

Appendix I and II to Alle Menschen werden Brüder Musical Tim Reversal: The case of Beethoven's 9th Symphony

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Appendix I

Three "missing" personal links between Schiller and Beethoven

Schiller and Beethoven spiritually met, at the level of what Lyndon LaRouche has called, the "simultaneity of eternity," where the ideas of great souls, of every age, may fertilize the creative growth process of the living, in one of the greatest masterpieces of classical music, Beethoven's 9th symphony. However, they never met in person.

In doing research for this article, three mediators, who knew both Schiller and Beethoven, came to light, who, each in his own way, helped to transmit his love and enthusiasm for Schiller, the man, and his ideas, to Beethoven. Here are their stories.

Andreas Streicher: The most direct link between Schiller and Beethoven

Under pressure from his father, a military doctor in the service of Duke Carl Eugen of Wittenberg, Friedrich Schiller had been enrolled as a medical student at the Military Academy in Stuttgart, run by the autocratic Duke. While there, Schiller rebelled by writing his first play, the revolutionary *The Robbers*. Schiller was later imprisoned for two weeks by the Duke for leaving his regiment without



The painting on the left is “Schiller on the run with his friend Andreas Streicher” (“Schiller auf der Flucht mit seinem Freund Andreas Streicher”) by Joseph Karl Stieler (1781-1858). It depicts their 1782 escape from the clutches of Duke Carl Eugen. On the right is Andreas Streicher.

permission,¹ to go to Mannheim in order to attend the first performance of his play, and the Duke forbid him to write anything more. This he could not accept, and in September 1782, Schiller fled Stuttgart.

His secret escape from the clutches of Duke Carl Eugen, was accomplished with the help of his very close friend, the pianist, piano teacher, and composer, Johan Andreas Streicher (1769-1833), who wrote a book about their daring flight, posthumously published by Streicher’s son.² Among the few possessions they took during their escape, was Streicher’s small square piano or clavichord. Streicher generously used the money he had put aside to travel to Hamburg, in order to study with Bach’s son Carl Philipp Emmanuel.³

Six years later, Streicher would become a very close friend of Beethoven!

Streicher’s wife was also very important to Beethoven. Nannette (Maria Anna, née Stein) was an extraordinary woman, especially for her time — an accomplished pianist,

and the director of an innovative piano manufacturing company which her father had founded.

The 17-year-old Nannette, and possibly also Andreas, first met the 16-year-old Beethoven in Augsburg, where Nannette’s family lived, on Beethoven’s way back from Vienna after playing for Mozart. At the age of eight, she had also played for Mozart, who had written to his father about her, acknowledging her great talent, and making fun of her mannerisms. She had been giving concerts since the age of five, to promote her father’s pianos, and she had also played a major part in the mechanical side of piano building.

Right after the Streicher’s were married in 1794, they moved to Vienna, and re-established contact with Beethoven. Streicher’s piano students there included Mozart’s son Franz Xaver Wolfgang. Nannette opened a piano factory, and was a great help to Beethoven in his domestic affairs. Streicher would later also become associated with the piano company, through which he helped Beethoven in his negotiations with publishers. Beethoven would also have been a frequent performer and listener at the Streichers’ weekly concerts in the piano company’s concert hall. The Streichers provided many pianos to Beethoven, who, in turn, made suggestions to them about how to build pianos

1 Schiller served as a regimental doctor.

2 Streicher, Andreas, Schiller’s Flucht von Stuttgart und Aufenthalt in Mannheim von 1782 bis 1785, 1836, J.G. Cotta. Available in German from Google Books.

3 Streicher never did make it to Hamburg. <http://www.fortepianos.pair.com/continuo.html>

with more expressive possibilities, and they rebuilt a special piano for him to use after he became deaf. There are extant letter exchanges between both Frau and Herr Streicher and Beethoven. Streicher was one of the last people to see Beethoven alive.⁴

Bartholomäus Ludwig Fischenich

As stated above, the first evidence we have of Beethoven's intention to set Schiller's *An die Freude* to music, was not from his own hand, but from the hand of his Bonn friend Bartholomäus Ludwig Fischenich, in the famous 1793 letter to Schiller's wife Charlotte. But what led up to this letter is not famous at all.

Born in Bonn in 1768 (dying in Berlin in 1831), Fischenich was appointed professor of law at the University of Bonn in April 1791, with the understanding that he would study natural and international law for one year in Jena.

