



RESONANT TIES

BEETHOVEN AND
THE BRENTANO
FAMILY



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RESONANT TIES

BEETHOVEN AND THE BRENTANO FAMILY

The Brentanos were a widely extensive family with roots in the ancient nobility of Lombardy. Clemens and Bettine Brentano (married name von Arnim) are particularly well known as representatives of German Romanticism. Beethoven was connected to the two siblings, their half-brother Franz, and his wife Antonie through various points of contact and circumstances. His relationships with each of these individuals open up new perspectives on the composer. They show Beethoven not only as an artistic figure situated between Classicism and Romanticism, who inspired many others, but also as a person who cultivated friendships and valued family life.

The writer Bettine Brentano was a colourful character with many facets. She keenly admired Beethoven and actively sought his company. However, her accounts of him are highly stylised and literary. With a trilogy of letters, she shaped an image of Beethoven that continues to have an impact today. Clemens Brentano was also deeply impressed by Beethoven's music, which inspired him to write poetic reflections. Beethoven first became acquainted with Franz Brentano through his wife Antonie, with whom he already had a close friendship and felt a deep connection.

In the short period between 1810 and 1813, their personal exchanges, creative impulses, and emotional closeness intensified, as evidenced by compositions, letters, musical dedications and memoirs. They provide deep insights into the private and artistic worlds of the protagonists of this exhibition.

Bettine Brentano / von Arnim

FACT OR FICTION



Bettine Brentano (1785 Frankfurt – 1859 Berlin) and Beethoven first met in May 1810 during the last days of her stay in Vienna. The 25-year-old was travelling with the family of her sister Kunigunde, who was married to Friedrich Carl von Savigny, and they were staying at the home of her sister-in-law Antonie Brentano. At Bettine's request, she and Antonie visited the composer. Beethoven must have been in a turbulent, somewhat melancholic mood, as his hopes of marrying Therese Malfatti had just been dashed. Evidently, the ladies were able to lift his spirits. The vivacious and musically educated Bettine wrote to two friends shortly afterwards that the composer had visited her several times and played for her. Beethoven also gave Bettine some songs he had composed based on verses by Goethe and encouraged her to exchange letters with him.

The young Bettine corresponded with Goethe, whom she greatly admired. After his death, she had her side of the correspondence returned to her and published a book of the letters in 1835, presenting the original documents, although some had been heavily edited and supplemented with numerous fictional letters. In one such letter dated 28 May 1810, she enthusiastically reported to the poet that Beet-

hoven had played her two new songs based on Goethe's verses: 'Kennst du das Land?' (op. 75, no. 1, Mignon's song) and 'Trocknet nicht Tränen der ewigen Liebe' (later op. 83, no. 1, Delight in Melancholy). The original letter is incomplete and was written two months later. Bettine also mentions these two songs in a much later letter to Prince Hermann von Pückler-Muskau in 1832. 'Wonne der Wehmut' (Delight in Melancholy) reflected Beethoven's state of mind after his rejection by Therese Malfatti, and it may well be that he gave Bettine the heavily corrected draft manuscript (Hess 142) and that the manuscript came into Goethe's possession via her. Beethoven had a copy of another Goethe song, 'Neue Liebe, neues Leben' (op. 75, no. 2, New Love, New Life), made for Bettine, which he probably sent to her, a gift which may have been related to her wedding. On 11 March 1811, Bettine married the poet Achim von Arnim, a close friend of her brother Clemens. A month earlier, thanks to her sister-in-law Antonie's mediation, she had finally received a reply from Beethoven to her two letters. In a letter dated 10 February 1811, he wished her happiness and blessings and requested that she convey to Goethe his admiration for him. She did so three months later, albeit not without exaggeration and idolisation. This single authentic Beethoven letter later became the middle part of a trilogy of Beethoven letters compiled by Bettine von Arnim herself.

In her correspondence with Prince Pückler, Bettine had already claimed to report what Beethoven had told her about

his encounter with Goethe in Teplitz in 1812. Her story about Goethe and Beethoven's walk together in the park has had a significant impact on reception history. She recounts how, upon the approach of the Austrian empress and her court, Goethe respectfully made way and doffed his hat in greeting, while Beethoven strode through the centre of the group, arms folded, without greeting anyone. The letter ends tellingly: 'Is the story acceptable to you? – Can you use it?' Bettine takes up the supposed anecdote again in her third fictional letter from Beethoven, which she dates 'Teplitz, August 1812'. By contrasting Goethe, the 'prince's servant', with Beethoven, the self-confident artistic genius, she created a myth that has been burned into the collective visual memory through Carl Röhlings' lithograph. The only element of this narrative that is documented can be found in a letter Beethoven wrote to his Leipzig publisher after several meetings with Goethe during his stay at the Bohemian spas: 'Goethe enjoys the courtly air more than befits a poet. It is not so much a question of the ridiculousness of the virtuosos here, but rather that poets, who should be regarded as the nation's foremost teachers, are able to forget everything else in the glamour of this environment -'. In fact, Goethe was very busy in his role as minister of Weimar during this period, as diary entries show. Beethoven's criticism may also have referred to Goethe's homage poem to the French Empress Marie Louise, which the poet had presented to her in Karlsbad.

In the first letter of her artistically designed collection of letters, dated August 11, 1810, Bettine has Beethoven send her not only the song 'New Love, New Life', supposedly composed after their parting and thus alluding to their relationship, but also a handwritten copy of 'Mignon' (op. 75, no. 1). In fact, however, both songs were written a year before the two had met. Since Beethoven's manuscript of 'Mignon' is lost, it cannot be ruled out that he did in fact give it to Bettine, who had emulated Goethe's character since her youth. However, the writer gives herself away with her reference to the 'little slips of paper on which your [that is, Bettine's] witty, dear, dearest replies are written'. There is no evidence that Beethoven communicated in writing due to his increasing hearing problems before 1818. Bettine von Arnim's collection of letters was originally intended, together with three letters from Goethe's mother, as an addendum of 'newly discovered documents' to the third edition of Goethe's correspondence, but was then published separately in 1839 in the Nuremberg magazine 'Athenaeum', with some changes to the original text. Two years later, the trilogy appeared once again in the Berlin weekly magazine 'Athenäum'. In 1848, Bettine finally wove the texts into her book of letters 'Ilius Pamphilus und die Ambrosia'. This work is once again based on real correspondence, namely that with the young writer Philipp Nathusius, who fervently adored her.

