entitled "Eine Reliquie von Beethoven," but incorrectly reproduced. The first who copied the letter considered the notes on both staves to be written in the tenor clef. Moreover, the specially humorous division of the word before a pause (see bar 2 of second staff) was not indicated. Thayer, both in his Thematic Catalogue, also in his Beethoven Biographie (iii. 370), gives the joke in F. major, and all in the bass clef. This remarkable letter ought to be reproduced in facsimile. *Fidelio* was given for the first time at Berlin with Frau Schultze, *née* v. Killitschky, the sister-in-law of Schuppanzigh, the "Bohemian lady with the fine contralto voice," on October 11, 1815; only then on October 14 and 17, followed the epoch-making *Fidelio* performances with Milder-Hauptmann as *Fidelio*, and to these reference is made in the above letter. The Vienna theatre management is probably dubbed "niggardly" in remembrance of the story connected with the "Romulus" opera on a poem by Fr. Treitschke. Nothing came of the proposition *re de la Motte-Fougué*. Friedrich Baron de la Motte-Fougué (1777-1843) was the poet of "Undine."]

CCCCLXXXIII To N. VON ZMESKALL

January 1816.

With terror I see only to-day that I have not answered the proposal with regard to writing an *Oratorio* for the *Gesellschaft der Musikfreunde* of the Austrian Imperial States.

The death of my brother two months ago whereby the guardianship of my nephew fell to me, together with many other unpleasant things and events, is the cause of my late answer. Meanwhile the poem of Herr v. Seyfried is already begun, and I shall soon set it to music. I need not say that I regard the proposal as highly honourable for me; that is evident, and in so far as my weak powers permit, I will endeavour to prove myself worthy of it! *With regard to the artistic means* for the performance, I certainly will keep them in mind; I hope, however, that I shall not have to keep strictly to the already established custom in this matter. I hope I have expressed myself intelligibly. As they will, of course, want to know what fee I shall expect, I ask myself whether the society will consider 400 ducats in gold at least a suitable sum for such a work. I once again beg the society

to excuse my late answer ; meanwhile you, at any rate, dear friend, have already declared my willingness to write this work by word of mouth, and that to some extent sets me at ease.

My worthy Z.,
YOUR B.

[According to the Fischhoff manuscript in the Royal Library, Berlin, in which we read : " The passage with regard to the artistic means, &c., needs explanation. H. v. Z. had been instructed to call the attention of the gifted composer, who troubled little about the difficulty of performing such works, to the fact that he must of necessity take into consideration the size of the orchestra, which at the great concerts ran up to 70 persons.

" As the Society only stipulated for the exclusive use for a year, and not for the ownership, and in addition had undertaken to pay the special fee for the poem, and must therefore consider what money they had at disposal, they replied to the composer that they were ready, for use agreed upon, to pay 200 ducats in gold. B., without raising any objection, was satisfied, and according to his wish received an advance, the receipt of which he acknowledged. B., however, would not work on the first poem selected, and expressed the wish for another. The Society left him perfectly free choice. Herr Bernhard undertook to deliver a new one. B. arranged with him about the subject, but Herr B., busy about other matters, could only deliver it bit by bit. B. would not begin until he had the whole before him. Meanwhile he wrote a grand Symphony and a small Cantata for England, which in 1819 he offered to the Society for performance, if they would grant him a second performance for his benefit, which offer, however, owing to various hindrances, could not be accepted.

" The many works which he had to attend to to maintain himself and to educate his nephew to whom he sacrificed everything, proved a special hindrance to his fulfilling his promise. Even in November 1819, he told Prince Odescalchi, at that time deputy for H. Praeses, that to deliver the work was uppermost in his thoughts. H. Bernhard at length completed the work ; B., however, whose health had greatly suffered, was dissatisfied with everything : he kept on wanting the text to be altered. As late as October 1824, the Society made a serious attempt to induce him to accept the work, but finally abandoned hope of one of their finest wishes ever being fulfilled." I have herewith given the whole passage from Fischhoff, so that in all future references in the letters to this Oratorio question, the information from this excellent source may serve as guide. Karl Bernhard's *Sieg des Kreuzes* (*Victory of the Cross*) was not composed.]

CCCCLXXXIV CANON FROM CHARLES NEATE'S ALBUM

Composed, January 24, 1816.

THREE-PART CANON "REDE, REDE."

CCCCLXXXV CANON: "DAS SCHWEIGEN"

Composed, January 16, 1816.

(Text by Herder.)

Riddle Canon.

[These two Canons, published in the B. and H. critical edition, were written by Beethoven in the album of his young English friend, Neate, and the composer added the words: "My dear English countryman, both in *silence* and in *speech* bear in remembrance your sincere friend,

LUDWIG VAN BEETHOVEN.

Vienna, January 24, 1816.

CCCCLXXXVI TO CHARLES NEATE

[*Wien, Januar, 1816*]

Mon cher ami, je vous prie de ne parler pas de ces œuvres que je vous donnerai pour vous et pour l'Angleterre les raisons pour cela je vous dirai sincèrement au bouche.

Votre vrai ami,

BEETHOVEN.

J'espère de vous voir bientôt, quant à moi, je viendrai le plus possible chez vous. Pour Monsieur de Neate.

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

CCCCLXXXVII TO FERD. RIES IN LONDON

Vienna, January 20, 1816.

My dear Ries! — — — The Symphony will be dedicated to the Empress of Russia. The pianoforte arrangement of the Symphony in A must not, however, appear till the month of June; the publisher here cannot do so earlier. Dear,

good Ries, let Mr. Birchall know this at once. The Sonata with violin, which will be sent off from here by next post, can likewise be published in London in the month of May. But the Trio later (that, too, will be sent by next post). The time I will fix myself.

And now my hearty thanks, dear Ries, for all the kindnesses you have shown me, and especially as regards the proof-reading. Heaven bless you, and cause you to make continual progress, in which I take genuine interest. Kind remembrances to your wife.

As always,

Your sincere friend,

LUDWIG VAN BEETHOVEN.

[According to the Biographical Notices of Wegeler and Ries. The pianoforte transcription of the Symphony in A, was not made by Beethoven, but only improved by him. The Violin Sonata here mentioned was the one in G (Op. 96), completed in 1812, and published together with the Trio in B flat (Op. 97) by Steiner and Co. in 1816.]

CCCCLXXXVIII To N. VON ZMESKALL

January 21, 1816.

Yes! For me also even night will suit.

[According to the original manuscript in the Vienna Court Library. It is probably an answer to some letter received.]

CCCCLXXXIX To S. A. STEINER & CO.

January 1816.

If the corrected copy of the Sonata which I handed over to the *Adjutant* of the G. l., Tobias Haslinger, together with another free from all faults, |: so that it may be seen that the faults in the copper plates have been corrected :|, i.e., the one corrected (by me) together with another *Free-from-faults*, is not in my hands by to-morrow evening between 6 and 7 o'clock, we determine as follows: The G. L. will for a time be suspended; its *Adjutant* T. H. fettered crosswise. Our general provost *diabolus diabelli* will be entrusted with the execution of the same. Only the strictest carrying out of our above-named command can preserve them from the already mentioned and just punishment.

THE G—S (IN THUNDER AND LIGHTNING).

[According to the original manuscript in the Berlin Royal Library.]

CCCCXC To CAJETAN GIANNATASIO DEL RIO

[January 1816 ?]

I only properly read your letter yesterday. I am ready at any moment to give Carl to you, only I think it ought not to be until Monday after the examination; sooner, however, if you think it good. Anyhow it will certainly be better later on to send him away to M^ölk or elsewhere, where he will no longer see or hear anything more of his horrible mother; and where everything about him is new he will find less support, and can only win for himself love and respect through his own courage.

In haste your,

BEETHOVEN.

[According to the Leipzig *Grenzboten* in which was first published, in 1857, the important correspondence of Beethoven with the Giannatasios, probably by Jahn, who also appropriately added short explanations. Thayer thought 1817 might probably be right, but "the matter is not of importance." I, however, do not regard the date as unimportant. I place it with Thayer at the beginning of 1816, because here it is a question of first sending Carl to the Giannatasio private school. And that took place in January or February 1816.]

CCCCXCI POUR MONSIEUR DE NEATE

[January 1816]

"Mon cher compatriote et ami aujourd'hui il n'est pas possible, de voir chez moi, mais j'espère d'avoir le plaisir de vous voir a midi.

Aimez

votre

vrai ami,

BEETHOVEN.

Volti subito

Je m'avis que vous devez donner une academie avant votre depart d'ici a cause de votre honneur, si vous m'avez besoin dans ce cas, je vous sont [suis! ?] a vos services."

[This French note is here printed from Jahn's copy, for the first time. Thayer gave it in German (iii. 376). The "Volti subito" is explained by the words below being on the reverse side of the original note. Neate did not give the concert for which Beethoven offered his services.]

CCCCXCII FOR THE PHILHARMONIC SOCIETY IN
LONDON

Vienna, February 5, 1816.

Mr. Neate has taken of me in July 1815 three Overtures for the Philharmonic Society of London, and has paid me for them the sum of 75 guineas, for which sum I engage not to have these said Overtures printed elsewhere, either in parts or score, always reserving for myself the right to have the said works performed wherever I please, and to publish them in pianoforte arrangement so soon as Mr. Neate shall write me word that they have been performed in London; besides which Mr. Neate assures me that he obligingly takes upon himself, after the lapse of one or two years, to obtain the consent of the Society to my publishing these three Overtures in parts as well as in score, their consent to that effect being indispensable. Thus I respectfully salute the Philharmonic Society.

LUDWIG VAN BEETHOVEN.

[According to J. Moscheles ("Life of Beethoven") who describes it as a "Manuscript Agreement as drawn up by Beethoven for the Philharmonic Society of London, concerning the above-named three manuscript Overtures," These were the Overtures to *The Ruins of Athens*, to *Konig Stephan*, and *zur Namensfeier*, all declined by the Philharmonic Society as "unworthy" of Beethoven. On the title-page of the third Overture, published by Steiner in 1825, it is said to have been "gedichtet" (*i.e.*, poetised) for Orchestra, &c., the only work in which the composer used that word in place of the usual one "composed."]

CCCCXCIII MONS. BIRCHALL, LONDRES

Vienne, le 3 Feb., 1816.

VOUS RECEUES VI (CI-) JOINT.

Le Grand Trios p. PF. V. & V^{llo}. Sonata pour PF. & Violin—qui form le reste de ce qu'il vous à plus a me comettre. Je vous prie de vouloir payer le some de 130 Ducats d'Holland come le poste lettre a Mr. Th. Cutts & Co. de votre Ville et de me croire avec toute l'estime et consideration.

Votre tres humble
Serviteur,

LOUIS VAN BEETHOVEN.

[According to the "Jahrbücher für Musikwissenschaft," 1863.]

CCCCXCIV TO FERDINAND RIES IN LONDON

Vienna, February 10, 1816.

HIGHLY HONOURED FRIEND!

