

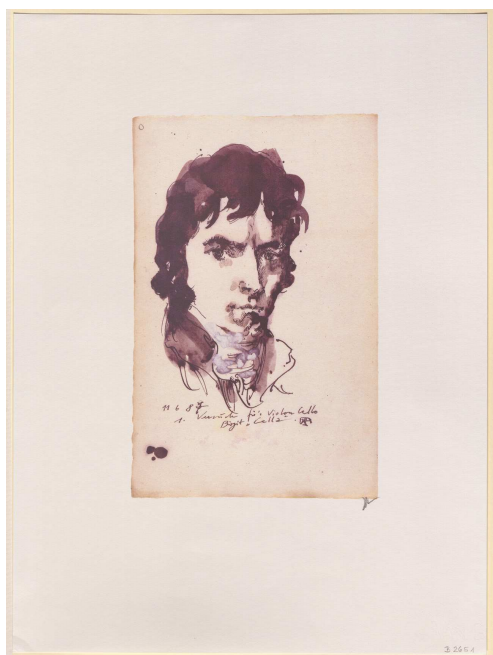


In good company – New acquisitions and donations of the last ten years

### A glance at the art collection

On the short sides of this room works by a group of contemporary artists, most of whom work in Saxony, are on display. They have considered Beethoven's music – groups of works as well as individual compositions – and have used for their works mainly the figurative style characteristic of the new Leipzig School. The Beethoven portrait by Horst Janssen (1929-1995), which hangs between the windows on the long side of the room, and the bronze sculpture by Peter Göttgens (\*1936) are examples of the interest in portraying the composer as a young man which has been noticeable since the 19<sup>th</sup> century. Janssen based his picture on the miniature portrait of the composer painted in 1802 by Christian Horneman (1765-1844) which hangs in Room 9 on the 2nd floor, whereas Göttgens' inspiration came entirely from his own fantasy.

Since the founding of the Beethoven-Haus Museum the collection of pictures and sculptures has always enjoyed particular support from private persons, such as artists who have donated their own works to the museum, or by the owners of works of art who have presented them to the museum, either as donations or on loan. In the last ten years too, numerous new paintings, drawings and sculptures have passed in the same way into the possession of the Beethoven-Haus. Particularly visual artists continue to focus on the life and work of the great composer and thus bear witness to his undiminished importance throughout the world. They show the endless variety of angles from which the composer can be viewed.



Silk screen printing by Horst Janssen, 1987

### Showcase 1

The painter Friedrich Geselschap (1835-1898) planned and prepared a historical painting of Beethoven's birth. His death prevented its completion, but his sketches, which came into the possession of the Beethoven-Haus around 1900, became popular through various publications. The studies, which have recently found their way into the Beethoven-Haus collection, thus represent a particular enrichment of the existing collection and are a special addition to it.



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## *Showcase 2*

### **The missing piece at the centre of the puzzle – The original manuscript of the “Diabelli Variations”**

The last decade has seen the most important new acquisition-project for 99 years. With the original manuscript for the “33 Variations on a waltz by Anton Diabelli for piano” op. 120, the last known, privately-owned manuscript of a masterpiece by Beethoven found its permanent home in the Beethoven-Haus collection. The manuscript affords a profound insight into the composer’s working methods. His ceaseless struggle to find the best solution resulted in deletion, rasure, pasting over and supplementation. The character and dynamism of the handwriting give the musician and the listener important clues about Beethoven’s intentions. This fascinating manuscript is surrounded by numerous other important sources of knowledge on this outstanding work: two sketchbooks, a copy with corrections by the composer, letters to the publisher, etc. In 2009/2010 it was possible for the first time to exhibit to the public the original manuscript together with all these other sources. Last December the Beethoven-Haus publishing company brought out a high quality, annotated facsimile edition, which can be looked at on the music stand and purchased in the Museum shop.