As an author, Bettine von Arnim reworked and supplemented the only surviving letter Beethoven wrote to her, creating the impression that the two had had a close friendship. She proceeded in a similar manner in her work 'Goethe's Correspondence with a Child' (1835), exaggerating her relationship with the composer, who was living in Vienna. Her ardent admiration for the composer created an image of Beethoven that had a lasting impact on 19th-century perceptions of him and in part continues to exert an influence to this day.

Ludwig van Beethoven
Letter to Bettine, Vienna, 10 February 1811

Vienna, 10 February 1811

Dearest, dearest Bettine!

I have already received two letters from you, and I can see from your letter to Tonie that you always remember me – and in a most favourable light at that. I carried your first letter around with me all summer, and it often made me very happy, Even though I do not write to you so often, and you see nothing at all from me, I nevertheless write you a thousand times a thousand letters in my thoughts – how you find yourselves in Berlin in view of the rabble, I could well imagine, had I not read it from you: talking, chattering about art, without deeds!!!! The finest depiction of this is found in Schiller's poem 'The Rivers', where the Spree speaks – you are getting married, dear Bettine, or perhaps it has already happened, and I have not even been able to see you before, so may all happiness flow to you and your husband, with which marriage blesses the married couple – what shall I say to you of myself? 'I lament my fate', I cry out with Johanna; if I save but a few more years of life, then I too will give thanks for this, as for all the rest, to the Most High who encompasses all –

To Goethe: when you write to him on my behalf, choose every word that expresses my deepest reverence and admiration for him. I am just about to write to him myself regarding Egmont, for which I have set the music—and I did so solely out of love for his poetry, which brings me such joy. But who can ever thank a great poet enough, that most precious jewel of a nation? –

Well, nothing more, dear good B., I only returned this morning at 4 o'clock from a bacchanal, where I even had to laugh a great deal, only to weep almost as much today; overwhelming joy often drives me violently back into myself – Regarding Clemens, many thanks for his kindness concerning the cantata; the matter is not important enough for us here, but it is in Berlin – as for affection,

the sister has such a large share of it that not much will remain for the brother; is that to his advantage? – Now farewell, dearest B., I kiss you on your forehead, and thereby, as with a seal, impress all my thoughts for you. – Write soon, soon, often to your friend

Beethoven

From Vienna. To Miss Bettine von Brentano Visconti Laroche in Berlin. C/o Mr von Savigny, Monbijou-Platz No. 1. Beethoven resides at the Mülker-Bastey in the Pascolatische House.

The address is written in a different hand; Beethoven added the sender's details after sealing the letter. The letter is in private ownership in Japan, translated from: Briefwechsel Ludwig van Beethoven, Gesamtausgabe, hrsg. von Sieghard Brandenburg, G. Henle Verlag, 1996, Brief Nr. 1449

1

Bettine Brentano Reading, with Shawl

Pencil drawing by Ludwig Emil Grimm, 1809

Freies Deutsches Hochstift / Frankfurter Goethe-Museum, III-13295
Facsimile

Ludwig Emil Grimm began attending the Academy of Fine Arts in Munich in the spring of 1809. In the months that followed, he spent time regularly with Bettine, who was taking lessons in singing and composition from the Munich Kapellmeister Peter von Winter. He drew her on several occasions and recounts in his memoirs: '[...] I visited her every day. In the evenings, she would make hot chocolate over an old fireplace or cook up something else to eat; I would make drawings and sketches'.

2
Ludwig van Beethoven
‘Neue Liebe, neues Leben’ (New Love, New Life), op. 75 no. 2
Revised copy with autograph dedication
to Bettine, 1810 or 1811, fragment
Beethoven-Haus Bonn, Collection H. C. Bodmer, HCB Br 106
Music leaf: facsimile

This meticulous copy is not written on standard music paper, but on thin, small-format writing paper. The title is in the copyist’s hand; Beethoven added ‘set to music / by Beethoven’ in the bottom right-hand corner and wrote ‘For Bettine von Brentano’ across the right-hand margin. The document is now in two parts; only the first page is held at the Beethoven-Haus, whilst pages 2 and 3, as well as 5 to 8, are housed at the Morgan Library in New York. There is no trace of page 4. The entire song can be listened to and the manuscript viewed in the media centre.

3
Ludwig van Beethoven
‘Wonne der Wehmut’ (Delight in Melancholy),
first version, Hess 142
Autograph draft, 1810
Klassik Stiftung Weimar, Goethe- und Schiller Archiv, GSA 33/54
Facsimile

Goethe wrote the verses following the end of his romantic relationship with Lili Schönemann; he was therefore in a similar state of mind to Beethoven, who set them to music after being rejected by Therese Malfatti. In her correspondence with Prince von Pückler-Muskau, Bettine claims that Beethoven improvised and put the song to paper in her presence. Goethe showed the manuscript to the young Felix Mendelssohn Bartholdy in 1821, who later made a copy of it. It is quite possible that the two ‘Trocknet’ entries to the left of the fourth brace are

Mendelssohn’s. The song can be listened to and followed in Beethoven’s working manuscript in the media station.

4
Bettine von Arnim
Goethe’s Correspondence with a Child, Berlin, 1835, vol. 2
Freies Deutsches Hochstift / Frankfurter Goethe-Museum,
IX A 38 / E 1

In her epistolary novel, Bettine places a number of statements in the mouth of Beethoven in her fictional letters to Goethe, statements which are still mistakenly attributed to Beethoven today. Two particularly well-known examples are: ‘And I must despise the world that does not realise that music is a higher revelation than all wisdom and philosophy; it is the wine that inspires new creations, and I am Bacchus, who presses this glorious wine for mankind and makes them drunk with spirit’ and ‘Melody is the sensual life of poetry.’

5
Bettine von Arnim
Goethe’s Correspondence with a Child,
Berlin, 1835, vols. 1 – 3
Beethoven-Haus Bonn, Le 8 ARNI e / 1835 Arn

Volume 2 features, as its frontispiece, an engraving by C. Funke based on a drawing by Bettine, depicting her design for a monument to Johann Wolfgang von Goethe, whom she greatly admired. She intended to use the proceeds from the book of letters to finance this monument, a goal which could not be achieved. It was not until 1851 that the sculptor Carl Steinhäuser realised ‘Goethe and Psyche’. Today, the statue stands in the stairwell of the Museum Neues Weimar.

6
Bettine von Arnim with the design for her Goethe monument
Etching by Ludwig Emil Grimm, 1838
Freies Deutsches Hochstift / Frankfurter Goethe-Museum, III-14218
Facsimile

The etching shows Bettine standing in front of the model of her Goethe monument.