No doubt you have received my letter of the ; for the present I only point out to you, that I now under date the third of this [3rd of February ?] have sent the *grand Trio and the Sonata* to Mr. Birchall through Messrs. Coutts and Co., for which he has to pay to the latter, the stipulated sum of 130 Dutch *ducats*. But in addition the expenses for copying and carriage concern him; the music was sent by letter post merely for his sake, that he might get it quickly. The account for these matters you will find at the end of this letter. I earnestly beg you to use your influence, so that Mr. Birchall pays to Messrs. Coutts and Co., the said sum for costs in 10 Dutch *ducats*: the loss of this sum would consume a great part of my whole fee. I hope soon to find opportunity to oblige Mr. Birchall in some other way.

I look forward to a speedy answer, and remain with friendly feelings of respect,

Your sincere friend,
LUDWIG VAN BEETHOVEN.

[According to Deiters who published this letter in his article "Be thovens Briefe au Ferdinand Ries" (1888). It is only signed by Beethoven. Deiters remarks that "this hitherto unknown letter is not without importance in judging questions touched upon by Thayer" (iii. 378-9).]

[Thayer states that Birchall sent Beethoven a document to the effect that the latter had received 130 Dutch ducats in gold for the symphony, Trio and Sonata, and this document, as he was forwarding the money at the same time, he expected to receive back signed. But, adds Thayer, "In place of this document indispensable for his security, the publisher received a new demand from Beethoven! and indeed one for £5 in the form of an account." Beethoven claimed "130 Ducats d'Holland" (Letter CCCCXCIII) on February 3, 1816, and sent the receipt required (Letter CCCCXCIX), but the date of that letter, "March 1816" is *queri d.* From Letters CCCCXCIII and CCCCXCIV Beethoven appears, as Thayer remarks, to have made a "new demand." What further correspondence *re* this demand took place one cannot say—the enclosed note mentioned in above (No. CCCCXCIV), for instance, is not forthcoming—anyhow, Mr. Birchall did finally pay the £5 (see Letter DXXVII.)—Tr.]

CCCCXCV To GIANNATASIO DEL RIO

February 15, 1816 (?).

SIR,

I announce to you with great pleasure that at last I shall bring to you to-morrow the dear pledge entrusted to me. For the rest I beg you once more not to allow the mother to exercise any influence whatever. How and when she may see him, all details I will arrange with you to-morrow. . . . You yourself will have to give some sort of hint to your servants, for mine, on some other occasion it is true, was already bribed by her! More on this matter when we meet, although silence would be most to my liking—but for the sake of your future citizen of the world, I have to communicate this sad information.

With high respect,
Your most worthy servant and
friend, BEETHOVEN.

[Written by Carl.]

I am very glad to come to you and am yours,

CARL VAN BEETHOVEN.

[According to the *Grenzboten* (1857). The few words in Carl's handwriting are *not* in the *Grenzboten*; Thayer (iii. 373) quoted them from the original manuscript.]

CCCCCXVI To BARONESS DOROTHEA VON ERTMANN

Vienna, February 23, 1816 (?).

MY DEAR WORTHY DOROTHEA-CÄCILIA!

You must often have misjudged me, seeing that I must have appeared opposed to you; circumstances, especially formerly, when my behaviour was less understood than at present, will largely account for it. You know all about the teachings of the uncalled apostles who help themselves along by any other means than the Gospel; among such I have not wished to be counted. Now please accept what was often intended for you, and what may offer proof of my admiration for your talent as an artist, and of my attachment to you personally. That recently I could not hear you play at Czerny's must be set down to my illness, but now I am fairly on the road to convalescence.

I hope soon to hear from you, how matters stand at St. Pölten with —, and whether you still hold in some esteem
Your admirer and friend,

L. VAN BEETHOVEN.

Best regards to your worthy husband.

[According to the copy of the original manuscript among the Schindler documents in the Royal Library. The celebrated letter was first printed from the original in the autograph collection of Dorothea-Cäcilia's nephew, Alfred Ritter von Frank, in Vienna.—The A major sonata (Op. 101) was composed in 1815; in 1816 it was performed in public as new, and it was published by S. A. Steiner, in February 1817, as a sonata "für das Hammer-Klavier," and dedicated to Dorothea von Ertmann, *née* Graumann.—At Czerny's there were for a long time Sunday performances of music, at which Beethoven was frequently present.—General von Ertmann's regiment was formerly quartered at St. Pölten.]

CCCCXCVII To FERDINAND RIES IN LONDON

Vienna, February 28, 1816.

. . . For some time I have not been well; my brother's death has affected my spirits and my compositions. I am much pained at the news of Salomon's death, as he was a noble man whom I remember from my childhood. You have become executor to the will, and at the same time I have become the guardian of my poor dead brother's child. It is hardly possible that you will have had as much trouble as I have had through this death. Yet I have the sweet consolation of having saved a poor innocent child from the hands of an unworthy mother.

Farewell, dear Ries! If I can be of any service to you here, look upon me as your most faithful friend,

BEETHOVEN.

[According to the "Biographical Notices." Concerning Salomon's death, *cf.* the letter of June 1, 1815, and the explanations given Nos. 436 and 476 of the present edition.]

CCCCXCVIII To FRANZ BRENTANO

Vienna, March 4, 1816.

Herr Franz Brentano,

DEAR SIR,

I recommend to you, my worthy friend, the first wine-artist of Europe, Herr Neberich. Even in the æsthetic

ordering of the succession of the various wine-products he is a master, and deserves all success. I do not doubt but that he will do you highest honour at the high council of Frankfort. At every offering to Bacchus let him be chief priest, and no one could send forth a better *Evoe* than he—I hope that you sometimes think of me, of your friend L. van Beethoven.

[Address :]

An Seine Wohlgebohren Hn. Franz Brentano Frankfurt-am-Majn).

[And under the seal :]

N.B. The Missalion was not to be had to-day.

[According to the original manuscript in the Beethovenhaus, Bonn : first printed by Kalischer in the *Vossische Zeitung* (July 26, 1903, Sunday Supplement). This humorous letter with the rallying-word of the joyous wielder of the thyrus is in itself quite intelligible. The N.B. on the outside is the only doubtful part. "Missalion" has two meanings : either a grand edition of the liturgy music according to the Roman Catholic Ritual (*Missale*, *Missale Romanum*), Beethoven taking the liberty of adding the Italian suffix "one" to the Latin *Missale*, as sign of augmentation, *i.e.*, a great *Missale*. Or possibly Beethoven was thinking of great printing types, the so-called "grobe Missal" (French canon), which in half Latin, half French, he terms a "Missalion."]

CCCCXCIX To MR. BIRCHALL IN LONDON

March 1816 (?).

"Received March 1816. of Mr. Robert Birchall—Music-seller, 133 New Bond Street, London—the sum of One Hundred and thirty Gold Dutch Ducats, value in English Currency Sixty-Five Pounds for all my Copyright and Interest, present and future, vested or contingent, or otherwise within the United kingdom of Great Britain and Ireland in the four following Compositions or Pieces of Music composed or arranged by me, *viz.*,

1st. A Grand Battle Sinfonia, descriptive of the Battle and Victory at Vittoria, adapted for the Pianoforte and dedicated to his Royal Highness the Prince Regent—40 Ducats.

2nd. A Grand Symphony in the key of A, adapted to the Pianoforte and dedicated to

3rd. A Grand Trio for the Pianoforte, Violon and Violoncello in the key of B.

4th. A Sonata for the Pianoforte with an Accompaniment for the Violin in the key of G, dedicated to

And, in consideration of such payment I hereby for myself, my Executors and Administrators promise and engage to execute a proper Assignment thereof to him, his Executors and Administrators or Assignees at his or their Request and Costs, as he or they shall direct. And I likewise promise and engage as above, that none of the above shall be published in any foreign Country, before the time and day fixed and agreed on for such Publication between R. Birchall and myself shall arrive.

L. VAN BEETHOVEN."

[According to Jahrbücher für Wissenschaften.]

D TO THE THEATRE DIRECTOR HEINRICH SCHMIDT,
BRUNN

Vienna, 11th March, 1816.

DEAR SIR!

With much pleasure I have sent you the Battle Symphony with the printed parts, together with the score; as soon as you have used them, kindly send them back to me. As it will perhaps be performed here, I could not let you have the written parts. As the title of the Battle Symphony has been incorrectly printed, I herewith communicate it to you as it is and as it ought to be, namely: "*Eine grosse vollstimmige Instrumental Composition, geschrieben auf Wellingtons Sieg in der Schlacht bei Vittoria, erster Theil: Schlacht. Zweiter Theil: Sieges Simphonie.*" With regard to the opera you can, of course, have it, but for at least 125 fl.: say one hundred and twenty-five fl. Therefore 25 fl. more than last time, for the copyist, owing to our nice rate of exchange when the state of our paper money stands at its highest in the market, gets just as much again for the copying as formerly, when the opera was offered you for 100 fl. If this is agreeable to you, let me know at once, and you can then have the opera in a fortnight. Kind regards to your wife, also to Capellmeister [name illegible]*—perhaps I will pay a visit to Brünn under different circumstances; I wish you great success and am,

Yours very truly,

LUDWIG VAN BEETHOVEN.

* Thayer writes here "Kapellmeister Strauss."

Nb. I beg you to send an answer at once about the opera, so that you may receive it in good time.

[Outside is the address :]

To Herr Heinrich Schmidt,
Theatre Director, Brunn.

[According to a copy in Jahn's Beethoven Papers in the Royal Library, Berlin ; first printed by Thayer (iii. 385). Whether the *Fidelio* performance came off in Brunn is not known ; neither where the original of this letter is.]

DI

To ANTON HALM

Vienna, 1st April, 1816.

Most willingly, Herr Anton Halm, will I accept the dedication to me of your Sonata in C minor, even in print.

[According to Thayer (iii. 386). Concerning Halm's intercourse with Beethoven, see Letter CCCCVI. with explanations.]

DII

To FERDINAND RIES, LONDON

Vienna, 3rd April, 1816.

Dear Riese, Herr V. has probably received by this time the Trio and Sonata ; in the former letters I asked an extra 10 Ducats for copying and carriage ; probably you will be able to procure these 10 ducats for me. I always feel anxious, because you must have laid out a considerable sum for postage. I should be very glad if you would kindly take in all my letters to you, and then I would reimburse you by sending from Friess here to the Coutts house in London. If the publisher V. should not find any difficulty, which he is requested to let me know about at once by post, the *Sonata* with violin *will come out here on the 15th June, the Trio on the 15th July* ; I will let Herr V. know about the pianoforte score of the *Symphony, when it is to come out*. Neate is probably in London ; I have given him several of my compositions ; and he has promised to use his best interest for me. Greetings to him from me. The Archduke Rudolph also *plays* your music with me, dear Ries ! *Il sogno* especially pleases me. Farewell, kind regards to your dear wife, also to all pretty young English ladies who will be glad to hear of me.

Your true friend,

BEETHOVEN.

[According to Dr. Deiters. It is not clear who the publisher V. was ; possibly instead of V. there should be a B., and then the name of the publisher would be Birehall. We shall soon learn that Beethoven was anything but satisfied with Neate's attempts to dispose of his compositions.]

DIII To NEPOMUK HUMMEL

4th April, 1816.