This important acquisition was made possible by the joint action of public sector (including the German federal government’s commissioner for culture and media as well as the State of North Rhine-Westphalia), public and private foundations, private enterprise and more than 3,000 individual donors. Particularly pleasing and equally important was the readiness of outstanding performers of Beethoven’s music such as Alfred Brendel, Rudolf Buchbinder and András Schiff to take part in benefit concerts. The well-known visual artist Michael Triegel, who recently caused a sensation with his portrait of Pope Benedict XVI, also participated. He donated 30 individually hand-washed etchings of Prometheus, an appropriate Beethoven subject. A few remaining specimens are still available for purchase. One has become part of the Beethoven-Haus collection and is on display on the wall above the showcase.

“Collecting obliges” is the motto of the Beethoven-Haus and so collecting is always accompanied by research and publication. But the collection is never complete, and recently we were able to acquire in an antiquarian bookshop in London an exceedingly rare copy of a selection containing two of Beethoven’s Diabelli variations and 16 by other composers (including Franz Liszt and Mozart’s son), which is on display for the first time here. It was published in 1824 by the same London publishing house which had been due to publish the first English edition of Beethoven’s cycle of variations. However, Beethoven sent the manuscript, which was to serve as the printer’s copy, to London far too late and the edition was never published.



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The end of the 13th and beginning of the 14th Variation. Here the composer has used sealing wax to stick three pages on top of one another

### *Showcases 3 and 4*

### **Sent 185 years ago by Beethoven to his publishers, and now sent back by the publishers to the Beethoven-Haus**

In the last years of Beethoven's life his most important publishing house was Schott in Mainz. The Ninth Symphony, the Missa solemnis and two of the later string quartets were first published by Schott. Many of the manuscripts which Beethoven himself sent to the publishers to be used as printer's copy are now part of the Beethoven-Haus collection, due to the generous support of the prime minister of the State of North Rhine-Westphalia. Among them are a handwritten copy of "Calm Sea and Prosperous Voyage" (Meeresstille und Glückliche Fahrt) for choir and orchestra op. 112 with numerous comments and corrections by Beethoven and a copy of the arietta "The Kiss", Beethoven's most high-spirited song, with the title written in his own handwriting. It must be said that the former originally served a Viennese publishers as engraver's copy. It came to Mainz via two renowned previous owners. Richard Wagner, a great admirer of Beethoven, had once exchanged the Beethoven manuscript for the original score of his "Valkyries" with an admirer of his own, the pianist and composer Karl Klindworth.



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Flyleaf with an inscription by Richard Wagner: „Willst Du für 'Wagner' Dir was koopen, / Gewinnst Du sicher mit 'Beethoven'. Auf Wiedersehen! / R. W.“  
(“If you wish to buy something for Wagner, you can’t go wrong with Beethoven. Goodbye / R.W.”)

Back in 2005 the 450 page score of the *Missa solemnis*, a copy with countless corrections made by the composer, was acquired for the collection and displayed in a special exhibition of its own. In 2000 the London music scholar and dealer Albi Rosenthal (1914-2004) resigned his long-standing seat on the board of directors of the Beethoven-Haus, citing old-age as his reason. He documented his bond of friendship by donating a page with sketches for the Gloria of the *Missa solemnis*. It was originally part of one of the small format sketchbooks which Beethoven tended to carry with him, so that he could jot down any good ideas when he was not at home but in a tavern or some other place. Two sketchbooks for the *Missa* had already been acquired by the Beethoven-Haus in 1897 and 1899.

Another acquisition from the publishing house’s archives was the letter in which on 10th March 1824 Beethoven offered the publishers the Ninth Symphony, the *Missa solemnis* and the string quartet in E-flat major op. 127, the composition of which he had not yet even begun. On 14<sup>th</sup> August 1826 he gladly signed a receipt, confirming with his signature a payment by the publishers of the sum of 40 ducats as an installment of his royalties for the last of his string quartets (C-sharp minor op. 131) to be published by Schott.