In Jena, he not only became very close friends with Friedrich and Charlotte Schiller, but he actually lived at their house for the period of about a year (one year after their marriage), and engaged in daily discussions with Schiller at the dinner table!

The fact that he actually lived with Schiller was revealed in the introduction to a small German-language book of correspondence between Fischenich and the Schillers, an exchange which lasted for the rest of Schiller's life, and, for even many more years, with Charlotte. The book was published in 1841 by Cotta, Schiller's publisher and intimate friend.⁵ There is also a second book, solely of the many letters between Charlotte Schiller and Fischenich. From the introduction to the first book:⁶

"The following letters show how the cohabitation between Schiller, Schiller's wife, and Fischenich, though only short-term, connected them in a heartfelt friendship, and, not least, allude to the beautiful, very happy marital relationship between Schiller

⁴ This section is taken from Clive, H.P., *Beethoven and his World: A Biographical Dictionary*, Oxford University Press, page 357-9, and Hood, Margaret, *Nannette Streicher and her Pianos*, 1998, <http://www.fortepianos.pair.com/continuo.html> 5 Available from Google Books.

⁶ Fischenich Und Charlotte Von Schiller: *Aus Ihren Briefen Und Andern Aufzeichnungen*. Translation by Anne Stjernström.

and his wife, despite illness and diverse worries, and the pure, unspoiled harmony of their hearts and feelings."

Charlotte Schiller's sister, Caroline von Wolzogen's "Schiller's Life" (*Schillers Leben*), includes the following section about Schiller and Fischenich, cited in the above introduction:

"A very pleasant, spirited circle of friends of the house, who also, most of the time, were guests at Schiller's dinner table, contributed much to the cheerful atmosphere. The current president Fischenich*, Niethammer, Herr von Stein, the amiable son of our friend, von Fichart, and his lord chamberlain Göritz, were the daily company at the table. Sincerity and cheerfulness reigned during the plain meal.

"Schiller thoroughly enjoyed participating in the cheerful conversation with these good people, so vividly inspired by scientific interest, and amongst whom several consequently made themselves noticed through writings and in the service of the state.

"Together with Niethammer and Fischenich, he was splendidly entertained by Kant's philosophy, which was, by force of the vivid interest which it inspired in the three men, an inexhaustible source of mutual exchange of ideas. They were in contact throughout their lives; and after the death of Schiller, the noble Fischenich found the occasion to demonstrate his genuine friendship for Schiller towards the bereaved in the most magnanimous way.

"A journey to his friend Körner in the spring of 1792, gave him much pleasure; it is however also true, that he was saddened due to attacks of ill health.

Fischenich accompanied him to Dresden, and philosophical conversations endowed each free moment with spirit."

Caroline writes elsewhere, "A philosophical conversation with like-minded friends, pulled him away from all worries, and often soothed physical suffering."

As mentioned above, the friends debated, among other subjects, the ideas of Immanuel Kant, whom Schiller was studying at the time. In fact, Schiller and Fischenich read one of Kant's works together.

But, as revealed in a letter from Schiller to Fischenich, rather than becoming a "Kantian," as many authors mistakenly characterize Schiller:

„Actually, I am on my way to disprove him [Kant] through deed, and attack his assumption, that no objective



principle of taste were possible, by laying down one [such principle].“

”Wirklich bin ich auf dem Weg, ihn durch die That zu widerlegen, und seine Behauptung, daß kein objektives Prinzip des Geschmacks möglich sey, dadurch anzugreifen, daß ich ein solches aufstelle.“



Schiller would so beautifully expound his principle in his Letters on The Aesthetical Education of Man.

As for Beethoven, before leaving for Jena, Fischenich (just two years older than Beethoven) and the composer could have gotten to know each other, in different ways: they were both participants in the cultural salon of Eleonore von Breuning, who had a very important early intellectual influence on Beethoven; at Bonn University, where Beethoven was a student for a time, although nothing more is known; and/or at Babette Koch’s coffee house, and the Reading Society (Lesegesellschaft), important meeting places for the Bonn intellectuals.

Did Fischenich passionately speak or write to Beethoven about Schiller? There is good reason to believe so.

It may even have been possible when Fischenich returned to Bonn in the fall of 1792. The first mention of a letter from Schiller to him was sent on October 24, and Beethoven left Bonn for Vienna on November 2, in order to start composition lessons with Joseph Haydn. So, Fischenich could have personally communicated his love and enthusiasm for Schiller and his ideas, directly to Beethoven after leaving Schiller’s side in Jena.