7
Bettine von Arnim
Letter to Goethe, Berlin, 11 May 1811
The Morgan Library & Museum, New York, MA 6902
Facsimile

Bettine took the task she received in a letter from Beethoven very seriously. He had asked her to find the right words in her next letter to Goethe ‘that express my deepest reverence and admiration for him’. Embellished, yet presented as an original quotation from Beethoven, it reads: ‘for I strive for nothing but this man’s love’ and, regarding the music for Egmont, that he had composed it ‘out of love, out of pure love for him’.

At the end of the following month, Goethe wrote to the composer from Karlsbad, making the following remarks on Bettine: ‘The good Bettine Brentano certainly deserves the kindness you have shown her. She speaks of you with delight and the liveliest affection, and counts the hours she has spent with you among the happiest of her life.’

8
Letter case in dark red leather with gilt monogram ‘B. v. A.’
Freies Deutsches Hochstift / Frankfurter Goethe-Museum, IV-1963-006

This folder, which belonged to Bettine, contains two compartments lined with red fabric for letters and notebooks.

9
Bettine von Arnim
Autograph copies of her three ‘Beethoven letters’, enclosed with the manuscript of ‘Ilius Pamphilus und die Ambrosia’, 1839
Goethe-Museum, Anton-und-Katharina-Kippenberg-Stiftung, O (Null)

Philipp Nathusius had seen Beethoven’s letter and letters from Goethe’s mother at Bettine’s house, and requested valuable gifts. Bettine granted his wish, but copied out the Beethoven letter before passing it on. This copy (with a few alterations to the original letter) and the two Beethoven letters she fabricated are included with the printer’s manuscript of her correspondence with the young writer. The handwriting of the copy of the genuine letter differs markedly from the other two, which impressively reveal the process of her reworking. For example, in the third letter, ‘Your applause will be dearest to me’ becomes ‘Your applause is dearest to me’, and ‘One must be in the world if one wishes to appear in it’ is varied to ‘One must be something if one wishes to appear as something.’

The authentic Beethoven letter was auctioned in 1990 and has been in private Japanese ownership ever since.

10

Bettine von Arnim

Ilius Pamphilus und die Ambrosia, Leipzig 1848

Beethoven-Haus Bonn, Collection H. C. Bodmer,

HCB Le 8 ARNI e/1848 Arni

11

**Plaster medallion with a portrait of Beethoven,
formerly in Bettine's possession**

Freies Deutsches Hochstift / Frankfurter Goethe-Museum, IV-01817

On the reverse side, there are two notes written on paper: clearly legible in a more recent hand, 'Beethoven's gift to Bettina v. A.'; and, written in an older hand and more difficult to decipher, 'Bet.: to Benjamin. But it remains mine only if I die [...]'. The paper was glued to the reverse side and carefully secured with four wax seals. The model for the medallion is a medal designed by Edouard Gatteaux in 1827 on the occasion of Beethoven's death. The assumption that it was a gift from Beethoven is therefore incorrect. What is correct, however, is that he bequeathed this memento to the violin virtuoso Joseph Joachim, whose nickname was 'Benjamin'.

12

Medal commemorating Beethoven's death

Bronze finished lead, Edouard Gatteaux, Paris, 1827

Beethoven-Haus Bonn, M 5a und M 5b

Wall:

I

The Spa at Teplitz

Coloured etching, c. 1840

Beethoven-Haus Bonn, B 2330

In 1811 and 1812, Beethoven travelled to the Bohemian spa towns, which were renowned for their mineral water cures and hot springs. In 1812, he spent a few days in Teplitz with Johann Wolfgang von Goethe, where Bettine and Achim von Arnim were also staying at that time. Arnim wrote to Savigny in Berlin around 26 July: 'Imagine Goethe and Beethoven here, and my wife not particularly amused; the former wants nothing to do with her, and the latter can hear nothing she says; the poor devil is growing ever more deaf, and his friendly smile is truly pitiable.' The previous year, a row had broken out between the Arnims and Goethe in Weimar. It was in Teplitz, on 6 - 7 July 1812, that Beethoven wrote his letter to the 'Immortal Beloved'.

II

'Beethoven and Goethe in Teplitz, 1811 [sic]'

Painting by Carl Röhling, second half of the 19th century, heliogravure by the Photographische Gesellschaft Berlin, reprint by Hanfstaengl, Munich, c. 1999

Beethoven-Haus Bonn, B 2736

Clemens Brentano

MELODIOUS VERSES



Clemens Brentano (1778 Ehrenbreitstein near Koblenz – 1842 Aschaffenburg) is one of the most important writers associated with German Romanticism. While studying in Göttingen, he met Achim von Arnim, who later married his sister Bettine. Together with his close friend, he published the famous and long-lasting collection of romanticised “old German songs” ‘Des Knaben Wunderhorn’ in Heidelberg in 1805 (dated 1806). Clemens had been living in Berlin since the end of 1809. On 19 July 1810, Queen Luise of Prussia died at the age of only 34. Her grace and charisma had made her one of the most admired women of her time. Clemens Brentano composed a cantata on the Queen’s death and sought to ennoble his tribute by having it set to music by Beethoven. He sent the text to his sister-in-law Antonie in Vienna with the request that she pass it on to the composer. He also asked her to have a copy made for the Austrian Empress Maria Ludovica. According to Clemens’ letter, the Empress held the deceased in high esteem, and he hoped to ‘touch her heart’ with the dedication. Both women were united by their political engagement and their staunch anti-Napoleonic stance. Antonie replied to Clemens just a few days later in agreement with his request and expressing her desire to ‘[...] place the original in the sacred hands of

Beethoven, whom I deeply revere. He walks divinely among mortals, his higher standpoint against the lower world and his sick abdomen only momentarily displease him, for art embraces him and presses him to its warm heart'. Beethoven, however, declined to set the text to music. In his genuine letter to Bettine, he gives the following reason for his decision: '– Concerning Clemens[:] Many thanks for his kindness regarding the cantata, the subject is not important enough for us here, it is different in Berlin –' and concludes in a tongue-in-cheek manner: 'As for affection, the sister [i.e. Bettine] has such a large portion of it that there will not be much left for the brother [Clemens]; is that also to his liking? –' The composer is referring here to the dedication on the manuscript given to him, which reads 'Dedicated to the touching affection of Her Majesty the Empress of Austria for the immortalised'. Even in later years, there is no evidence of any rapprochement between Beethoven and Clemens Brentano.