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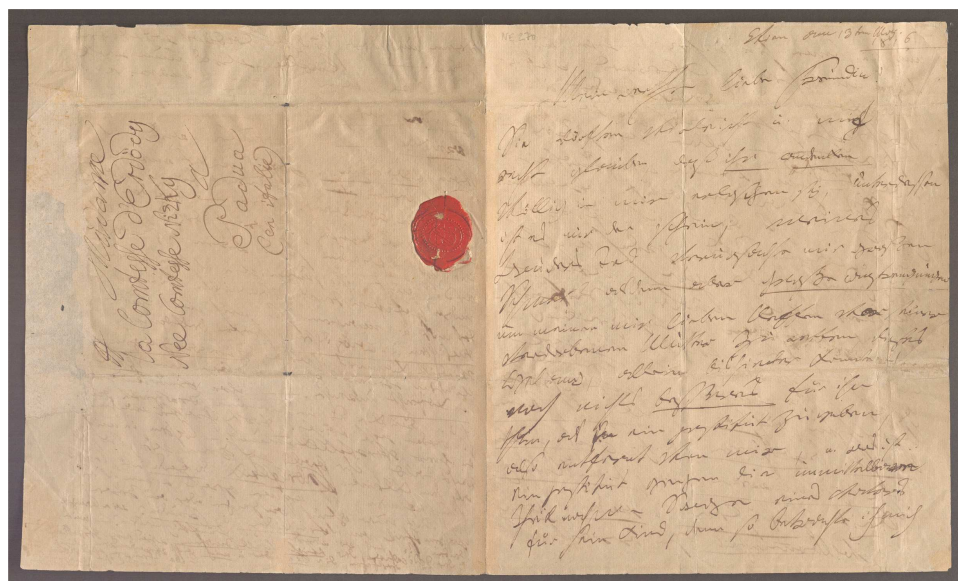
## Showcase 5

### Beethoven's philosophy of life in a few sentences

Beethoven's correspondence consists of more than 2,000 letters and replies. It contains famous letters such as the one written to the "Immortal Beloved" or the Heiligenstadt Testament, a letter which he wrote in 1802 for his brothers, but then never sent. In this collection there is another letter which stands out, one which Beethoven wrote in the spring of 1816 to Countess Erdödy, a music lover who was very dear to him, in Padua. The letter was found in the estate of the music scholar and dealer Albi Rosenthal in Oxford. He had purchased it in 1935 at the age of 21. The letter accompanied him throughout his life and it was no accident that he had never parted with it, even though he was a dealer. The letter contains in a few sentences Beethoven's philosophy of life (six months previously, after his brother's death, he had taken over the guardianship of his nephew; the countess had suffered from very poor health since the birth of her first child).

"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. –"

This difficult balance between a sense of the banality of day-to-day human existence and the obligation to always strive for perfection and to make the best out of one's talents was put into words 10 years later by Goethe: "We can redeem the man who always endeavours to exert himself." It is typical of Beethoven, but hardly conceivable in such a concentrated form: at the height of his seriousness, when further escalation is impossible, he puts a full stop and a dash – and switches into the world of high-spirited word-games, since he himself can neither maintain nor endure the tension.



A letter from Beethoven to Countess Marie Erdödy in Padua, Vienna 13<sup>th</sup> May 1816