Poco allegro.

The musical score is written on two staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo marking is *Poco allegro.* The first measure contains a half note G4, followed by a half note A4. The second measure contains a half note B4, followed by a half note C5. The third measure contains a half note D5, followed by a half note E5. The fourth measure contains a half note F5, followed by a half note G5. The fifth measure contains a half note A5, followed by a half note B5. The sixth measure contains a half note C6, followed by a half note D6. The seventh measure contains a half note E6, followed by a half note F6. The eighth measure contains a half note G6, followed by a half note A6. The ninth measure contains a half note B6, followed by a half note C7. The tenth measure contains a half note D7, followed by a half note E7. The eleventh measure contains a half note F7, followed by a half note G7. The twelfth measure contains a half note A7, followed by a half note B7. The thirteenth measure contains a half note C8, followed by a half note D8. The fourteenth measure contains a half note E8, followed by a half note F8. The fifteenth measure contains a half note G8, followed by a half note A8. The sixteenth measure contains a half note B8, followed by a half note C9. The seventeenth measure contains a half note D9, followed by a half note E9. The eighteenth measure contains a half note F9, followed by a half note G9. The nineteenth measure contains a half note A9, followed by a half note B9. The twentieth measure contains a half note C10, followed by a half note D10. The score includes dynamic markings: *f* at the beginning of the first staff, *p* at the beginning of the second staff, and *f* at the end of the first staff. There are also slurs and a repeat sign with first and second endings.

Ars lo - nga, Ars lo - nga, Vi - ta
bre-vis, Vi - ta bre-vis, ://: Ars lo - nga.

A pleasant journey dear Hummel, think sometimes of
Your friend,
LUDWIG VAN BEETHOVEN.

[This album leaf, according to Nohl, Neue Briefe was in 1867 in the possession of Frau Hofkapellmeister Hummel at Weimar. Only when Beethoven was on his death-bed did the two friends see each other again. On these same words, Beethoven nine years later wrote a Canon for Sir George Smart.]

DIV To N. VON ZMESKALL

Vienna, 7th April, 1816.

The undersigned politely asks for the Weissenbach, as it does not belong to him, and on that account he is in great perplexity.

In haste,
Yours,
BEETHOVEN.

[According to the original manuscript of the Vienna Court Library ; first printed by Nohl. Dr. Aloys Weissenbach, poet of the Cantata *Der glorreiche Augenblick*, is also known as the author of the book "Meine Reise zum Wiener Kongress," a book which the composer in any case read, though he does not appear to have had a copy of his own.]

DV

To CARL CZERNY

April(?) 1816.

DEAR CZ.

Kindly give this to your parents for the recent dinner, which I certainly cannot accept gratis. Neither do I wish to accept your *lessons* gratis, even those already given shall be reckoned and settled for. Only for the moment I beg you will be patient, for there is nothing to be *got from* the widow, and I had and still have heavy expenses; but it is only borrowed for the moment. The little fellow will come to you to-day, and I later.

Your friend,

BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; printed several times in newspapers, also by Nohl. Beethoven's nephew Carl began to take lessons from Carl Czerny soon after the death of Beethoven's brother.]

DVI

To CARL CZERNY

April(?) 1816.

DEAR CZERNY!

I cannot see you to-day, I will come to you to-morrow and have a talk with you. I burst out yesterday without thinking, but was sorry the moment afterwards. But you must forgive an author who would rather hear his works as written, however finely, for the rest, you played. I will however say something at the performance of the 'cello Sonata to make it all right.

Be convinced that I entertain the highest good-will for you as an artist, and I shall always strive to show it.

Your true friend,

BEETHOVEN.

[According to Jahn's copy; printed by Nohl. Jahn states that this scene occurred when Czerny took many liberties in the rendering of a Beethoven work in 1812. According to Nohl it was probably in February 1816, but Thayer's April is the more likely date (iii. 381). The work which caused this scene was the Quintet in E flat for pianoforte and wind (Op. 16), in which Czerny played the pianoforte part.]

DVII POWER OF ATTORNEY

Vienna, 2nd May, 1816.

I, trusting to his friendship, empower Herr von Kanka, Doctor of Law of the Kingdom of Bohemia, to take the receipt for 600 fl. Vienna value, payable at Prince Kynsky's treasury office, according to circumstances, and to let me have the amount as soon as he possibly can. As witness my hand and seal.

LUDWIG VAN BEETHOVEN.
(L. v. B.)

Vienna, 2nd May, 1816.

[According to Nohl.]

DVIII To DR. VON KANKA

2nd May, 1816.

MY MOST WORTHY, MOST HONOURED FRIEND !

To my letter of yesterday follows already on May 2 another. Pasqualati told me to-day, as regards a month and six days, the Ballabene house was far too *important* for such a bill, hence I must appeal to your Smallness (I do not in the least mind making myself ever so small to be of service to other people).

The rent of my house is 550 fl., and will be paid out of it.

As soon as the new printed piano music comes out, you will receive copies, also one of the *Battle*, &c. Forgive, forgive, my noble friend, you must think of some other means to hurry on this affair.

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

[According to Nohl. Ballabene was a business firm in Prague.]

DIX To FERDINAND RIES IN LONDON

Vienna, 8th May, 1816.

My answer to your letter comes somewhat late ; but I was ill, and had much to do, so that it was impossible to answer sooner ; now only what is most necessary. Of the

10 ducats in gold I have not as yet received a single penny, and I already begin to believe that Englishmen are only generous when on the continent; so also with the Prince Regent, from whom I have not even received the copying costs for the *Battle* which I sent to him, not even thanks by writing or by word of mouth. Fries deducted 6 fl., convention coin, from the money sent by Birchall, in addition to 15 fl. convention coin, for carriage. Tell this to B.—and take care you get the money order for the 10 ducats, otherwise it will be like the first time. What you tell me about the undertaking of Neate *would be welcome to me, I want it*—my annuity amounts to 3400 fl. in paper, I pay 1100 for house rent, and my servant and his wife cost 900 fl.; so reckon up and see what remains over. In addition I have to look entirely after my little nephew; up to now he is in the Institution; this comes up to 1100 fl., and at that is not good, so that I shall have to set up proper house-keeping so as to have him with me. What a lot one has to earn in order to live here; and yet there is no end to it, for—for—for—you know what I mean.

Some orders, in addition to a concert, would be very welcome to me. Concerning the *dedication* to the Philharmonic Society, another time; I hope also soon to have news of Neate, *urge him on*; be assured of our sympathy in your good fortune, and do urge Neate on to *act* and to *write*.

For the rest, my dear pupil Ries ought to sit down and dedicate something really good to me, whereupon the master will answer and return like for like. How shall I send you my portrait? . . . Kindest regards to your wife; unfortunately I have none; I found only one who will probably never be mine; yet on that account I am not a woman-hater.

Your true friend,
BEETHOVEN.

[According to Deiters.]

DX To COUNTESS ERDÖDY IN PADUA

Vienna, May 13, 1816.

MY WORTHY DEAR FRIEND!

You might perhaps be justified in thinking that I had quite forgotten you, but this is so only in appearance. The death of my brother was a cause of great grief to me, and

the effort to save my dear nephew from his depraved mother was a heavy strain. I succeeded, but so far the best thing I could do for him was to put him in a school, and hence beyond my supervision. And what is a school in comparison with the direct sympathy and care of a father for his child, for such I now consider myself; and I am turning over in my mind one and another plan, as to how I can manage to have this dear jewel closer to me, so that my influence over him may be more rapid and advantageous—but to accomplish this is no easy matter. During the last six weeks my health has been very shaky, so that I often think of death, but without fear; only for my poor Carl would my death come too soon. I perceive from your last letter to me that you, my dear friend, have also been a great sufferer. It is the fate of mortals, but *even here one's power should become manifest, i.e., to endure unconsciously and to feel one's nothingness, and so attain to that perfection*, of which the Almighty through such means will deem us worthy.

Linke is probably already with you, and I hope that by his gut-strings he will awaken joy in your heart. Brauchle will not be disinclined to be made use of, so you can, as usual, make constant use of him. As to Vogel, I hear you are not satisfied with him, but why I do not know. I hear you are looking out for another private tutor, but do not decide on one in a hurry, and let me know your opinions and intentions; I may be able to give you some good information. Perhaps you are not quite fair to the sparrow in the cage? I embrace your children, and express in a Terzet the hope that they may make daily progress towards perfection. Let me know soon, very soon, how you are *on the little spot of earth* on which you live for the present. And if I do not always show it at once outwardly, I certainly am in full sympathy with your sorrows and also your joys. How long shall you remain where you are, and where shall you live in future? There will be a change in the dedication of the violoncello-sonatas, but this will cause no change either in you or me.

Dear worthy Countess, in haste,

Your friend,

BEETHOVEN.

[This letter was first published by L. Nohl in the *Allgemeine Musikalische Zeitung* of December 11, 1885, from a copy belonging to Prof. Dr. Koch, of Marburg. Nohl states that the autograph was formerly in the possession of the celebrated performer on the harp,

Frau Brauchle. It appears that the Countess had travelled to Padua, without her children. The only son, Fritz, died suddenly, as already related, at a castle belonging to the Countess in Croatia. The persons named in this letter are : Linke, the 'cellist ; Brauchle, *Magister* ; the "bird" to be dismissed is the well-known high bailiff, "Sperl." Beethoven speaks of a "Terzet," and the question is whether in the spring of 1816, he wrote for the family a vocal Terzet, or a new Trio ? Nottebohm, in his "Ein Skizzenbuch aus dem Jahre 1815 und 1816," speaks of "sketches for the first and third movements of an unfinished Trio in F minor for pianoforte, violin, and 'cello." From former letters we already know that Beethoven used the term "Terzet" for "Trio," so that the reference may be to this F minor Trio, which he also mentions in a later letter to Birchall (October 1816).]

DXI To COUNTESS MARIE ERDÖDY

Vienna, 15th May, 1816.

This letter* was already written, when to-day I meet Linke, and hear of your melancholy fate in the loss of your dear son. What consolation can I offer, nothing is more painful than the sudden departure of those who are dear to us ; I too, cannot forget my poor brother's death ; the only consolation that one can think of, is that those who quickly depart suffer less—but I feel the deepest sympathy in your irreparable loss. Perhaps I have not yet told you that I likewise have not felt well for a long time ; another cause of my silence is my anxiety about my Carl, whom in my mind I have often wished to be a friend of your dear son. I feel sad both for your sake and for mine, for I loved your son. Heaven watches over you, and will not wish to increase your already great sorrows, even though your health may be uncertain. Imagine that your son had been compelled to go into battle and there, like millions, had found his death ; besides, you are still *mother* of two dear hopeful children. I hope soon to have news of you, I weep with you. For the rest pay no attention to all the gossip about my not having written to you ; not even to Linke, who certainly is devoted to you, *but is inclined to gossip*—and I think that between you, my dear Countess, and myself, no go-between is wanted. In haste, with respect,

Your friend,
BEETHOVEN.

* *i. e.*, the one of May 13.