Fischenich was known for his enthusiasm for transmitting ideas. In the introduction to the above: ”Through his lectures, which were inspired by warm and fervent enthusiasm for teaching, he won over his audience, to such an extent that none of his colleagues could enjoy; equally, re-

presentatives of the law held him in esteem, and were his boundless supporters.”

Fischenich’s letter about Beethoven’s wish to set the Ode to Joy was written just a couple months later, at the end of January of 1793.

Fischenich is also later mentioned as one of only four Bonn friends of Beethoven, in a letter from Franz Gerhard Wegeler to Beethoven.⁷

Ludwig Wilhelm Tepper de Ferguson and his 1797 setting of An die Freude

There is yet another missing link between Schiller and Beethoven, found in the personage of the Polish-born Ludwig Wilhelm Tepper de (or von) Ferguson (1768-1838), who wrote the most elaborate setting of Schiller’s Ode before Beethoven. In December 1780, Tepper de Ferguson, the very musical son of a prominent Polish banker, was sent to the same Military Academy in Stuttgart, which Friedrich Schiller had just graduated from six months earlier.⁸ Schiller would have been the talk of the Academy – The Robbers, Schiller’s imprisonment, and his 1782 flight from the Duke’s regiment.

Tepper would personally meet Schiller in October 1793 in Stuttgart, on the way to Vienna, after the collapse of his father’s bank. Quoting from Tepper’s memoir, “In Stuttgart, I became acquainted with Schiller, to whom a convalescence trip had been prescribed by his doctor, and who used the death of Duke Charles to see his homeland again.” Schiller was accompanied by Ludwig Albrecht Schubart (1765-1811), the son of Christian Friedrich Daniel Schubart (1739—91), the poet and musician who was an inspiration for Schiller. Unfortunately, Schiller was sick at the time, so Tepper and he were not able to spend too much time together, but Tepper travelled to Ulm together with Schubart, with ample time to discuss Schiller and music.

Tepper, a virtuoso pianist, arrived in Vienna, the center of music making, in November, 1793, where “Karl Lichnowsky’s quartet played regularly on Fridays from 10 am to 12 am (it was there that I became acquainted with Beethoven, who soon became my friend.)” They also both participated in Baron Gottfried van Swieten’s musical salon. Tepper reports that “There was a club [Gesellschaft der Associierten] of gentlemen of the highest society who ga-

7 “Of our acquaintances, Hofr. Stupp[11] died 3 weeks ago. Fischenich[12] is State Councilor in Berlin, Ries [13] and Simrock[14] two good old men, the 2nd, however, far more ill than the first.” Koblenz 28/12/[18]25.

8 The following section is taken from Baird, Olga: Early settings of the Ode to joy: Schiller-Beethoven-Tepper de Ferguson, *The Musical Times*, Spring 2013, pages 85-97. It is based on his memoir of his life, in the possession of Tepper’s descendents

SCHILLERS ODE AN DIE FREUDE

*in Musik gesetzt von
Tepper von Ferguson*



No. 38.

Hamburg bey Günther & Böhme.

thered there together, sharing costs equally between them; they met regularly in each other's homes to interpret the works of deceased composers. [...] Complete silence was observed there and performances left nothing to be desired. [...] I did not miss any of them — it was there that I heard for the first time great compositions by Handel." Van Swieten's collection of Bach and Händel's manuscripts brought musical universe of these masters to many young musicians.

Tepper and Beethoven also spent several days together in Prague, and one can read Tepper's humorous account of the time that he and Beethoven almost drowned together while crossing a river in a coach.

Author Olga Baird writes, "While Beethoven had never met Schiller, Tepper not only studied at the same institution as Schiller, was aware of the events of Schiller's youth, knew from his own experience the everyday and artistic context of the Ode to Joy, and had even met Schiller personally, although this acquaintance was indeed fleeting. In this sense, young Tepper served as a kind of connecting link between Beethoven and Schiller, which helped Beethoven to keep his idea, maybe even giving it a certain direction by his own musical efforts."

Tepper continued on to Hamburg via Berlin. Fanny von Arnstein, who held an important musical salon in Vienna, had given him an introduction to her two sisters (née Itzig) and their families, together with whom he spent three weeks. Rachel Itzig would later marry Moses Mendelssohn's son, and become Felix Mendelssohn's mother.