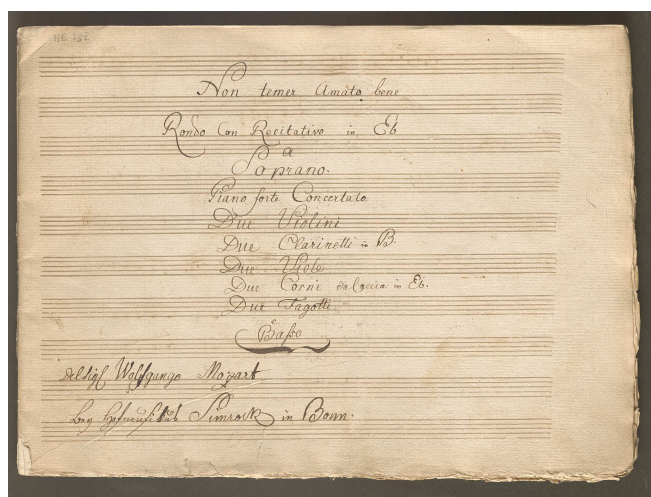


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### Showcase 6

#### Mozart in Bonn? – a copy of a concert aria

By way of introduction: when Max Franz, youngest son of Empress Maria Theresia and brother of Emperor Joseph II, assumed office as prince elector in Cologne in 1784, it is said that he intended to bring Wolfgang Amadeus Mozart to his court at Bonn as royal director of music. However, any hopes Mozart may have had in this respect were not to be fulfilled. Archduke Max Franz, who was the same age as Mozart, had admired the one-time boy wonder during his childhood in Vienna. A lover of the arts and blessed with an enlightened disposition, he played an active part in cultural life in his city of residence, and after the foundation of a “National Theatre” modelled on the one in Vienna, music culture had experienced a startling upsurge. Singers and actors were engaged and the court orchestra, in which Beethoven played the viola, developed into an outstanding ensemble. They played the entire popular repertoire of the time, and so Mozart’s music was also “in all ears”. New music was first, and remarkably quickly, spread with the help of copied scores, only very few works were immediately printed. In Bonn it was usually Nikolaus Simrock, a French horn player in the royal orchestra, who kept up the supplies. In his shop in Bonngasse, diagonally across from the Beethoven-Haus, he sold copies made by professional copiers, but he personally produced the cover of the manuscript of Mozart’s concert aria “Non temer, amato bene”, dated around 1790. Mozart had composed this aria for the singer Nancy Storace and performed it with her during her farewell concert in Vienna in February 1787. A year earlier the shining star in the Viennese music sky had sung the part of Susanna in the premiere of “Le nozze di Figaro”. Figaro’s “Se vuol ballare” was later included in one of the four variation cycles which Beethoven composed on themes from Mozart’s operas. Even if we do not know whether Beethoven, who was at that time the best pianist in Bonn, ever set eyes on this particular manuscript which is on display here (the work does envisage a concert piano), we can nevertheless be certain that, as a young man, he played many times from similar, copied scores. In that respect, this acquisition, which was purchased in 2008 from the music dealers Schneider/Tutzing, throws a bright light on Beethoven’s musical environment in Bonn. To this very day we do not know whether Beethoven actually met Mozart during his first stay in Vienna in 1787, but we can be sure of his lifelong admiration of him. Even his last and largest work for piano, the monumental Diabelli Variations, contains in Variation 22 (alla “Notte e giorno faticar”) a reminiscence of Mozart’s “Don Giovanni”, and only a year before his death Beethoven wrote, “I have always considered myself one of Mozart’s greatest admirers, and shall remain so until my very last breath”.



Title page of the Mozart copy by Nikolaus Simrock



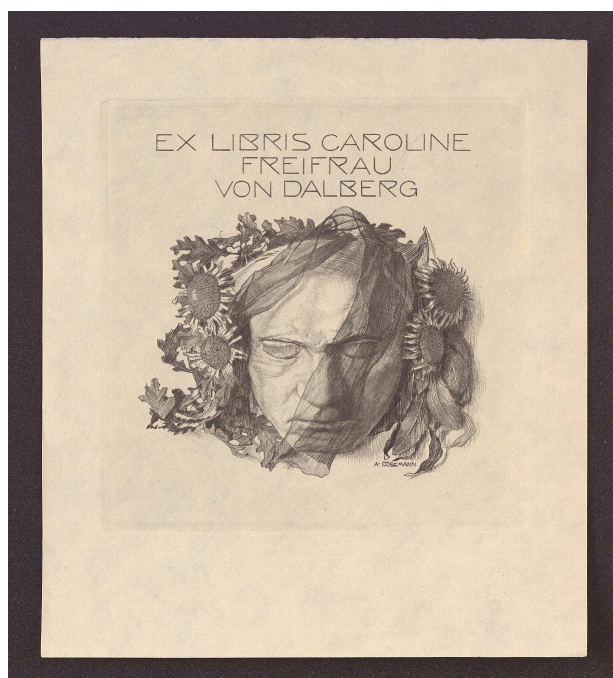
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### *Showcase 7*

#### **Numismatics – Philately – Ex libris**

Artists working in these subjects have always been interested in Beethoven. Even today, coin- and medal-design has retained a preference for traditional elements of style, particularly when anniversaries or special events are to be celebrated with commemorative medals. But at the same time some very different, individually and creatively designed medals are made, such as the one fashioned by the versatile Belgian artist Georges Aglane (1912-1994).