[According to Jahn's copy; first printed by Dr. A. Schöne. This letter of consolation refers to the death of the only son of the Countess. At the family estate in Croatia he was taken ill one morning, complained of his head, and with a cry of grief fell dead at his sister's feet.]

DXII

TO CHARLES NEATE IN LONDON

“ *Vienne, le 15 May, 1816.*

“(Adresse Sailerstadt Nr. 1055 et 1056 au 3eme étage.)

“ MON TRES CHER AMI !

L'amitié de vous envers moi me pardonnera tous les fauts contre la langue française, mais la hâte ou j'écris la lettre, ce peu d'exercice et dans ce moment même sans dictionnaire français tout cela m'attire surement encore moins de critique qu'en ordinairement.

Avant hier on me portoit un extrait d'une gazette anglaise nommée *Morning cronicle*, ou je lisoit avec grand plaisir, que la société philharmonique a donné ma *Sinfonie A* $\frac{2}{4}$; c'est une grande satisfaction pour moi, mais je souhais bien d'avoir de vous même des nouvelles, que vous ferez avec tous les compositions, que j'ai vous donnés : vous m'avez promis ici, de donner un concert pour moi, mais ne prenez mal, si je me méfis un peu, quand je pense que le Prince regent d'Angleterre ne me dignoit pas ni d'une reponse ni d'une autre reconnoissance pour la Bataille que j'ai envoyé a son Altesse, et laquelle on a donné si souvent a Londres, et seulement les gazettes annonçoient le reussir de cet œuvre et rien d'autre chose—comme j'ai déjà écrit une lettre anglaise à vous mon tres cher ami, je trouve bien de finir, je vous ai ici depeignée ma situation fatal ici, pour attendre tout ce de votre amitié, mais hélas, pas une lettre de vous. Ries m'a écrit, mais vous connoissez bien dans ces entretiens entre lui et moi, ce que je vous ne trouve pas necessaire d'expliquer.

J'espère donc cher ami bientôt une lettre de vous, ou j'espère de trouver de nouvelles de votre santé et aussi de ce que vous avez fait a Londres pour moi—adieu donc, quant à moi je suis et serai toujours votre

vrai ami,

BEETHOVEN.”

[From the “Life of Beethoven,” by J. Moscheles, who adds : “The reader will perceive that I have given this letter without

attempting to correct its orthography, conceiving it to be one of those cases where the original imperfection rather adds to than diminishes the interest of the document." Very true, and we must also not forget that Beethoven wrote this letter without the help of a dictionary.]

DXIII

TO MR. CH. NEATE IN LONDON

Vienna, May 18, 1816.

MY DEAR NEATE,

By a letter of Mr. Ries I am acquainted with your happy arrival at London. I am very well pleased with it, but still better I should be pleased if I had learned it by yourself.

Concerning our business, I know well enough that for the performance of the greater works, as the Symphony, the Cantate, the Chorus, and the Opera, you want the help of the Philharmonic Society, and I hope your endeavour to my advantage will be successful.

Mr. Ries gave me notice of your intention to give a concert to my benefit. For this triumph of my art at London I would be indebted to you alone; but an influence still wholesomer on my almost indigent life, would be to have the profit proceeding from this enterprise. You know that in some regard I am now father to the lovely lad you saw with me; hardly I can live alone three months upon my annual salary of 3400 florins in paper, and now the additional burden of maintaining a poor orphan—you conceive how welcome lawful means to improve my circumstances must be to me. As for the Quatuor in F minor, you may sell it without delay to a publisher, and signify me the day of its publication, as I should wish it to appear here and abroad on the very day. The same you be pleased to do with the two Sonatas Op. 102 for pianoforte and violoncello; yet with the latter it needs no haste.

I leave entirely to your judgment to fix the terms for both works, to wit, the Quatuor and the Sonatas, the more the better.

Be so kind to write to me immediately for two reasons; 1st that I may not be obliged to shrink up my shoulders when they ask me if I got letters from you; and 2dly, that I may know how you do, and if I am in favour with you. Answer me in English if you have to give me happy news (for example, those of giving a concert to my benefit), in French if they are bad ones.

Perhaps you find some lover of music to whom the Trio and the Sonata with violin, Mr. Ries had sold to Mr. Birchall, or the Symphony arranged for the pianoforte, might be dedicated, and from whom there might be expected a present. In expectation of your speedy answer, my dear friend and countryman, I am yours truly,

LUDWIG VAN BEETHOVEN.

[According to J. Moscheles ("Life of Beethoven") who first published it; Beethoven only signed it. Neate was not fortunate in his efforts to serve Beethoven. But we shall hear more about the matter.]

[The following letter from Moscheles' "Life of Beethoven," vol. ii. p. 240, will be read with interest.—Tr.]

MR. NEATE TO BEETHOVEN

London, October 29, 1816.

MY DEAR BEETHOVEN,

Nothing has ever given me more pain than your letter to Sir George Smart. I confess that I deserve your censure, that I am greatly in fault; but must say also that I think you have judged too hastily and too harshly of my conduct. The letter I sent you some time since, was written at a moment when I was in *such* a state of mind and spirits that I am sure, had you seen me or known my sufferings, you would have excused every unsatisfactory passage in it.

Thank God! it is now all over, and I was just on the point of writing to you, when Sir George Smart called with your letter. I do not know how to begin an answer to it; I have never been called upon to justify myself, because it is the first time that I ever stood accused of dishonour; and what makes it the more painful is "that I should stand accused by the man who, of all in the world, I most admire and esteem, and one also whom I have never ceased to think of, and wish for his welfare, since I made his acquaintance." But as the appearance of my conduct has been so unfavourable in your eyes, I must tell you again of the situation I was in, previous to my marriage.

I remain in my profession, and with no abatement of my love of Beethoven! During this period I could not myself do anything publicly, consequently all your music remained in my drawer unseen and unheard. I, however, did make a very considerable attempt with the Philharmonic, to acquire for you what I thought you fully entitled to.

I offered all your music to them on condition that they made you a very handsome present; this they said they could not afford, but proposed to see and hear your music, and then offer a price for it; I objected and replied, "That I should be ashamed that your

music should be put up by auction and bid for!—that your name and reputation were too dear to me ;” and I quitted the meeting with a determination to give a concert and take all the trouble myself, rather than that your feelings should be wounded by the chance of their disapproval of your works. I was the more apprehensive of this, from the unfortunate circumstance of your Overtures not being well received ; they said they had no more to hope for, from your other works. I was not a director last season, but I am for the next, and then I shall have a voice which I shall take care to exert. I have offered your Sonatas to several publishers, but they thought them too difficult, and said they would not be saleable, and consequently made offers such as I could not accept, but when I shall have played them to a few professors, their reputation will naturally be increased by their merits, and I hope to have better offers. The Symphony you read of in the *Morning Chronicle* I believe to be the one in C minor ; it certainly was not the one in A, for it has not been played at a concert. I shall insist upon its being played next season, and most probably the first night. I am exceedingly glad that you have chosen Sir George Smart to make your complaints of me to, as he is a man of honour, and very much your friend ; had it been to any one else, your complaint might have been listened to, and I injured all the rest of my life. But I trust I am too respectable to be thought unfavourably of, by those who know me.

I am, however, quite willing to give up every sheet I have of yours, if you again desire it. Sir George will write by the next post, and will confirm this. I am sorry you say that I did not even acknowledge my obligation to you, because I talked of nothing else at Vienna, as every one there who knows me can testify. I even offered my purse, which you generously always declined. Pray, my dear friend, believe me to remain,

Ever yours, most sincerely,

C. NEATE.

DXIV

TO FERDINAND RIES IN LONDON

Vienna, 11th June, 1816.

MY DEAR R.!—I am sorry that you have had to pay postage money again for me ; however willingly I help and serve all men, it pains me to be compelled to have to encroach upon other people's kindness. Of the 10 ducats *up to now* nothing has come, and I therefore conclude that in England, as with us here, there are braggers and men who do not keep their word. In this I do not accuse you, nevertheless I must beg you once again to see Mr. Bishall about the 10 ducats, and to get them given to you. I assure you on my

honour that I have paid for costs 21 fl. in convention coin, without counting the copyist and several postal expenses. The money was not even notified to me in ducats, although you yourself wrote to me that I should receive it in Dutch ducats. So there are in England such unconscientious men to whom keeping their word *is of no moment!!!* Concerning the Trio, *the publisher here* has approached me, so I beg you kindly to speak to Mr. B. so that this may appear in London by the *end* of August. He can get ready with the pianoforte score of the Symphony in A, since as soon as the publisher here fixes the day, I will at once inform you or B. As I have not received a syllable from Neate since his arrival in London, I now beg you to tell him to give you an answer whether he has already disposed of the Quartet in F minor, for I should like to bring it out here at once, also ask what I have to expect with regard to the 'cello Sonatas. Of all the other works which I gave to him I am almost ashamed to speak, and indeed for my own sake without any conditions, as I trusted entirely to him as a friend. The notice in the Morning Chronicle concerning the performance of the Symphony has been given me to read. Probably the same fate awaits this and all the other works which Neate took with him; as with the Battle, so with the latter, I shall probably not receive anything more than a notice in the papers about the performances. The pianoforte edition of the Symphony in A was quickly copied, and after careful revision I made certain changes which I will send to you. Kind regards to your wife.

In haste your true friend,

BEETHOVEN.

[According to the original manuscript in the possession of the composer Franz Ries in Berlin. See my explanations to this letter in my reprint of the "Biographical Notices." On the second page of the autograph, at the side, is written, "Have you dedicated your Concerto in E flat to the Archduke? Why have you not written yourself to him about it.?" Ries omits these words.]

DXV

TO THE ARCHDUKE RUDOLPH

Vienna, 11th July, 1816.

YOUR IMPERIAL HIGHNESS!

I venture to hope from your graciousness towards me, that you will not put any bad construction on the enclosed

dedication somewhat rashly granted (it was done only for the sake of surprise). The work was written for Y.I.H., or rather it has to thank you for its existence, and was the world (the musical) to know nothing of this? I shall soon have the pleasure of waiting on Y.I.H. in Baden. In spite of all the efforts of my doctor, my chest complaint will not disappear; I however feel better, and hope only to hear what is good and profitable concerning the state of your health which causes us anxiety.

Your Imperial Highness's faithful
and most obedient servant,

LUDWIG VAN BEETHOVEN.

Vienna, 11th July, 1816.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde* at Vienna; first printed by von Koechel. The dedication concerns the Sonata in G (Op. 96), which although composed and performed a long time before, was first published in this year by S. A. Steiner.]

DXVI

TO MR. BIRCHALL IN LONDON

Vienne, 22 Juilliet, 1816.

MONSIEUR,

J'ai reçu la déclaration de propriété des mes Œuvres entièrement cédé a Vous pour y adjoindre ma Signature. Je suis tout a fait disposé a seconder vos vœux si tôt, que cette affaire sera entièrement en ordre, en egard de la petite somme de 10 louis d'or le quelle me vient encore pour le fiex de la Copieture de poste de lettre comme j'avois l'honneur de vous expliquer dans une note détaillé sur ses objectes. Je vous invite donc Monsieur de bien vouloir me remettre ces petits object, pour me mettre dans l'état de pouvoir Vous envoyer le Document susdit. Agrées Monsieur l'assurance de l'estime la plus parfait avec la quelle j'ai l'honneur de me dire

LOUIS VAN BEETHOVEN.