The poet's admiration and reverence for the composer, on the other hand, is particularly evident in the so-called 'Caféhausbrief' (Café Letter) from the second half of 1813. Clemens Brentano had been staying with his sister-in-law Antonie in Vienna since July, where he applied – unsuccessfully – for the position of theatre poet and wrote plays celebrating the victories against Napoleon. Beethoven returned from Baden at the end of July, and in the following months the two must have met for the first time, unplanned,

in a Viennese coffee house. Clemens describes the peculiar situation in a letter addressed to Beethoven, which was never sent: 'To give one's heart full of deep love and admiration in a coffee house is a task as crazy as any in life [...]'. He apologises profusely, fearing that he may have 'become a nuisance through clumsiness' and recognising 'the inner necessity of ideal solitude for every creative mind'. The four poems he later gave to Beethoven begin in a similar vein. Brentano thematises his own feelings after visiting the café but formulates them from the imagined perspective of the composer in his increasing deafness: 'Solitude, You Deep Well' – in the later version, 'Solitude, You Silent Well'. In the fourth poem of the draft version, Brentano renders Beethoven's sensational composition about the Battle of Vittoria op. 91, in verses, ending with the jubilant cry, 'Wellington, Vittoria – Beethoven Gloria!' The heavily revised and amended fair copy, which Brentano probably presented to Beethoven after the concert on 2 January 1814, is entitled 'Four Songs by Beethoven to Himself'. In the afterword, Brentano gives the impression that he improvised the songs shortly before the concert. 'I quickly wrote these songs an hour before I went into your music; later they would have been better.' However, research has proven that the poems must have been written much earlier, namely before New Year's Eve 1813. The battle music, like the 7th Symphony op. 92, was premiered on 8 December 1813, and the concert was repeated on 12 December. Clemens Brentano attended at least the first of these two concerts and was inspired by Beethoven's

compositions to write his verses. They appeared on 7 January 1814 in the *Dramaturgischer Beobachter* under the title 'Nachklänge Beethovenscher Musik' (Echoes of Beethoven's Music), immediately following the concert review of the January concert by the Viennese journalist and writer Joseph Carl Bernard. The similarity of the critic's and poet's initials and the non-chronological sequence caused confusion. However, a recent detailed comparison of the versions suggests that this first edition was developed from the draft. In contrast, for the version he gave to Beethoven, the poet rewrote the entire cycle so that it emerges to be entirely from Beethoven's perspective. Some poems were also omitted, and a verse song was added at the end, which can also be found in further versions featured in Brentano's other works. It is not known whether Beethoven was able to identify with the 'Songs to Himself'; in any case, he kept the gift carefully for years to come.

At the end of 1814, Clemens moved to Berlin, where he attended the first two performances of Beethoven's opera 'Fidelio'. In his jubilant review of the 'masterfully performed' premiere on 11 October 1815, he praised the singers and the conductor, as well as the composer: 'Thank you, good lonely Beethoven, lonely in yourself and your music, for your work.' The detailed report also includes a review of the premiere of 'Wellington's Victory' in Vienna. In the second performance of the opera three days later, the famous soprano Anna Milder-Hauptmann took on the title role.

Beethoven had once tailored the part in Vienna to suit the singer, who he greatly admired, and she had sung in all three versions of the Viennese premieres. In 1815, she moved to Berlin and, in June of the following year, was given a permanent position at the Royal Opera. After her *Fidelio* debut in Berlin, Clemens presented her with a poem that artfully played on her name and was published shortly afterwards in the *Berlinische Nachrichten*. She sang the role there a total of eleven times with great success. Beethoven, for his part, thanked her in early 1816: 'My esteemed Milder, my dear friend! My letter to you is very late in coming. How I would love to personally join in the enthusiasm of the Berliners that you aroused in *Fidelio*. A thousand thanks from me for remaining so faithful to my *Fidelio*.'

13

Clemens Brentano

Pencil drawing by Wilhelm Hensel, 1819

Kupferstichkabinett, Staatliche Museen zu Berlin, 1/20

Facsimile

14

Clemens Brentano

Autograph cantata text, Berlin, 1810

Staatsbibliothek zu Berlin – Preußischer Kulturbesitz,

Musikabteilung mit Mendelssohn-Archiv,

Mus.ms.autogr. Beethoven L. v. 37,42b

‘A cantata on the death / of Her Royal Majesty, Louise of Prussia / Dedicated to the touching affection / of Her Majesty the Empress of Austria / for the deceased.’

15

Antonie Brentano

Letter to Clemens, Vienna, 26 January 1811

Freies Deutsches Hochstift / Frankfurter Goethe-Museum, Hs-6109

Back page: facsimile

Antonie assures her brother-in-law that she will place his manuscript ‘in the sacred hands of Beethoven, whom I deeply revere; he walks divinely amongst mortals; his lofty perspective on the mundane world, and his ailing abdomen, only momentarily unsettle him, for art enfolds him and presses him to its warm heart’.

16

Clemens Brentano

Letter to Beethoven, Vienna, between July and December 1813

Universitätsbibliothek Mainz, Ms 86-6

In this unsent letter, Clemens describes the circumstances of his first – unplanned – encounter with Beethoven in a coffee house and expresses his enthusiasm for the composer’s works.

‘Dearest, most beloved Beethoven! / Through the individual expressions of your art in my life, you have been such a living and yet eternal comfort to me that the moment when I first saw you must indeed have been a strange one for me. To pour out a heart full of deep love and reverence in a coffee house is a task as great as any in life, [...] Forgive me, therefore, for how I was, or that I perhaps spoke too much; believe me that I think far more, and that, in relation to you, I would rather fall silent for ever than never have heard your music. [...], for apart from my dearest Bettine, I know of no one who listens to your music with such inner enthusiasm as / your devoted / Clemens Brentano / I shall come to you soon and place my muse at your disposal for whatever use you may have!’

17

Clemens Brentano

**Letter to Beethoven, 'Four Songs by Beethoven to Himself',
Vienna, c. 2 January 1814**

*Staatsbibliothek zu Berlin – Preußischer Kulturbesitz,
Musikabteilung mit Mendelssohn-Archiv,
Mus.ms.autogr. Beethoven L. v. 37,28*

The concerts in December 1813 featuring 'Wellington's Victory, or the Battle of Vittoria', op. 91, and the 7th Symphony, op. 92, inspired Clemens Brentano to write these verses. The various versions (draft and print on the wall, version for Beethoven) clearly show the numerous revisions and alterations to the verses. For this reason, Clemens's afterword in the version for Beethoven can only be interpreted as a rhetorical gesture of modesty: 'I hastily jotted down these songs an hour before I set to work on their music; later they would have turned out better'.