Beethoven themes are very popular for ex libris. In the 19<sup>th</sup> Century, these decoratively ornamented bookplates were already very popular with music lovers, and a correspondingly wide variety of designs were developed for them. Particularly beautiful examples are the sensitive designs produced by Alfred Cossmann (1870-1951) in the early 20<sup>th</sup> Century, but interesting themes are still being created in modern times, as is shown by the ex libris made by Igor Rumansky (1946-2006) for Walter Humplstötter.



Book plate with a portrayal of the life mask of Beethoven

Finally the showcase gives a brief insight into the subject of philately. Almost everywhere postage stamps have been produced and still are produced bearing portraits of Ludwig van Beethoven, which is further proof of the undiminished world-wide interest in the composer and his music. Although the Beethoven-Haus does not have an extensive philatelic collection, it nevertheless regularly receives postage stamps as presents from admirers of Beethoven. And so in Bonngasse too a modest collection has come into being, getting slowly but surely larger and containing specimens from all over the world – from Bonn to Shanghai.





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### *Showcase 8*

#### **Three funerals and a death**

Relics are not just objects of religious veneration, but also part of the culture of remembrance. In 2001 the Beethoven-Haus was able to supplement its extensive collection of souvenirs, the most prominent of which are probably the seven different locks of hair, with a piece of parquet flooring from the room in which Beethoven died. Beethoven's last living quarters were in the former monastery of the "Black-Robed Spaniard" monks in Vienna overlooking the Glacis. Before the house was demolished to make way for a new building in 1903/04, the municipal council of Vienna asked the owner of the house to give the city any remaining original elements such as doors, window-frames, flooring etc. With few exceptions – one of which is on display here – they are still in the Vienna Museum. A bundle of photographs acquired from the auctioneers Stargardt in 2004 contains a print of the oldest known photograph of the House of the Black-Robed Spaniards with the large square in front of it, across which Beethoven could enjoy the expansive view over the city. His apartment was on the second floor to the right of the church façade, probably behind the closed shutters. At that time his lifelong friend Stephan von Breuning lived just a stone's throw away and during the last years of Beethoven's life von Breuning's son Gerhard often visited the composer. In 1874 Gerhard von Breuning published his memoirs under the title "From the House of the Black-Robed Spaniards". The photographs were taken for the book and a sketch made of the layout of the last apartment. On the basis of von Breuning's detailed descriptions and other research the Beethoven-Haus produced in 2004 a digital reconstruction of the apartment, which is available on CD-Rom.



A view of the "House of the Black-Robed Spaniards"

Gerhard von Breuning, who in the meantime had become a doctor and a director of the Society of the Friends of Music in Vienna, took part in the first exhumation of Beethoven in 1863. The intention was to restore the graves of Beethoven and Schubert in Währing Cemetery to a proper condition and to rebury their remains in durable zinc coffins. As a part of this process the photographs were taken of their skulls, whereby the side view of Beethoven's skull only came to light as part of this new acquisition. With two other doctors von Breuning examined the incomplete fragments of skull, replaced the missing pieces and reconstructed Beethoven's skull, of which a plaster cast was taken. In 1888 the coffin was dug up again and relocated in the memorial tomb in the Vienna Central Cemetery. In recent years parts of the skull which were stolen in 1863 have been offered for purchase to the Beethoven-Haus. These offers were rejected however, since it is the opinion of the Beethoven-Haus that such objects are not tradeable commodities.





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## Glances at the art collection

The works from the Beethoven-Haus art collection which are displayed on the walls are chiefly from the first half or the middle of the 20<sup>th</sup> Century. The two exceptions are the painting by Peter Fischerbauer (\*1966) to the right of the doorway, and the jade sculpture by the Chinese artist Zhongtian Shao (\*1952). With their inclination towards abstraction or stylisation they both represent an approach which is characteristic of the treatment of musical themes by artists at the end of the 20<sup>th</sup> Century.