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Postage to Amsterdam.	£1 0s. 0d.
Trio	£2 10s. 0d.
	<hr/>
	£5 0s. 0d.

[According to the *Jahrbucher für Wissenschaft*, 1863.]

DXVII

To GIANNATASIO

[July 28, 1816]

WORTHY FRIEND !

Various circumstances induce me to take Carl to live with me ; and this being so, allow me to send you the amount for the approaching quarter, at the end of which Carl will leave you. Do not ascribe this to anything detrimental to yourself or to your honoured institution, but to pressing reasons for Carl's welfare. It is an experiment, and as soon as it is started, I would beg you yourself to assist me with your advice, and more than that, to allow Carl to pay an occasional visit to your institution. We shall be eternally thankful to you ; never indeed shall we forget the care you took, nor the excellent care taken by your worthy wife, which can only be compared to that of an excellent mother. If my circumstances permitted I would send you at least four times the amount I am now paying ; meanwhile in a better future I will seize every opportunity to honour and, in special manner, to call to remembrance the foundation you laid for the physical and moral welfare of Carl. With regard to the Queen of Night, things will go on as before, and even if Carl should undergo his operation at your house, seeing that he will be poorly for a time, hence more sensitive and excitable, she must not be allowed to see him ; all the less, seeing Carl might easily recall former impressions, a thing we can't allow. How far we may count on any improvement in her may be seen from the stupid scrawl. My sole object in showing it to you, is that you may see how right I was to adhere to the course adopted concerning her. Meanwhile I have not treated her this time like a Sarastro, but answered her like a Sultan. Should, though I would willingly spare you if I could, Carl's operation take place at your house, I beg you to tell me what anxiety and extra expense is caused thereby, I will repay you everything and with best thanks. And now farewell ; all kind messages to your dear children and to your excellent wife, to whose further care I now commend my Carl. I leave Vienna at 5 o'clock to-morrow morning, but shall often come into town from Baden. As always, with esteem.

[According to the *Grenzboten* of 1857. The nephew had to undergo an operation for rupture. Beethoven speaks in far more favourable terms of the institution in his letter of May 8, 1816.]

DXVIII

To N. v. ZMESKALL

Baden, September 5, 1816.

WORTHY Z.,

I do not know whether you received a note recently placed at your door-sill; I was in too much of a hurry to be able to see you. I must therefore repeat my request concerning a new servant, as I cannot bear any longer with the present one on account of his behaviour. He came to me on the 25th of April, so on the 25th of September he will have been with me five months. I gave him fifty florins in advance. His boot money will be reckoned to him from the third month he has been in my service, and from that period up to the end of the year, at 40 fl. livery, likewise from the third month. As from the very first I was not inclined to keep him, I wished I could have got back my fifty florins, but I kept on, undecided as to what I should do. Meanwhile, if I could have a new servant, I would dismiss the present one on the 25th of this month, pay the new one 20 fl. for boot money and 5 fl. a month for livery (both reckoned from the third month) in my service, which together make 35 florins; I should still want to get back fifteen florins, but this can't be helped; anyhow, I get a fair share back of my fifty florins. If you find a suitable person, he will receive 2 florins per day here in Baden, and if he knows something about cooking, he can cook for himself in the kitchen with my wood (I have a kitchen but without any cooking done for me); if, however, he can't cook I would even give him a little extra. In Vienna, as soon as I am settled there, he will have 40 florins per month, and the rest—livery, boot-money, &c.—reckoned to him from the third month after he has been in my service, as with other servants. If he can do a bit of tailoring, it would be a good thing. Here you have once again my request. I beg for an answer at latest by the 10th of this month, so that on the 12th I may be able to give my servant the usual fortnight's notice.—Otherwise I shall have to keep him another month, and yet I would be glad to lose him at any moment. With regard to the new one, you already know pretty well what will suit me: *his behaviour must be good and orderly, he must have good recommendations, be married, and not murderously inclined*, so that I may feel my life is safe; for in spite of various scamps loafing about, I should like to live a little longer.

So I expect to hear from you by the 10th of this month about the servant business. If you are not offended, I will send you shortly my thoroughly worked-out treatise on the four violoncello strings. The first chapter deals with the strings generally—chapter 2 with the cat-gut strings, &c.—I need no longer warn you; beware of wounds received in certain fortresses. Deep quiet rests over everything!! Farewell, dear little Zmeskill, I am, as ever,

Un povero Musico,
and your friend,

BEETHOVEN.

N.B.—The servant affair may only last a few months, as, on account of my nephew Carl, I must have a proper house-keeper.

[According to the original manuscript in the Vienna Court Library. This "servant" letter shows with terrible clearness how much the composer suffered, and, owing to his temperament, was bound to suffer under the thralldom of servants. For the sake of his nephew the composer was forced to seriously think of setting up house on a complete scale. And how seriously Beethoven studied the matter may be seen from a memorandum "for setting up housekeeping" belonging to this period, which was preserved by Schindler.]

DXIX

To STEINER & CO.

Baden, 6th September, 1816.

The enclosed open letter is to Dr. Kanka in Prague, wherein however the greatest silence is ordered with regard all its contents, and especially by Baron P [?] (A good exercise for persons of so exalted a rank as general). The general staff is requested to send by to-morrow's post; the receipt already lying in Vienna must be added, but both enclosed in a wrapper. How stands it with the Trio? I beg you soon to see about it for me, as I remain here for a time; so I beg you to let me know. As soon as it is ready send a copy from Vienna to the Archduke. Has Baron Pasqualati already gone to Milan, an answer about this is requested. News from the general staff is expected soon. Kind regards to you, and from you in return.

[According to Jahn's copy; first printed by Thayer (iii. 496). "Br. P." probably stands for Baron Pasqualati. The Trio in question is the one in B flat, which was dedicated to the Archduke, and appeared at Steiner's in 1816.]

DXX TO THE LAWYER DR. VON KANKA IN PRAGUE

Baden, 6th September, 1816.

MOST WORTHY K. !

I sent to you, as desired, the receipt, and I beg you kindly to see to it for me, so that I may really receive the money before the 1st October, and indeed without deduction, which hitherto has always happened. Also I beg you certainly *not to send the money order to Baron Pasqualati* (I will tell you why by word of mouth !! for the present let this be between us), either to me or to some one else, only not to Baron P. For the future it would be best, as the *rent is paid here for the great Kinsky house*, to have mine also paid here.

Now this is just what I think. The said Terzet soon appears in print, which is always to be preferred to all written music. You will therefore receive a printed copy, together with some *other ill-bred children of mine*. I beg you meanwhile only to look at the really good in them, and to overlook chance weaknesses in these poor innocent ones. I am, for the rest, full of anxiety, for I am the real father of my dead brother's child, and, in regard to this, I might well have written the second part of the Magic Flute, seeing that I have to deal with a Queen of Night.

I kiss and press you to my heart and hope soon that I shall so far distinguish myself as to make you feel somewhat thankful to my Muse. My dear worthy Kanka,

Your deeply admiring friend,

BEETHOVEN.

[According to Nohl. All these last letters dedicated to his lawyer friend at Prague are concerned with the law-suit against the Kinsky house. The "said Terzet" is the last Trio in B flat, dedicated to the Archduke, which was published by Steiner in 1816. The "Queen of Night" is the sister-in-law, Johanna van Beethoven.]

DXXI TO THE NEPHEW, CARL VON BEETHOVEN

September 1816.

MY DEAR C.,

According to the orders of v. Smettana, you must take some baths before the operation. To-day the weather is favourable, and it is exactly the right time. I shall be waiting for you at the Stubenthor.

Of course you will first ask Herr v. G.'s permission. Put on drawers, or take them with you so that you can put them on when you come out of the bath, in case the weather should again become cooler. *If the tailor has not yet been to you*, when he comes let him also take your measure for linen drawers. You need them. If Frau v. G. knows where he lives, my servant can tell him to go to you. My [son] farewell ; I am, and indeed through you,

Your breeches button,

L. v. BEETHOVEN.

[According to Nohl ("Neue Briefe," p. 112). The letter was formerly (1867) in the possession of Frl. Anna Assmayr, of Vienna. In September 1816, the nephew Carl, who had suffered from a rupture, was successfully operated on by the here-named Dr. Smettana in the institution of H. Giannatasio. Most touching is Beethoven's motherly care for the tender, beloved son. This is probably the first letter we possess from the master to his nephew. Characteristic is the term he applies to himself : "Breeches' button" was a nickname he gave to his youthful friend, Gerhard v. Breuning.

DXXII

To GIANNATASIO DEL RIO

Sunday, 22nd September, 1816.

Certain things cannot be expressed in words ; when I received news from you with regard to Carl's successful operation, especially my feeling of thankfulness. You spare me here words or rather stammering. You would, however, surely not say anything against what my feelings would willingly express to you, therefore silence. You may well imagine that I wish to hear how my dear son is going on, and do not forget to tell me exactly your house so that I may write directly to you. Since you went away from here, I have written to Bernhardt to inquire at your place, but I have received no answer. You must really look upon me as a half careless barbarian, since Herr B., probably, did not go to you, just as he did not write to me. Any anxiety about your excellent wife's nursing, quite impossible. You will readily understand that I was deeply sorry not to be able in person to show my sympathy with regard to the suffering caused to my Carl ; and I *at any rate* wish to hear frequently how he is going on. As I have given up so unfeeling, so unsympathetic a friend as Herr B[ernard], I must claim your friendship and kindness in this matter. I hope soon to have a line

from you, and with all kind remembrances and a thousand thanks to your worthy wife,

I am, in haste, yours,

L. v. BEETHOVEN.

To Smetana (the physician) please express my admiration and high esteem.

[According to the *Grenzboten*. This exaggerated letter of thanks to the Principal of the Giannatasio Institute and family concerns the operation which had been successfully performed on his nephew. Friend Carl Bernard, the poet, appeared not to have shown a right appreciation of the master's fatherly anxiety.]

DXXIII

TO DR. FRANZ WEGELER

Vienna, 29th September, 1816.

I seize the opportunity, through J. Simrock, to remind you of myself. I hope you have received my engraved portrait* and also the Bohemian glass. When I again wander through Bohemia, you will again receive something of the same kind. Farewell, you are a man, a father; I also, though without a wife. Greet all yours—ours. Your friend L. v. Beethoven.

[According to the Biographical Notices, reprint by Kalischer, in which Wegeler's excellent explanations are given.]

DXXIV

TO ANTONIA BRENTANO

Vienna, 29th September, 1816.

MY HONOURED FRIEND,

I recommend to you the son of Herr Simrock of Bonn, whose acquaintance I made here; he will be able to relate to you many things about my present condition, that is about a part of Austria your native country. I hear that you are well, that F. [Franz], to whom all greetings, has become a senator, and instead of growing older is always growing younger. F. is politely begged to assist Herr Simrock in case the latter has any payments to make to me here, and to tell him the cheapest way in which they could be forwarded.