18

Ludwig van Beethoven

**Letter to Anna Milder-Hauptmann,
Vienna, before 27 February 1814**

Beethoven-Haus Bonn, NE 230

Beethoven wrote this letter to the famous singer, for whom he had composed the title role of his opera, with great care and in a very neat hand. He apologises in an exceptionally polite manner for the concert organiser's hasty request that she take on the solo part in Beethoven's forthcoming academy – even though he had not composed a new aria for her: 'had I had a new aria at my disposal, I would have prostrated myself at their feet so that they might grant my request'. He announces, however, that as soon as his financial circumstances improved, 'my first priority shall be to write an opera for our one and only Milder, and to exert all my strength to make myself worthy of her –'. In the end, she sang it anyway: she took on the soprano part

in the trio 'Tremate, empi, tremate', op. 116, which, although composed as early as 1802, had not yet been performed in public.

19

**Playbill for performances at the three Court Theatres,
9 October 1814**

Beethoven-Haus Bonn, NE 386a

Beethoven's opera 'Fidelio' is advertised at the Kärntnertortheater (middle column). 'Madame Milder' plays the lead role of Leonore.

20

Stage design for the opera 'Fidelio'

Engraving by Vincenz Raimund Grüner,
in: Wiener Hof-Theater Taschenbuch, Vienna, 1815
Beethoven-Haus Bonn, Jf 43 WIEN / 1805 Wien

21

Clemens Brentano

First performance of 'Fidelio' by Beethoven, in: Berlinische Nachrichten, no. 124, 17 October 1815

Reproduction

'But this is the task and the triumph of art: that it renders the sublime human; thus the gods descend to earth, thus we can love them, thus we are inspired to reach for heaven. Thank you, good, solitary Beethoven [sic], solitary in yourself and your music, for your work; thank you, spirited Weber [the conductor], who so earnestly and skilfully sought the best; and thank you all, you fine artists: you have sent a multitude of hearts that love the best away, inspired and moved. [...] The work came to life; it was created and experienced.'

Following this enthusiastic review, Clemens announces: 'Next, a few words on the second Fidelio, which will always be the first, without thereby making the first the last.' Josephine Schulz sang in the premiere; from the second performance onwards, Anna Milder-Hauptmann took over the title role. She had moved to Berlin in 1815 and was given a permanent position at the Royal Opera in June 1816.

22

Royal Opera House and St Hedwig's Church, Berlin

Coloured print by Georg Wenzeslaus von Knobelsdorff

after a drawing by Jean Rosenberg, 1773

Architekturmuseum der TU Berlin, 46082

Reproduction

23

Clemens Brentano

Autograph verses on the second performance of 'Fidelio', Berlin, 1815

Universitätsbibliothek Mainz, Ms 87-16

Clemens Brentano was just as enthusiastic about the celebrated soprano as Beethoven and wrote this tribute poem following her debut in 'Fidelio' in Berlin.

24

Clemens Brentano

Second performance of 'Fidelio' by Beethoven.

To Frau Milderhauptman [sic] in the role of Fidelio, in: Berlinische Nachrichten, no. 125, 19 October 1815

Reproduction

Wall:

III

Clemens Brentano

'Einsamkeit, du tiefer Bronnen' (Solitude, You Deep Well)

Autograph draft, Vienna, before New Year's Eve 1813

Freies Deutsches Hochstift / Frankfurter Goethe-Museum, 7719,3

Facsimile

Brentano first jots down a prose text, from which he then develops the verses. The first poem, 'Solitude, thou deep well-spring', is told from the perspective of the lonely Beethoven, who has 'found his voice' and, in his artistic endeavours, recognises the 'richness' of his life. The second poem, 'God, heaven grasps you by the hair / And the earth draws you into hell', shifts perspectives between Brentano and Beethoven. In the third poem ('Blessed is he who, like a spirit / Hovers above the waters'), the artist is compared to God; just as God created the world, so the artist creates music and poetry. In the fourth and final poem of the draft version, Brentano makes clear his admiration for the war hero Wellington and the composer who translated the battle into music: 'Wellington in Tones Welle' has 'fought the battle', Beethoven has 'set it to music'. Brentano, for his part, now translates the music into verse.

IV

Clemens Brentano

Echoes of Beethoven's music,

in: Dramaturgischer Beobachter, Vienna, 7 January 1814

Beethoven-Haus Bonn, NE 103, I, 3

Facsimile

In the printed version, another poem is inserted before the final poem on Wellington, which – as in the prose draft – presents England as an ideal country.

The verses are printed following a review of the concert of 2 January 1814, at which 'Wellington's Victory' and the 7th Symphony were performed once again. The critic was Carl Bernard; the pencil note 'Carl Bernard' next to the poem is incorrect.

V

Poster for the academy at the Vienna Redoutensaal, 29 November 1814

Beethoven-Haus Bonn, NE 307

Facsimile

To mark the Congress of Vienna, at which Europe's leading rulers gathered from September 1814 to June 1815, Beethoven had composed the cantata 'Der glorreiche Augenblick' (The Glorious Moment), op. 136. The grandiose work was premiered in the presence of the aristocracy in the grand Redoutensaal, with Anna Milder-Hauptmann performing the solo parts. The 'Battle Symphony', which had already been a success the previous year, and the 7th Symphony were once again on the programme, which was repeated on 2 December. The proceeds from both concerts went to Beethoven. The concert was performed once more on 25 December in aid of the St. Marx Citizens' Hospital.