The three Itzig sisters and two other children of Moses Mendelssohn, all Felix's aunts and uncles, were amongst the subscribers from many European cities, to Tepper's setting of Schiller's *An die Freude*, most probably published in 1797. The work may have been written in Vienna while thinking of Schiller and discussing with Beethoven.

To introduce Schiller's *Ode an die Freude in Musik gesetzt von Tepper von Ferguson*, the publishers wrote, "The young talented composer, who has already become known to public for his other

works, Mr. Tepper von Ferguson, ventured to set to different music each of the nine stanzas of Schiller's ode 'To Joy'. The setting for four voices is written for soprano, alto, tenor and bass, accompanied only by clavier. This work in its integrity is a cantata for four voices. The author addresses his composition not only to connoisseurs, but he arranged it in such a way that all amateurs, circles of friends and

all meetings where joy reigns would be able to use it.” This author has obtained a copy of the work, written with the memory of his youthful meetings with the great minds of Schiller and Beethoven in his mind’s eye. Olga Baird characterizes the difference between this composition and its successor thusly: the “young Tepper subdued his music to Schiller’s ode, but the mature Beethoven enriched his music with Schiller’s ode.”

The last destination of Tepper’s journey was St. Petersburg, where he was Kapellmeister and music teacher at the Imperial court, later teaching music at the Imperial Lycée

in Tsarskoe Selo, where one of his students, from the brilliant first class, was Alexander Pushkin, who would become Russia’s great national poet.

Now, our story is momentarily over, but the sequel is left up to you. Will you, dear reader, continue developing your own creative powers, to be able to contribute something lasting to the chain of successive generations, as Schiller would so eloquently put it in his lecture on Universal History? How will you help carry the torch of human history into the future?

Appendix II

Beethoven’s reflections about creativity, immortality, and the role of the artist in ennobling society

As a response to Lyndon LaRouche’s continued emphasis on human creativity -- that which distinguishes man from beast, and that which, if developed in each one of us, can create a new, global renaissance -- here is a collection of thoughts of one of the most creative people in history -- Ludwig van Beethoven.

The reader may be inspired by Beethoven’s reflections about his own creativity, the moral imperative to constantly develop those creative abilities, his view about the relationship between The Creator and a creator, and the immortal mission of the artist in ennobling present and future generations, – the very themes Lyn has so eloquently been trying to impart to us.

Almost of the quotes are from Beethoven himself, a couple from those who knew him, and some insights from Beethoven biographer Maynard Solomon. The three sources are an essay by Maynard Solomon on “Reason and Imagination: Beethoven’s Aesthetic evolution,” (the original German quotes are cited in the footnotes to that essay, starting with fn. nr. 4); a book entitled, “Beethoven: Letters, Journals and Conversations” (marked “H”); and the Heiligenstadt testament.

On Beethoven’s own creativity, and the creative process:

On seeing the composition as a coherent whole throughout the compositional process:

From 1815: “I have always a picture in my mind, when I am composing, and work up to it.” fn48

Regarding his opera Fidelio, “my custom when I am composing even instrumental music is always to keep the whole before my eyes.” 49

To Breitkopf & Härtel: “once one has thought out a whole work which is based even on a bad text, it is difficult to prevent this whole from being destroyed if individual

alterations are made here and there.” p. 194, 50

On the power of the imagination:

Solomon writes, “In his last years he made explicit his belief in the primacy of a productive, shaping imagination, seen as a distinct faculty of the mind to set alongside reason and understanding, capable of anticipating reality, creating rather than reproducing, emulating or rivaling divine creation rather than deferring to the deity’s prerogatives. On the late quartets: “The imagination, too, asserts its privileges and today a different, truly poetic element must be manifested in conventional form.” 54. Solomon continues, “for him art was a beacon illuminating the chaotic reaches of as-yet-undiscovered worlds rather than a mirror of an ordered, mapped universe.”