* Drawn by Letronne and engraved by Hoefel. 1814. Underneath stands: "To my friend Wegeler. Vienna, 27th March, 1815. Ludw. van Beethoven.—Our common friend, Herr Eichhof, General Director of the Rhine Cus om-house, brought it to me from the Congress."

F. is also, as I hear, one of the heads, or one of the supports of the ancient city of Frankfort, and we heartily congratulate him thereupon. You will have heard that I have become a father, and that I have real fatherly cares. My nephew had a rupture, and has recently been operated upon, and indeed most successfully—otherwise I cannot write to you anything of importance from here, only that our Government is becoming in more and more need of being *governed*; also that we believe we have by no means got to the worst. I greet you all heartily and desire you to keep me in pleasant remembrance.

In haste your friend,

BEETHOVEN.

[Address :]

To Frau von Antonia Brentano *née* von Birkenstock, in Frankfort.

[According to the original manuscript in the Beethoven Haus at Bonn; first printed by the present editor. On the back of the cover of this letter of recommendation is written: "Fuger—Jean Paul is equal to Beethoven (handwriting of Antonia Brentano, *née* von Birkenstock. Sat. [Senator ?] Brentano)." Perhaps it was intended here, as indeed had often been done, in former days, to draw a parallel between the humorist Beethoven and the humorist Jean Paul. The J. Simrock here recommended, who was for a time in 1816 in Vienna, was the son of a friend of Beethoven's youth, the horn player Nicolaus Simrock, who founded in Bonn the music business now in Berlin. With regard to Beethoven's remark about the Austrian Government, the composer, in spite of his hyper-loyal speeches with regard to his dear Archduke, was still at heart a republican.]

DXXV

To N. VON ZMESKALL

30th September, 1816.

Dear Z. ! I have a servant who goes into other people's rooms with false keys, so the matter must be at once looked after. By the 25th of this month such a man must come to me. Yes, indeed, if it were only possible to have another one, I would send the present one about his business at once. I will try to speak to you this afternoon after 3 o'clock or about 4.

In haste,

Your friend,

BEETHOVEN.

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

DXXVI To BARON JOHANN VON PASQUALATI

[Autumn 1816 ?]

WORTHY HONOURED FRIEND,

If this does not find you at home, I very much beg you to be kind enough to give to Rampel, the copyist, *my* quartet in F minor, or leave it so that he himself may copy it. I will let you know by word of mouth for what purpose.

In haste,

Yours most sincerely,

BEETHOVEN.

For Herr Baron von Pasqualati.

[According to the original manuscript which I saw some years ago at L. Liepmannsohn's (proprietor, H. Haas), after the letter itself had been published by me from Jahn's copy. The quartet named is the one in F minor (Op. 95).]

DXXVII MR. BIRCHALL, MUSIC-SELLER, LONDON.

Vienna, 1 Oct. 1816.

MY DEAR SIR,

I have duly received the £5 and thought previously you would not increase the number of Englishmen neglecting their word and honour, as I had the misfortune of meeting with two of this sort. In reply to the other topics of your favor, I have no objection to write variations according to your plan, and I hope you will not find £30 too much. The Accompaniment will be a Flute or Violon or a Violoncello ; you'll either decide it when you send me the approbation of the price, or you'll leave it to me. I expect to receive the songs or poetry—the sooner the better, and you'll favour me also with the probable number of Works of Variations you are inclined to receive of me. The Sonata, in G with the accompan^t of a Violin is dedicated to his Imperial Highness Archduke Rudolph of Austria—it is Op^a. 96. The Trio in B^b is dedicated to the same and is Op. 97. The Piano arrangement of the Symphony in A is dedicated to the Empress of the Russians—meaning the Wife of the Emp^r Alexander—Op. 98.

Concerning the expenses of copying and packing it is not possible to fix him before hand, they are at any rate not

considerable, and you'll please to consider that you have to deal with a man of honour, who will not charge one 6*d.* more than he is charged for himself. Messrs. Fries and Co. will account with Messrs. Coutts and Co. The postage may be lessened as I have been told. I offer you of my Works the following new ones. A Grand Sonata for the Pianoforte alone £40. A Trio for the Piano with accomp^t of Violin and Violoncell for £50. It is possible that somebody will offer you other works of mine to purchase, for ex. the score of the Grand Symphony in A. With regard to the arrangement of this Symphony for the Piano I beg you not to forget that you are not to publish it until I have appointed the day of its publication here in Vienna. This cannot be otherwise without making myself guilty of a dishonorable act—but the Sonate with the Violin and the Trio in B fl. may be published without any delay.

With all the new works, which you will have of me or which I offer you, it rests with you to name the day of their publication at your own choice: I entreat you to honor me as soon as possible with an answer having many orders for compositions and that you may not be delayed. My address or direction is

Monsieur Louis van Beethoven,

No. 1055 & 1056 Sailerstette 3d. Stock. Vienna.

You may send your letter, if you please, direct to your
most humble servant,

LUDWIG VAN BEETHOVEN.

(Mr. Birchall
Music Seller
No. 133 New
Bond Street,
London.)

[According to the *Jahrbucher für Musikwissenschaft*. The contents are clear; harmony appears to be restored between Birchall and the composer. The opus number 93 for the pianoforte score of the A major symphony is extraordinary. The new Trio offered for £50 recalls the mentioned sketches of the year 1815 or 1816, among which there are sketches of a Trio in F minor. (See Nottebohm, "Zweite Beethoveniana," Article XXXV.)]

DXXVIII

To N. V. ZMESKALL

DEAR Z.,

Anyhow I cannot commend your non-recommendation of the servants I have taken—I beg you at once to send by

Herr Schlemmer the papers, testimonials, &c., which you have from them. I have grounds for strong suspicion of their having robbed you. Since the 14th of last month I have been constantly ill, and obliged to keep in my room and in bed—all plans concerning my nephew are upset through these wretched people. As always, your,

L. V. BEETHOVEN.

[According to the original manuscript in the Vienna Court Library. Schlemmer was for many years Beethoven's copyist, before Rampel.]

DXXIX TO THE ARCHDUKE RUDOLF

YOUR IMPERIAL HIGHNESS !

I heard yesterday, and the meeting with Count Troyer confirmed it, that Y.I.H. is again here. I herewith forward the dedication of the Trio to Y.I.H. ; it is on this one, but all works on which it is not indicated, if only they are of a certain value, are intended for you. For the rest do not think that in this I have any design. But as great lords are accustomed to suspect self-interest of some kind in such matters, I also this time will let it appear so, for I have soon a favour to ask of Y.I.H., the just cause of which you will probably perceive, and most graciously grant me the same. Since the beginning of last month, October, I already began in Baden to feel unwell, but since October 5, I left neither my room nor my bed, until about a week ago. I had a somewhat dangerous cold ; and I still dare not venture out much ; this also is the cause of my not writing to Y.I.H. when in Kremsir. I wish you everything Heaven can send you in the way of blessing.

Your Imperial Highness's
most obedient servant,

LUDWIG VAN BEETHOVEN.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna. Of Count Troyer, friend of the Archduke's, who is probably referred to here, see Letter CCCLXIII to the Archduke. The Trio in B flat (Op. 97) with the dedication to the Archduke was published by Steiner during the summer of 1816. This time Beethoven has a favour to ask of his pupil. The following notice in the diary of this period probably refers to it: "To speak to Staudenheimer, about B. *Must hurry on with the*

Trio to H.I.H. for the 400 fl., everything as quickly as possible—in case of emergency he will advance money." (Fischhoff manuscript, sheet 37a). Beethoven now wished—in spite of Dr. Smettana—to consult the physician Staudenheimer.]

DXXX

To GIANNATASIO DEL RIO

[Probably October or November 1816]

WORTHY FRIEND!

My housekeeping is almost a shipwreck, or inclined to it. You know with this house I am swindled by a would-be somebody; and in addition my health does not seem disposed to get restored quickly. In these conditions to take a tutor, whose inner and outer life one does not know, and to leave to chance the training of Carl, that I can never do, however great the sacrifice to which I am thereby exposed. I therefore beg you, from the 9th inst. to keep Carl with you again for this quarter. I accept your proposal with regard to the cultivation of music thus far, that Carl should leave you twice, even three times a week, of an evening about six o'clock and remain with me till the following morning, when he can return to your house about 8 o'clock. Every day would be too much of a strain for Carl, even for me also, since it must always be at the same time, too fatiguing and too much of a tie. During the present quarter we will have a further talk and discuss what is best for Carl, when he, and also I myself can be taken into consideration. Owing to the times which are ever worse, I am sorry to have to say this. Had only your house in the garden been suitable for my state of health, all would have been plain sailing. With regard to what I owe you for the present quarter, I must ask you to trouble to come to me so that I may discharge it, as the bearer of this is, by God's grace, fortunate enough to be somewhat stupid; so far as he is concerned one can allow him this, if only other persons are not affected thereby. As regards the extra expenses connected directly or indirectly with Carl's illness, I must ask for a few days' grace, for just now I have many things to settle—I should also like to know how I stand with regard to Smettana about the operation which he so successfully performed, and about his fee. If I were rich, or not in the position in which all (*Austrian usurers excepted*) whose fate is fettered to this land, I would not even ask. I only want to know the likely amount.

Farewell, I heartily embrace you, and will always look upon you as a friend of my Carl.

With esteem,

Your

L. VAN BEETHOVEN.

[According to the *Grenzboten*, 1837.]

DXXXI

To N. VON ZMESKALL

[5th December 1816]

MY DEAR YOUNG COURT COUNCILLOR!

I beg you to return to me the three copies of my *Battle of Vittoria*, leave B. K. alone, I hope there is still time before we are lowered into the grave.

Tell me where the best *barometers* can be had, and what the price of one would be.

I shall soon see you again.

As always,

Your friend,

BEETHOVEN.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. According to his supposition, the "B. K." may stand for "Baron v. Krufft." Zmeskall is addressed as "Young Court Councillor," so he may just have received that title.]

DXXXII

To MR. BIRCHALL, LONDON

1055 *Sailerstette*,

Vienna, 14 December, 1816.

DEAR SIR,

I give you my word of honor that I have signed and delivered the receipt to the home Fries and Co. some day last August, who as they say have transmitted it to Messrs. Coutts and Co. where you'll have the goodness to apply. Some error might have taken place that instead of Messrs. C. sending it to you they have been directed to keep it till fetched. Excuse this irregularity, but it is not my fault, nor had I ever the idea of withholding it from the circumstance of the £5 not being included. Should the receipt not come forth at Messrs. C. I am ready to sign any other, and you shall have it directly with return of post.

If you find Variations—in my style—too dear at £30,

I will abate for the sake of your friendship one third—and you have the offer of such Variations as fixed in our former lettres for £20 each Air.

Please to publish the Symphony in A immediately—as well as the Sonata—and the Trio they being ready here. The Grand Opera *Fidelio* is my work. The arrangement for the Pianoforte has been published here under my care, but the score of the Opera itself is not yet published. I have given a copy of the score to Mr. Neate under the seal of friendship and whom I shall direct to treat for my account in case an offer should present.