In style and subject matter the other works are indebted to the traditions of the 19<sup>th</sup> Century. For instance the genre portrayal “Beethoven and the blind woman” by Wenzel Ulrik Tornøe (1844-1907) is a perfect example of the illustration of a popular but imaginary 19<sup>th</sup> Century anecdote concerning the origin of the “Moonlight Sonata”. The tendency to show Beethoven in discussion with other great German intellectuals is typical for the late romantic period of Beethoven-worship. The interpretation of the composer contained in the fantasy portrait by Michel Katzaroff (1891-1953) also falls within this category, for emphasis is placed here on Beethoven’s energy and strength, as well on the particular tragedy of his destiny.

Another popular subject is the portrayal of the composer’s different living quarters. Examples on display are the late impressionist painting by the Bonn artist Carl Nonn (1876-1949) showing Beethoven’s birthplace and the almost idyllic little etchings by Gerson Kovács (\*1941), which show various of Beethoven’s dwellings in Vienna.

### *Showcase 1*

## **Momentous Misunderstandings – the Piano Sonata “Lebe wohl” op. 81a**

If you leaf through the printed sheet music which is on display here, you will make a remarkable discovery. The page containing the beginning of the second movement occurs twice, with an empty page in between. The only difference between the two pages is the page number, the first one bears the (correct) number 12, the second page bears the number 2. It requires some investigative flair to understand the complicated circumstances which lie behind this observation. In fact it is a (so far) unique copy of the first edition, which combines two different printing phases. It surfaced in 2004 in the antiquarian bookshop of Dr. Ulrich Drüner in Stuttgart and the Beethoven-Haus was able to acquire it with the financial support of Gottfried Möckel, who at that time was managing director of the original publishers Breitkopf & Härtel.

Beethoven had composed this “grand characterful sonata” in two sections. When his benefactor, friend and pupil Archduke Rudolph was forced on 4<sup>th</sup> May 1809, shortly before the entry of the French army into Vienna, to flee with the emperor’s family to Hungary, Beethoven gave him the manuscript of the first movement with the dedication “Farewell, on the departure of His Imperial Highness, for the Archduke Rudolph in admiration”. (Abschied - this manuscript is in the Archives of the Society of the Friends of Music in Vienna.) During the archduke’s absence he composed the other two movements “Absence” (Abwesenheit) and “Return” (Wiedersehen) and presented the archduke upon the latter’s return to Vienna the corrected copy which is on display here, with the handwritten dedication “Vienna 1810 on the 30<sup>th</sup> January, written on the arrival of His Imperial Highness, for the Archduke Rudolph in admiration, by Ludwig van Beethoven”



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(This copy has been in the Beethoven-Haus collection since 2006). The sonata is therefore a very personal work and with its depiction of separate individual emotions represents a piece of real biography.

When Beethoven offered the sonata for printing to his publishers Breitkopf & Härtel in Leipzig, his words were capable of being misunderstood: “of which the third (of the three sonatas he was offering) consists of three pieces, Farewell, Absence and Return, which should be published separately”. It is of course not clear whether the wish for separate publication applies to the sonata as a whole or to its individual movements. Anyway the publishers gave notice of the appearance of the sonata in two consignments (with two different plate numbers): the first movement on its own, the second and third movements together. And therein lies the explanation for our observation – the page on display with page number 2 is from this first printing phase. The previous page had been left empty for the cover to be lithographed. The page bearing the number 12 corresponds with the final printing stage, and further examination shows that some of the following page numbers have been corrected by hand in black ink and some, as in the case of page 12, have been corrected on the printing plate.

Of greater importance to the story of the reception of the sonata was however a second misunderstanding. A subsequent written rebuke sent to the publisher makes it clear that Beethoven did not wish an ordinary dedication to the archduke, but instead wanted to use the specific circumstances of the composition, in the sense of headlines, to emphasize the work's very personal connection. For the same reason the personal salutation “Lebe wohl” was to appear on the cover, as were the titles of the other two movements, merely with a French translation added. In other words, Beethoven wanted a dual-language cover. Instead, the publishers produced two separate covers and only because of that was it possible that the sonata's established name, “Les Adieux”, be derived from the French cover.