Antonie and Franz Brentano

BELOVED AND DEAR



Antonie, née von Birkenstock (1780 Vienna – 1869 Frankfurt), was the only daughter of Johann Melchior Edler von Birkenstock, an imperial court councillor who was closely associated with the ruling family, and his wife Josefa von Hay. Antonie's father had built a large estate at Erdberg-Gasse No. 98 in the Vienna suburb of Landstraße. Her mother died when she was only eight years old, which is why she was raised in the Ursuline convent in Pressburg (now Bratislava). At the age of 18, she married the wealthy Franz Brentano (1765–1844), who was 15 years her senior, in St. Stephen's Cathedral, and moved with him to Frankfurt am Main, where he ran a trading and banking house. In 1809, when her father was dying, the family travelled to Vienna with their three daughters Maximiliane, Josepha and Franziska, while their son Georg remained in Frankfurt. After her father's death, Antonie devoted herself to cataloguing his extensive library and valuable art collection, which she then sold at several auctions. Franz had to return to Frankfurt just a few weeks

later and was only able to visit his family occasionally. It took three years to sort through the estate, during which time Antonie's physical and mental health suffered. As early as February 1810, she wrote to her sister-in-law Bettine – three months before the latter's visit to Vienna – that she had survived a life-threatening typhoid fever and reported on her first stay at a health resort in Karlsbad that she had been 'completely possessed by the devil of apathy', but now felt 'the beneficial effects of these wonderful healing waters'. Following their visit to Beethoven, a deep friendship developed between Antonie and the composer, whom she describes in her diary as a 'kindred spirit'. On 11 March 1811, she confides in Bettine: 'Beethoven has become one of my dearest friends [...] He visits me often, almost daily, and then plays of his own accord, because he feels the need to alleviate suffering, and he feels that he can do so with his heavenly tones.' The extent to which this fondness was mutual is evident in the dedications with which Beethoven inscribed the works he completed at that time and presented to Antonie as gifts. In 1812, he composed the piano trio WoO 39 especially for the Brentanos' eldest daughter, ten-year-old Maximiliane, 'to encourage my little friend Maxe Brentano in her piano playing'. Nine years later, he dedicated the first of his last three piano sonatas to Maximiliane.

As in previous years, Antonie spent the summer of 1812 with her daughter Josepha at the Bohemian spas of Karlsbad

and Franzensbad, but this year, her husband accompanied them. In Karlsbad, they first met Goethe, then Beethoven at the end of July. They travelled on to Franzensbad together, where they stayed at the 'Zwei goldenen Löwen' (Two Golden Lions). The composer's special closeness to Antonie Brentano, their holiday together in 1812, several other indications, and the fact that the married noblewoman was effectively unattainable made Antonie, in the eyes of some researchers, the ideal candidate for Beethoven's 'Immortal Beloved'. In the absence of documentary evidence, this remains a conjecture; other candidates are also put forward alongside Antonie. In any case, the gifts exchanged on the married couple's silver wedding anniversary suggest a deep bond. During their stay at the spa, Beethoven also developed a lasting friendship with Franz Brentano. Even after the Brentanos finally returned to Frankfurt in November 1812, they remained close to the composer. Beethoven wrote warmly in the accompanying letter he sent with his portrait lithograph, which was dedicated to Antonie: 'I wish you and Franz all the happiness in the world, connected in spirit, and kiss and embrace all your dear children in my thoughts [...] and would just like to add that I fondly remember the hours I spent in your company as some of the most unforgettable of my life.' In the years that followed, Franz repeatedly lent Beethoven money in difficult situations, thereby securing the artist's financial future. The 'noble man' advanced him a large sum on the fee the composer expected to receive for the *Missa solemnis*. In a later letter to Schindler, Beethoven

refers to the couple as ‘my only friends in the world’. After all, it was they who instigated the creation of what is now the most famous portrait of Beethoven: after the famous painter Joseph Stieler had painted both of their individual portraits, the couple commissioned him to paint a portrait of Beethoven. An entry in the conversation books suggests that Beethoven initially planned to dedicate the Diabelli Variations, op. 120, to Franz Brentano, but ultimately, the dedication went to Antonie once again, to whom he also dedicated the London edition of his last piano sonata.

25
Heart made of silver-coated paper for the silver wedding anniversary of Franz and Antonie, 23 July 1823

Beethoven-Haus Bonn, NE 342 c

The silver heart bears the (incorrect) inscription: ‘*Franz Tony / 23 June 1823*’.

26
Folded letter cover, with pink silk ribbon and inscription

Beethoven-Haus Bonn, NE 342 b

The inscription ‘*Silver Wedding / 23 July 1823*’ was probably written by Antonie Brentano. She may have kept the folded heart and the verses presented by Clemens on the occasion of their silver wedding anniversary in it.

27
Clemens Brentano
Autograph verses for the silver wedding anniversary of Franz and Antonie

Beethoven-Haus Bonn, NE 342 d-f

To mark their silver wedding anniversary, Clemens Brentano wrote a long poem in which he brings deceased family members to life and alludes to family anecdotes. Congratulations are offered by his father Peter Anton (‘The blessed father Peter Anton to his son Franz Brentano on their silver wedding anniversary.’), his step-mother Maximiliane (née von La Roche) (‘The blessed mother Maximiliane to her son Franz Brentano on their silver wedding anniversary’) and half-sister Sophie (‘The blessed sister Sophie to her brother Franz Brentano on their silver wedding anniversary’).

The couple celebrated their silver wedding anniversary in Rödelheim at the country estate of Franz’s eldest half-brother Georg. Clemens acted as master of ceremonies.

28

Catalogue des tableaux et desseins des maitres célèbres des différentes écoles [...] qui composent le cabinet de feu Mr. J. M. de Birckenstock, [...] A Vienne en Septembre 1810. Wien, 1810

Beethoven-Haus Bonn, Je 8 Birk c/1810 Cata

The four auction catalogues give an impression of the scale of the estate that Antonie had to organise and catalogue. This catalogue includes a wide variety of paintings, drawings, miniatures, statues and sculptures, vases, furniture and scientific instruments. According to the title page, the auction was due to take place in March 1811. The auction of books and music was already planned for January. The first part of the collection of copperplate engravings was also due to be auctioned in March 1811; the catalogue for the second part did not appear until the end of 1812, with March 1813 given as the auction date. Due to the state bankruptcy declared in February 1811 as a result of high war-related costs and the associated currency devaluation, the auctions were postponed. They finally took place between February and May 1812 and were continued in the spring of 1813. However, Antonie also took many items with her to Frankfurt.

29

Franz Brentano

Letter to Bettine, Frankfurt, 7 May 1811

Klassik Stiftung Weimar, Goethe- und Schiller Archiv, GSA 3/505
Faksimile

Bettine had to let her half-brother Franz in on her marriage intentions, as he was the head of the family. Otherwise, she kept her plans secret. In January, Franz had told her that he would inform his wife and that she would then pass the news on to Beethoven. This explains the fact that the composer was able to write to the bride on 10 February 1811: 'You are getting

married, dear Bettine, or it has already happened'. Antonie wrote candidly to Bettine about how much good Beethoven's close company was doing her. Franz, too, knew the extent of his wife's suffering during this time in Vienna, not least from being separated from her son Georg, who had remained in Frankfurt. He expresses his concern in this letter to Bettine: 'I long for Vienna, for Toni has not been well all winter, which has caused me many hours of sorrow here.' However, the letter also shows that Antonie did not hide her association with Beethoven, for her husband knows that 'Beethoven cheers her up from time to time with his beautiful piano playing.'