I anxiously hope your health is improving, give me leave to subscribe myself,

Dear Sir,

your very obedient Serv^t.,

LUDWIG VAN BEETHOVEN.

[According to the *Jahrbücher für Musikwissenschaft*, from which we learn that “owing to Birchall’s illness, negotiations came to a standstill.”]

DXXXIII

To N. VON ZMESKALL

16th December, 1816.

HERE, DEAR Z.,

Accept my friendly dedication as I wish, namely, as an affectionate remembrance of our long-standing friendship, and as a proof of my esteem, and not as the end of a long-spun-out thread (for you were one of my earliest friends in Vienna). Farewell, keep from the rotten fortresses; an attack does more harm to them than to well-kept ones.

As always,

Your friend,

BEETHOVEN.

N.B. If you have a moment to spare, I beg you to tell me the highest one ought to reckon now for a livery (without cloak), washing, together with hat and boot money. Wonderful changes have taken place at my house. The man, thank God, has gone to the devil, and the woman seems on that account more determined to stick here.

[According to the original manuscript in the Vienna Court Library; first printed by Nohl. The Quartet in F Minor (Op. 9) dedicated to his trusty friend Zmeskall, appeared in December 1816 at Steiner’s. The friendship remained firm to the end of Beethoven’s life, a praiseworthy testimonial for both.]

DXXXIV TO SIR GEORGE SMART IN LONDON

Vienna, December 16, 1816.

1055 Sailerstätte, 3rd floor.

MY WORTHY SIR,

You favour me with so much praise and so many marks of honour that you make me blush; I confess, however, that these are in the highest degree flattering to me, and I heartily thank you for the interest you have taken in my business affairs. These got somewhat in arrears through the strange situation in which our lost but fortunately found again Mr. Neate became involved. Your friendly letter of October 31 explains many things, and in a certain way to my satisfaction. I take the liberty of enclosing an answer to Mr. Neate, from whom I likewise received a letter, and beg of you kindly to support him in all the steps he has taken in my favour.

You say that the *cantata* will be useful with regard to your plan concerning the oratorios; I therefore ask you, whether you find £50 too high a price for the same? Up to now it has not brought me any profit; nevertheless, I should not like to ask a price which would result to you in a loss. Let us therefore say £40, and if it should prove an important success, then I hope you will have no objection to add the £10, so as to complete the first-mentioned sum. You will have the *right of publication*, and I will only stipulate that I may publish it *here* at a time which you will be kind enough to fix yourself, and not before. I have communicated to Mr. Häring your friendly opinions, and he unites with me in expressions of the highest esteem in which he has always held you.

Mr. Neate can have the various works with exception of the *Cantata*, when you have received them. And I hope that with your help it will be in his power to do something for me, which, considering my illness and the state of Austrian finance, would be most welcome.

Allow me to sign myself,

With the highest esteem and warmest friendship,

LUDWIG VAN BEETHOVEN.

[According to Thayer (iii. 415), this letter was dictated to friend Häring, who wrote it down in English. Beethoven speaks in terms of praise of Mr. Neate, "fortunately found again." Among the documents in Schindler's "Beethovennachlass," there is one from

Neate which will make clear what Beethoven meant. This letter exists only in a German version : it is dated London, October 29, 1816, and commences with Neate's confession of guilt. He recognises that he is to blame, but when he wrote the first letter he was troubled in mind—he finds himself accused by the man whom he most admires and esteems, to whom he is deeply indebted, and whose happiness he will never cease to promote to the best of his powers. “ Until the question was decided whether my wife (whom I married on the 2nd of October) should be maintained by her family, I did not venture to appear as an artist. Now I remain a musician. Also, I would not allow any one else to act for you out of fear lest things should not turn out as they ought. *I acknowledge that I have not kept good faith with you, and in that I have acted wrongly*, but I have neglected every one—everything, and even myself. All your music remained in my trunk. But formerly I had the direction of the Philharmonic Society, of which I have again been appointed director this year. A meeting was held, and I offered all your music, if they would pay the price which I thought it deserved. They replied that one after the other should be rehearsed, for unfortunately the overtures had not pleased—and that then a sum would be offered. I opposed the idea of holding a kind of auction on your works, and left the meeting. My decision was to give a concert for your benefit and myself to take all risk. You know the cause why this fell through. But as director I will make my influence felt this year. Since then I have offered your sonatas to a publisher ; he said they were too difficult, and that he could not offer anything likely to be accepted. I will now play them, and when they are better known among artists, a better offer will be forthcoming. Money is very tight here, and the times are unusually wretched. The symphony you read about in the *Morning Chronicle* was, I believe, the one in C minor—the one in A has not as yet been produced. I shall insist on its being given this season—perhaps at the very first concert. I am glad that you are on terms of intimacy with Sir George Smart : he is a man of his word, also my friend and your friend. Had it been otherwise, it might have affected, and to my injury, my whole career. Meanwhile, I am quite ready, if you insist on it, to deliver up every sheet of music. Sir George Smart will write by next post and confirm this. You say I have not even recognised your friendship, yet, when in Vienna I never ceased speaking of your friendship, and how proud I was of it. Also you may remember that I offered you the little I possess, which, however, you magnanimously declined. I have taken great trouble about the dedication of your Trio, and only found one lady who offered ten guineas in return. If you are satisfied with this, please let me know. Sir G. S. will give you his opinion with regard to a concert for your benefit. He understands such matters better than I do. I hope, however, the Philharmonic will organise a concert for you—free of expense. I

again assure you that you have no two better friends than Sir G. S. and myself. Whatever is done in London to your advantage and honour will take place through us. I now hope you will think better of me. I am once again, as formerly, a free man.

“Write to me in French or German with Latin letters. I will write by next post to Häring.

“My address : CHARLES NEATE, Esq.,

“No. 10, High Row,

“Knightsbridge, London.”

[It was necessary to give the whole of this letter, so as clearly to establish the relationship between Neate and Beethoven, also Beethoven's business relations with English publishers. There was a third friend, Stumpff, who, together with the noble Englishmen Smart and Neate, remained faithful friends of Beethoven until his premature death.]

DXXXV

AN CHARLES NEATE

[At Beethoven's dictation.]

Vienna, 18th December, 1816.

MY DEAR SIR,

Both letters to Mr. Beethoven and to me arrived. I shall first answer his, as he has made out some memorandums, and would have written himself, if he was not prevented by a rheumatic feverish cold. He says : “What can I answer to your warmfelt excuses ? Past ills must be forgotten, and I wish you heartily joy that you have safely reached the long-wished-for port of love. Not having heard of you I could not delay any longer the publication of the Symphony in A which appeared here some few weeks ago. It certainly may last some weeks longer before a copy of this publication appears in London, but unless it is soon performed at the Philharmonic, and something is done for me afterwards by way of benefit, I don't see in what manner I am to reap any good. The loss of your interest last season with the Philharmonic, when all my works in your hands were unpublished, has done me great harm ; but it could not helped, and at this moment I know not what to say. Your intentions are good and it is to be hoped that my little fame may yet help. With respect to the two Sonatas, Op. 102, for pianoforte and violoncello, I wish to see them sold very soon, as J have several offers for them in Germany, which depend entirely upon me to accept ; but I should not wish, by publishing them here, to loss all and every advantage with them in

England, I am satisfied with the 10 guineas offered for the dedication of the Trio, and I beg you to hand the title immediately to Mr. Birchall, who is anxiously waiting for it; you'll please to use my name with him. I should be flattered to write some new works for the Philharmonic—I mean Symphonies, an Oratorio or Cantatas, &c. Mr. Birchall wrote as if he wished to purchase my *Fidelio*. Please to treat with him, unless you have some plan with it for my benefit concert, which in general I leave to you and Sir George Smart, who will have the goodness to deliver this to you. The score of the Opera *Fidelio* is not published in Germany or anywhere else. Try what can be done with Mr. Birchall or as you think best. I was very sorry to hear that the three Overtures were not liked in London. I by no means reckon them amongst my best works (which I can boldly say of the Symphony in A), but still they were not disliked here and in Pesth, where people are not easily satisfied. Was there no fault in the execution? Was there no party-spirit?

And now I shall close, with the best wishes for your welfare, and that you enjoy all possible felicity in your new situation of life.

Your true friend,
LOUIS VAN BEETHOVEN."

[According to J. Moscheles ("Life of Beethoven") who in reference to the sentence: "I mean Symphonies, an Oratorio, or Cantatas," states that, "In consequence of this offer, the Philharmonic Society ordered a Symphony for one hundred guineas, and he accordingly sent them his Ninth Symphony." (See, however, note to letter 1189A).—TR.]

DXXXVI TO THE LAWYER DR. VON KANKA IN PRAGUE

Vienna, 28th December, 1816.

By to-morrow morning's mail coach will be despatched for you, a Symphony of mine in score, the mentioned Battle Symphony in score, Trio and a violin Sonata and a few vocal pieces. I know that each time you look forward to my being grateful for all that you do for me, also for my half-year (pay) which you so quickly sent to me recently. Now another favour, or rather a request, or still better, a commission. The town of Retz, containing about 500 houses, appoints you *Curator* of a certain Johann

Hamatsch in Prague. For Heaven's sake do not refuse such an ordinary reasonable piece of legal business, for through it my poor little nephew will finally come into a small fortune. Of course the matter will first have to be thrashed out by our respective magistrates, because the mother will probably derive some advantage from it. Only think how much time it will take, my poor unfortunate brother died without seeing the end of it. For the law courts are likewise under the special care of His Majesty, so that the predecessor of the present syndic of the town of Retz wished to let my brother have 5000 fl. instead of 500 fl. The present syndic only took 30 days and as many nights merely to extricate this affair from the confusion in which it had been left. Yes, such honourable men we have about us, for which blessings on our good Christian Monarch. The present syndic himself is an out and out honest and active man (for he might even likewise be the same as the former one), meanwhile the above-named Hamatsch at Prague (a business man) has not yet given his consent. (N.B. for the last 4 or 5 years).

The Syndic Bajer of Retz will send you the Curator decree together with a copy of the bill from the Retz magistrate. I know only too well how small and unimportant such things are for a clever man such as yourself; should you not find it the sort of thing you would care to undertake, I would ask you to find some one, and as much as possible help to look after the matter yourself. But I certainly think that it would be best in every way for you to do it; perhaps a simple consultation with this man at Prague might bring the matter to an end.

My nephew so dear to me is in one of the best institutes in Vienna. He shows great talent but I have to pay all expenses and perhaps indeed through the settlement of this Retz affair I may have a few hundred florins more every year to spend on the education of my dear orphan. I embrace you as one of my dearest friends.

Yours,

BEETHOVEN, $\frac{m}{p}$.

[According to Thayer (iii. 417). We hear from this letter for the first time about an inheritance in favour of the nephew Carl. Whether Dr. Kanka, every ready to help, undertook the matter, we cannot say; anyhow, nothing came of it, we do not hear a single word more about it.]

DXXXVII TO FRAU NANETTE STREICHER,

NÉE STEIN

December 28, 1816.