First edition with German title



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## *Showcase 2*

### **In the right place – Beethoven's letter of 18<sup>th</sup> November 1806 to the music publishers Breitkopf & Härtel**

In 2007 a special exhibition arranged by the Beethoven-Haus in close cooperation with the music publishing house Breitkopf & Härtel highlighted the particularly important part which the Leipzig publishers played for Beethoven. When, at the end of the exhibition, the numerous loaned items were returned to the archives at the publisher's present-day headquarters in Wiesbaden, the managing director of Breitkopf & Härtel, Gottfried Möckel († 2009) was waiting with a wonderful surprise. On behalf of the company, he and his co-director Lieselotte Sievers presented the Beethoven-Haus with this lengthy and very substantial letter, which then came back immediately to Bonn. The Swiss Beethoven collector Hans Conrad Bodmer, whose entire collection was bequeathed in 1956 to the Beethoven-Haus, had in 1930 acquired all Beethoven's letters which were still in the possession of the publishing house, with this one exception, possibly because it was simply overlooked. This act of patronage not only enriched the Beethoven-Haus collection with a highly interesting new object, it also closed a gap. The letter is now available to anyone interested as a high quality facsimile with detailed annotation and in our Digital Archive in the Internet.

With regard to the content of the letter: after several attempts to begin a business relationship had failed, Gottfried Christoph Härtel, at that time managing director of the publishing house, offered Beethoven a three year "framework agreement". He wanted the exclusive marketing rights to all Beethoven's works, all publishing rights should be transferred without exception to Breitkopf & Härtel, so that Härtel himself would be able to negotiate all licenses with foreign publishers. Beethoven, however, had a completely different business model in mind, which he explains in detail in this letter. His marketing strategy consisted of selling his compositions as far as possible simultaneously to different publishers in the various markets (Austria, Germany, France and England). Certainly he did not want to give up his lucrative business with English publishers, and so the exclusivity would have been limited to Germany. This was unacceptable to the publishers, and it needed a personal intervention two years later by a Viennese confidant of Härtel's before a cooperation could begin.

The adjacent letter – written to the English publisher Birchall by an employee – shows that Beethoven at least made an effort to have the first editions of each of his works published simultaneously in the different countries, in order to protect the publishers from financial disadvantages caused by unauthorised copying. In this case, after he had actually contracted himself to wait with the publication of the piano score of the 7<sup>th</sup> Symphony, the Violin Sonata op. 96 and the "Archduke" trio in other countries until they had been published in Great Britain, he let his former pupil Ferdinand Ries even advise of approximate dates. Ries lived in London and cultivated the appropriate contacts there.