30

Ludwig van Beethoven

'Christ on the Mount of Olives', oratorio, op. 85

Original edition, piano score, Leipzig (Breitkopf & Härtel), c. 1811, with autograph dedication to Antonie
Beethoven-Haus Bonn, BH 95

After Beethoven's only oratorio had been a flop at its premiere in 1803, the composer radically revised the work. For the original edition, which was not published until 1811, the weak libretto was also revised. Beethoven inscribed the piano score for Antonie with the dedication: 'To my most esteemed friend / Mrs Toni von Brentano / née von Birkenstock / From the author'.

31

Ludwig van Beethoven

**Songs for voice and piano after poems by Goethe,
op. 83 nos. 1–3**

Original edition, Leipzig (Breitkopf & Härtel), c. 1811,
with autograph dedication to Antonie
Beethoven-Haus Bonn, BH 94

Around the same time, the three Goethe songs 'Wonne der Wehmut', 'Sehnsucht' and 'Mit einem gemalten Bande' were also published. Beethoven dedicated his musical setting of these verses, which explore various facets of love, to 'My excellent friend / Mrs Toni Brentano / née Von Birkenstock / from the author.'

32

Ludwig van Beethoven

**'So oder so' (Be It This Way or That), song for voice and
piano, WoO 148**

Original edition as supplement to the Wiener Moden-Zeitung,
issue 14, 1817, with autograph dedication to Antonie
Beethoven-Haus Bonn, BH 96

Even after their separation by distance, Beethoven continued to send Antonie handwritten dedications; here, 'To my dear friend / Antonia Brentano / from the composer.'

In 1816, she received a copy of the score of the 7th Symphony, op. 92. Seven years later, two printed and thus public dedications followed: the Diabelli Variations, op. 120, 'Respectfully dedicated to Mrs Antonia von Brentano, née Edle von Birkenstock', and the English edition of his final piano sonata, op. 111, published by Clementi.

33

Ludwig van Beethoven

Trio in one movement for piano, violin and violoncello, WoO 39
Autograph, 1812

Beethoven-Haus Bonn, BH 76

Beethoven presented the carefully written score to 10-year-old Maximiliane Brentano: 'Vienna, 26 June 1812. For my little friend Maxe / Brentano, to encourage her in / playing the piano. – lvBthwn.' He helpfully provided numerous fingerings for the piano part of this charming piece.

34

**'Large Pump Room with the Mineral Spring
at Karlsbad, with Spa Guests'**

Lithograph by C. Hering after an anonymous drawing, c. 1845
Beethoven-Haus Bonn, B 2258

35

Ludwig van Beethoven

Piano Sonata, op. 109

Original edition, Berlin (Schlesinger) and Vienna
(Artaria & Co., Cappi & Diabelli, Steiner & Co.), c. 1821
Beethoven-Haus Bonn, C 109/3

Beethoven dedicated his new piano sonata to Maximiliane Brentano, who was now 20 years old. At that time, Beethoven was living near to the Birkenstocks' residence. The dedication letter dated 6 December 1821 bears witness to his fond memories of their time together in Vienna.

To Maxmiliana V. Brentano –

A dedication!!! – yet it is not one of those that are so often misused in abundance – It is the spirit that binds noble and better people together on this earth, and which no time can destroy; it is this spirit that now speaks to you, and which presents you to me even in your childhood years, just as your beloved parents, your most excellent and spirited mother, your father, so imbued with truly good and noble qualities, ever mindful of his children's welfare, and so I am at this very moment on the Landstraße [a suburb of Vienna] – and see her before me, and as I think of the excellent qualities of her parents, it leaves me in no doubt whatsoever that she must have been inspired to emulate their nobility, and continues to be so daily – the memory of a noble family can never fade within me; may she sometimes think of me with kindness – farewell, may heaven bless her and all of you forever. – Yours sincerely and always your friend

Beethoven.

The letter is in private ownership; translated from:
Briefwechsel Ludwig van Beethoven, Gesamtausgabe, hrsg. von Sieghard Brandenburg, G. Henle Verlag, 1996, Brief Nr. 1449

36

Ludwig van Beethoven

Letter to Franz, Vienna, 20 December 1821

Beethoven-Haus Bonn, BH 25

Numerous letters attest to the Brentanos' financial support of Beethoven through monetary loans. This letter concerns the publication of the *Missa solemnis*, op. 123, for which Beethoven was in negotiations with several publishers. Originally, it was to be published by Simrock in Bonn, and Franz had granted the composer an advance on the agreed fee. Ultimately, the work was not published until 1827 by Schott in Mainz. Beethoven also explains that the dedication of Piano Sonata op. 109 to Maximiliane stems from his gratitude towards the family.

My dear sir!

I am still awaiting a letter regarding the Mass, which I shall immediately forward to you so that you may review the whole matter; in any case, the fee will be paid directly to you, whereupon you may kindly relieve me of my debt to you at once; my gratitude to you will be boundless – I was presumptuous in dedicating a work of mine to your daughter Maxe without asking; may you accept this as a token of my everlasting devotion to you and your entire family – but do not misinterpret this dedication as any kind of self-interest or even a reward – this would deeply offend me, There are surely nobler motives to which one might attribute such things, if one were determined to find reasons at all – The New Year is drawing near; may it grant you all your wishes and, like a loving father, increase your joy in your children day by day. I embrace you warmly and ask you to convey my regards to your excellent, unique and wonderful Toni. –

*Yours most sincerely and with the highest esteem,
Beethoven*

I have already been offered 200 # [ducats] in gold from here and abroad for the Mass, but I believe I may yet receive 100 florins and a half more on top of that; regarding this, I am only awaiting a letter from abroad, which I shall inform you of immediately, one could then present the matter to Simrock, who will surely not demand that I lose so much; until then, please be patient, and do not believe that you have shown yourself magnanimous towards an unworthy man.