Already yesterday N. ought to have given you the New Year's note ; she, however, did not do so. The day before, I had business with Maelzel, who is very pressed for time, as he is soon going away from here ; hence you will quite understand that otherwise I should, without fail, have hurried up. Yesterday your dear good daughter came to see me, but I was very ill, worse than I can ever remember. It took my nice *servants* from seven to ten o'clock in the evening before they could get the oven alight. The excessive cold, especially in my state of health, brought on a chill, and all day yesterday I could scarcely move a limb. A cough, worse pains in my head than I have ever had, lasted the whole day. Already in the evening, about six o'clock, I had to go to bed, and I am still there, although I feel somewhat better. Your brother dined with me, and showed me great kindness. On the same day, as you know, namely December 27, I gave B. notice. The low behaviour of these persons is unbearable, and I wonder whether N. will behave better when the other has gone ; but I doubt it, and in that case she will have to *clear out* at a moment's notice. For a housekeeper she has not sufficient training, is too *beastly* ; you can tell by the face of the other that she is *lower than a beast*. As New Year's Day is approaching, I think six florins will be enough for Nannie ; I have not given her the four florins for *getting her spencer made* on account of her *bad behaviour to you*. The other does not *really deserve a New Year's present* ; besides, she had nine florins in advance, and when she goes away I shall only be able at most to deduct 4 or 5 fl. I hope you will *approve* of all this, and now my best thoroughly sincere wishes for your prosperity. I am in so many ways indebted to you that I often feel ashamed. Farewell ; continue to be my friend.

As always,

Your,

TO COUNTESS STREICHER,
née v. STEIN.

L. V. BEETHOVEN.

[with Beethoven's visiting-card.]

[According to O. Jahn's copy. This is the first letter of the master to his noble-hearted friend, Nanette Streicher, wife of Joh.

Andreas Streicher, the youthful friend of Fr. v. Schiller. As daughter of the well-known Augsburg pianoforte manufacturer Stein, she received a careful musical education. The married couple settled in Vienna in 1793, where they founded the Streicher pianoforte manufactory which afterwards became so celebrated. As both were excellent musicians, they naturally made friends with Beethoven, and, as I have shown in my "Beethoven's Frauenkreis" they had already made the acquaintance of the youthful Beethoven in 1787. Nanette may be called Beethoven's merciful Samaritan. In the year 1813, in which, like Beethoven, she was spending the summer away from the hot city, she took care of the neglected musician. Schindler was informed by Nanette Streicher that at that time Beethoven, "as regards bodily wants of all kinds, was in a pitiable condition. He had no good clothing, and was very short of linen." As with v. Zmeskill there were now endless complaints concerning the male servants, so with Frau Streicher, and in more forcible manner, concerning housemaids and cooks, as in the present letter concerning N. and B. = Nannie and Baberl. The letters of Beethoven to Nanette Streicher in Otto Jahn's manuscript are sixty-two in number, and of these, twenty were published for the first time in my "Neue Beethovenbriefe."]

DXXXVIII

TO THE ARCHDUKE RUDOLPH

31 *December*, 1816.

YOUR IMPERIAL HIGHNESS !

Already since the concert for the burghers I was again obliged to keep my room. It will still be some time before I can venture not to trouble about my state of health. The year has come to an end; my most ardent wishes begin with the new year for the prosperity of Y.I.H.; with me, indeed, they have neither beginning nor end, for every day I entertain the same wishes for Y.I.H. I venture to add one for myself, viz., that I may daily grow and increase in your favour and grace. The master will always endeavour to show himself worthy of the favour of his worthy master and pupil.

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

Last day of December, 1816.

[According to the original manuscript in the archives of the *Gesellschaft der Musikfreunde*, Vienna; first printed by von Koechel. At the concert for the burghers, December 26, 1816, in the Redoutensaal, Beethoven had himself conducted his A major Symphony. The notice gives interesting details with regard to this concert.

(See *Leipziger Allgemeine Zeitung* of January 22, 1817.) Among other things the writer states that he was present at two of the orchestral rehearsals.]

DXXXIX To S. A. STEINER & CO.

[*End of 1816*]

I sent word even to-day to send me one copy *nicely got up*, of the *Symphony* in A, for as usual I must send two to Count Fries, if possible not later than 3 o'clock. B.

[According to Jahn's copy; first printed by Thayer (iii. 499). The A major Symphony, dedicated to the Imperial Count Moritz von Fries, was announced at Steiner's on December 21, 1816.]

DXL To FRAU NANETTE STREICHER

[*December 1816*]

I sent word yesterday that you could keep N.'s letter as long as you liked—I hope you are better; the weather is of the kind that no sensitive man can go out, so I do not go out, neither probably do you—for the rest I do not wish you to misunderstand me; I have no intercessors, no claims. I hope you will soon be better and then we shall, of course, see each other.

As always,
Your friend,
BEETHOVEN.

For Frau von Streicher.

[According to Jahn's copy; first published by the present editor in his "Neue Beethovenbriefe." The N. is probably an abbreviation for "Neate," who had made Beethoven's acquaintance at Vienna in the year 1815. Just about this time—end of 1816 and 1817—Beethoven and Neate, as we know, were carrying on a lively correspondence with each other.]

DXLI To FRIEDRICH TREITSCHKE

[*December 1816*]

BEST OF POETS AND THINKERS!

Please send the manuscript of the song in A major to Steiner in the Pater-unser-gässlerl; there are some faults in

the printed notes. After the faults are corrected, you can, if you care about it, at once receive the manuscript from Steiner.

Thanks for the copy
of your poems.

Your friend,
BEETHOVEN.

[According to Jahn's copy; first published by the present editor in his "Neue Beethovenbriefe." The statement of the key in this letter gives a hint about the composition referred to; likewise the date of the letter can be fairly well determined. The song must have been "Der Ruf vom Berge," poem by Treitschke. Beethoven composed this song on December 13, 1816, and it appeared as a supplement to Treitschke's poems in 1817. The firm of Steiner was in "Paternostergasse," here rechristened "Pater-unser-gässlerl."]

DXLII

To STEINER & CO.

[1816]

The G—l—t has to send back to me all the parts to-day; the bearer of this will *fetch them this evening*, and then, the day after, I can send the parts, together with the score, and so there will be an end of corrections. For the future I forbid all *pasting over* in my works; for I have not the patience mentioned in the musical paper, but speak out my just *anger* about dog's-earing.

Your,
BEETHOVEN.

[According to Jahn's copy; printed by Thayer (iii. 493).]

DXLIII

To STEINER & CO.

[1816]

I do not send enclosed with this the written *score*, I have certainly looked through it, and probably it is not without faults. My opinion is that if extracts are still to be made, those completed by me should be returned immediately after the present correction, and in addition the printed copies by which the extracts will also be completed. Please tell me where pure grey sand is to be got; mine is used up, and the *Asini* about me can't find out anything of that kind.

Your,
L. V. BEETHOVEN.



Yours,

L. v. BEETHOVEN.

[According to Jahn's copy ; printed by Thayer (iii. 493). The 50 bars pause perhaps indicate that the head of the firm and his people should wrap themselves up in deep silence.]

DXLIV

To HASLINGER

[1816]

Here I send the corrected parts you will easily find what belongs together, and I recommend once more the strictest conscientiousness in everything that has been arranged about them. The fines to be paid by the adjutant to the Gs noted in the works indicated yesterday are expected this very day.

G—s.

[According to Jahn's copy ; printed by Thayer (iii. 494).]

DXLV

To STEINER & CO.

[1816]

I here send a small field-piece which is to be conveyed at once to the armoury (as a present). As regards Herr *Diabolus*, he is to be retained on account of his general skill ; if any change is to be made, it can be done as on the former occasion with the *Symphony* in F. With respect to a new *solo sonata* for *piano*, 60 men in strong armour have to *present* themselves before me, and the same will at once appear. I have also *Variations* in my mind, suitable for a special festival, and they also would be forthcoming, on the appearance of only 40 men in strong armour. As for the state debt of 1300 florins, the same cannot yet be taken into consideration ; besides, the 1300 florins would look at their best in the following form 0000. I hold the chief in astonishingly high esteem.

L. v. BTHEN.

[According to the original manuscript in the Royal Library, Berlin ; printed by Thayer (iii. 494). The men in strong armour

are *ducats*; Diabelli wishes for new works for publication from Beethoven. But the eventual honorarium is not to be deducted from the "state debt," *i.e.*, the 1300 florins borrowed from Steiner and Co.]

DXLVI

To STEINER & CO.

[1816]

The chief is empowered to send me at once 100 fl., Vienna value, by the bearer of this, and at the same time to buy stamped paper, and to hand in the receipts. So far as our mines are concerned, nothing at present can be delivered up. But should the chief be willing to open his, this can only be done by means of *Supplicandum*, since no fresh offers will be accepted.

THE G—S.

[According to Jahn's copy; printed by Thayer (iii. 495). Beethoven's "mines" are his very own inner shaft, from which spring new tone creations; he will not make any kind of offer, but wait for offers from the firm.]

DXLVII

To STEINER & CO.

[1816]

The chief is requested to convert these 100 fl C.C. into paper to-day, without *deduction*, as becomes such a *harsh* man of his rank.

Likewise the same is requested, concerning the 4000 fl. in twenty-kreuzer pieces which ought to flow into the treasury, to reflect both *before* and after—and again *behind*, and to let us know the result; for these new merits the same is entitled to the highest rank. With undescribable scribbling I sign myself

G—S.

[According to Jahn's copy; printed by Thayer (iii. 495).]

DXLVIII

To STEINER & CO.

[1816]

We beg that our to-day's request be not forgotten, as we are unable to go out, and want the money early to-morrow. As regards the *Adjut.*, the same is at once to be taken *in carcere*, and warned to prepare for the court-day to-morrow at half-past three in the afternoon. The same will be charged

with grave political crimes ; among others, of having paid no heed to the silence imposed on him with regard to important state business.

Given without giving anything to the &c. &c.




[According to Jahn's copy ; printed by Thayer (iii. 495). This letter appears to be immediately connected with the previous one ; Beethoven, apparently, wishes to contract a new debt.]

DXLIX To TOBIAS HASLINGER

[1816]

Herr Adjutant, *guilty* or *innocent*, is requested to send the corrections of the Symphony in F and of the Sonata in A major, for just now I am staying in, and can get on sooner with the matter. Some people are especially worrying me about the *Sonata* so difficult to play ; who can

help writing such difficulties  ! It is hoped

that the health of the Adjutant, who is as uncouth as he is polite, will improve, so that at last he will be able to get on.

L. v. BETH.

[According to Jahn's copy (*cf.* Thayer iii. 496). The Sonata (Op. 101) dedicated to Baroness Ertmann, appeared at Steiner's in 1817. Like all the last five Sonatas, it is difficult to perform, but there are no quarter demisemiquavers in it.]

DL To STEINER & CO.

[1816]

The former faults in the quartet have still to be corrected, then follows the list of faults in the score, in the parts, and quartet parts. You are all asleep. I shall have to appear in thunder and lightning to get the matter on.

G—s.

[According to Jahn's copy ; first printed by Thayer (iii. 496).]

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