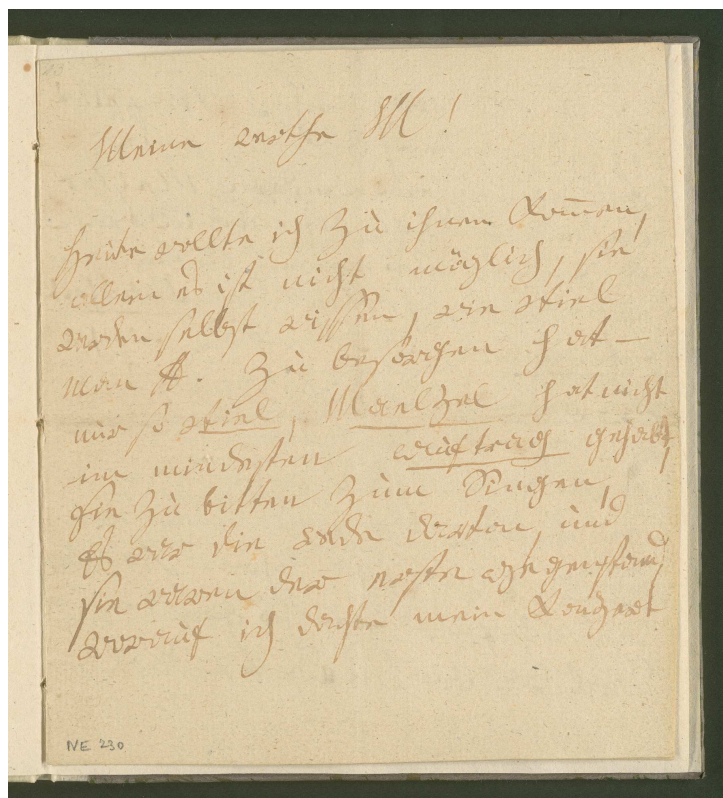


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### Showcase 3

#### Letters from and about Beethoven

Letters from Beethoven and replies make up the largest single section of the Beethoven-Haus collection. For many years the publication of Beethoven's correspondence was a key assignment of the Beethoven Archive, the research institute which was incorporated into the Beethoven-Haus in 1927. In the last ten years it has been possible on several occasions to add to the collection. An outstanding letter written by Beethoven is the one addressed to Anna Milder-Hauptmann. She was one of the most famous singers of her time and sang the leading part of Leonore at the premiere of all three versions of the opera "Fidelio". Even the form of the immaculately beautiful and carefully written letter shows the great respect which Beethoven had for the singer, whom he considered to be his equal as an artist. Beethoven was embarrassed that he could not offer Anna Milder a new aria to sing at a concert which he was personally arranging for 27<sup>th</sup> February 1814. Johann Nepomuk Mälzel, who in the previous year had constructed Beethoven's ear-trumpets (Room 8 on the 2<sup>nd</sup> floor) had asked the singer to take part, without consulting Beethoven first. Even in those days, being able to offer the audience such a star guaranteed sizeable takings, which Beethoven urgently needed, for his deafness was limiting the spectrum of his professional activity. He could no longer perform in public, which robbed him of a good source of income and of a chance to call attention to himself. This deferential letter may possibly have helped to persuade the celebrated singer to perform a solo at the concert nevertheless. Indeed, she sang the soprano part in Beethoven's trio "Tremate empi tremate" op. 116, which had been written in 1802, but which until then had never been performed in public.



A letter from Beethoven to Anna Milder-Hauptmann, Vienna, before 27<sup>th</sup> February 1814



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Letters about Beethoven can also be of great interest. For instance Hector Berlioz, then 25 years old, tells his father in the letter of 20<sup>th</sup> December 1828 of the overwhelming impression made upon him by the first public performance in Paris of a Beethoven symphony (the “Eroica”) and later by several orchestral or choral works. Beethoven’s music was a new art form – « [de] la composition je n’en parle pas ; ce n’est plus de la musique, c’est un art nouveau. » Berlioz was a pupil of Anton Reicha, who forty years previously had been Beethoven’s colleague in the royal orchestra in Bonn and later became the most sought after composition teacher in Paris. Berlioz’s admiration for Beethoven’s music language would in the following year manifest itself in his “Symphonie fantastique”.

#### *Showcase 4*

#### **The “second founding of the Beethoven-Haus” in 1956**

This is how Joseph Schmidt-Görg, then director of the Beethoven Archive, described the bequest of the Swiss Beethoven collector Hans Conrad Bodmer. After the latter’s death his wonderful collection passed completely into the custody of the Beethoven- Haus, more than tripling its inventory. And despite the considerable collecting activity of the last 55 years it still makes up more than half of the entire Beethoven-Haus collection. It is therefore not only highly interesting, but also nothing less than a duty to take a look at the person Bodmer was and at his sphere of influence, which extended far beyond his love of collecting. Of his deeds of benefaction, usually performed with no public fuss but rather quietly and discreetly, the best known is probably his support of Hermann Hesse. In the beautifully situated village of Montagnola, near Lugano in the Swiss region of Tessin, he had a villa built in accordance with the wishes of Hesse and his third wife and allowed them the right to live there for the rest of their lives. The recently acquired postcard written on 2<sup>nd</sup> July 1956 to the widow Elsy Bodmer shows the property. It must have filled Hesse with heartfelt satisfaction to compose an obituary for his great benefactor and send the manuscript to the Beethoven-Haus. And so this special document, in which Bodmer’s character is examined through the eyes of the artist, became the last piece to be added posthumously to the Bodmer collection.



Hermann Hesse’s residence in Montagnola