To His Excellency Mr Franz von Brentano, Senator in Frankfurt (am Main)

Translated from:

Briefwechsel Ludwig van Beethoven, Gesamtausgabe, hrsg. von Sieghard Brandenburg, G. Henle Verlag, 1996, Brief Nr. 1451

37

Ludwig van Beethoven

Letter to Anton Schindler, Vienna, shortly before 23 January 1823

Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Mus.ms.autogr. Beethoven L. v. 36,45

Beethoven asks his assistant to pawn one of his bank shares. He wishes to repay the advance that Franz had granted him on the sale of the *Missa solemnis* to Simrock, 'so that, first of all, I might not have to put the generosity of my only friends in the world to too severe a test'. The letter was originally written in pencil. Schindler carefully traced the text in ink, but his revisions are visible at this point. He has smudged the word 'only' and made 'in the world' illegible, presumably out of jealousy. The capital 'B' (for Brentano?) appears to have been added by him; 'auf' may have been overwritten with the word 'der'. He has thus altered the original text to read: 'my [...] friends of the B'.

38

Maximiliane Brentano

Music album, written from 1822 onwards

Opened to her copy of Beethoven's song 'To the Beloved' *Freies Deutsches Hochstift / Frankfurter Goethe-Museum, Hs-31349*

Maximiliane acquired the album in Paris in 1822 and filled it over the following years with around 60 songs by various composers, which she copied from different sources. The album contains two songs by Ludwig van Beethoven: 'Freudvoll und leidvoll' op. 84 no. 4 and 'An die Geliebte' (To the Beloved) WoO 140. 'An die Geliebte' was published in print only in 1836 in its second version, which must have served as Maximiliane's model. However, her mother Antonie Brentano owned a manuscript that Beethoven had written down in December 1811 and later presented to her as a gift. On the first page, Antonie noted: 'requested by me from the author on 2 March 1812'. This manuscript was most likely kept in Frankfurt, and Maximiliane was able to use it as her source. She transposed the song down by one tone, possibly to suit her own vocal range.

39

Ludwig van Beethoven

Oil sketch over chalk on cardboard by Joseph Stieler, 1820 *Beethoven-Haus Bonn, B 517*

Beethoven sat for the painter four times for the portrait commissioned by his long-standing friends, although he is said to have found sitting still difficult. The conversation notebooks can therefore provide detailed information about the painting's genesis. However, the Brentanos never received the large portrait, which is now housed at the Beethoven-Haus. Stieler took it with him to Munich to have reproductions made; the family received a smaller version from him instead, the whereabouts of which are unknown.

Wall:

VI

Antonie Brentano

Oil painting on canvas by Joseph Stieler, 1808

Freies Deutsches Hochstift / Frankfurter Goethe-Museum

(Brentano-Haus Oestrich-Winkel), BH-FDH-IV-2014-021

Reproduction

VII

Franz Brentano

Oil painting on canvas by Joseph Stieler, 1808

Freies Deutsches Hochstift / Frankfurter Goethe-Museum

(Brentano-Haus Oestrich-Winkel), BH-FDH-IV-2014-020

Reproduction

VIII

Antonie Brentano

Autograph copies from various newspaper reports on Beethoven

Beethoven-Haus Bonn, NE 103, I, 1; NE 103, I, 5; NE 103, III, 2

Facsimiles

Even after her return to Frankfurt, Antonie Brentano continued to take an interest in Beethoven's successes, as evidenced by these copies of reviews of his concerts on 8 December 1813 (in aid of war) and 29 November 1814 (held during the Congress of Vienna for his own benefit) from Viennese newspapers. Shortly after his death, she noted down an anecdote about Beethoven from the *Würzburger Zeitung* of 8 May 1827.

IX

Johann Melchior von Birkenstock with the bust of the Apollo Belvedere

Aquatint by Johann Peter Pichler after a painting

by Heinrich Füger, early 19th century

Beethoven-Haus Bonn, B 3058

Photo

X

Residence of the Birkenstock family, Erdberg-Gasse 98 in the Viennese suburb of Landstraße

Photograph of a painting by Eduard Ameseder,

late 19th century

Beethoven-Haus Bonn, NE 81, Band 3, Nr. 513

Facsimile

XI

View of Karlsbad

Coloured engraving by Karel Postl, c. 1810

Beethoven-Haus Bonn, B 3331

XII

Ludwig van Beethoven

Engraving by Blasius Höfel after a drawing by Louis Letronne, Vienna, 1814, with Beethoven's autograph dedication to Antonie

Original in private ownership (location unknown)

Imitation

The dedication reads: 'With the highest regards, to Mrs von Brentano, née von Birkenstock, from your devoted Beethoven'. Beethoven was very fond of this engraving and gave it away several times. Both Franz Gerhard Wegeler and Nikolaus Simrock received dedicated copies, which are now both housed in the collection of the Beethoven-Haus. In the accompanying letter to Antonie Brentano, he writes on February 6, 1816: 'I am sending an engraving on which my face is depicted; some also claim to clearly perceive the soul in it—I leave that open to interpretation.'

XIII

Music from the collection of Maximiliane and Antonie Brentano

Arrangement of Beethoven's Triple Concerto op. 56, 3rd movement, for piano four hands by August Eberhard Müller, Leipzig (C. F. Peters), after 1814. Binding label with ownership inscription: 'Polonoise / à quatre mains, par / Louis van Beethoven. / Maximiliane Brentano.'

Beethoven-Haus Bonn, C 56/32

Arrangement of Beethoven's Pastoral Symphony op. 68 for violin or flute and piano by August Bergt, Leipzig (A. Kühnel), around 1809. Binding label with ownership inscription: 'Symphony. / Pastoral. L. v. Beethoven / pianoforte [or: violin] / Antonia Brentano.'

Beethoven-Haus Bonn, C 68/47

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Rita Steblin zu Josephine Brunvik-Deym-Stackelberg als Unsterbliche Geliebte, in: Österreichische Musikzeitschrift, Nr. 64, Heft 2, Wien 2009, S. 4–17

Picture Credits

P. 5: Bettine Brentano, Reading, with Shawl,
Pencil drawing by Ludwig Emil Grimm, 1809
Freies Deutsches Hochstift / Frankfurter Goethe-Museum, III-13295

P. 19: Clemens Brentano,
Pencil drawing by Wilhelm Hensel, 1819
Kupferstichkabinett, Staatliche Museen zu Berlin, 1/20

P. 33: Antonie Brentano,
Oil painting on canvas by Joseph Stieler, 1808
Freies Deutsches Hochstift / Frankfurter Goethe-Museum (Brentano-Haus Oestrich-Winkel), BH-FDH-IV-2014-021

Franz Brentano,
Oil painting on canvas by Joseph Stieler, 1808
Freies Deutsches Hochstift / Frankfurter Goethe-Museum (Brentano-Haus Oestrich-Winkel), BH-FDH-IV-2014-020

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Nicole Kämpken

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