From Beethoven’s later years: “Gradually there comes to us the power to express just what we desire and feel; and to the nobler type of human being this is such an essential need.” 55 “the greater innate summons to reveal myself to the world through my works.” 56

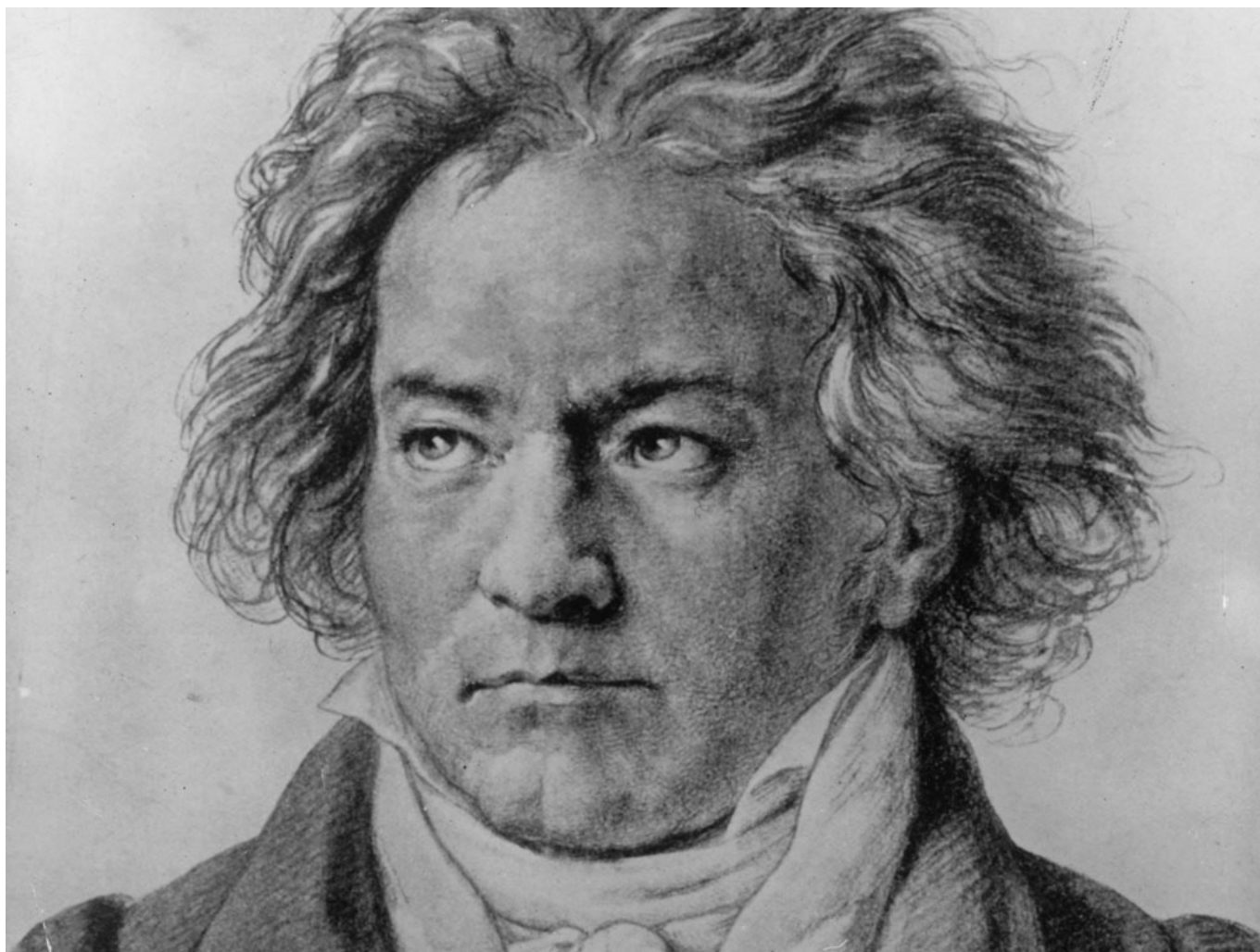
Solomon’s conclusion is that “Beethoven found a collateral organizing principle in the idea of the imaginative, seen as an adjunct to Reason, as an unfettered instrument of investigation invested with the power of representing a multitude of previously undescribed modes of being and strategies of transcendence.” 196

On the relativity of time:

1814: “No time passes more swiftly, rolls on faster, than the time when our spirits are whole occupied or when I am wholly occupied with my Muse.”

Suggestions for beginners:

To Archduke Rudolph, his composition student, in 1823: “I hope that Your Imperial Highness will continue to acquire



special practice in writing down your ideas straightaway at the piano; for this purpose there should be a small table next to the piano. Not only is the imagination strengthened in the way, but one also learns to pin down the remotest ideas at once, it is likewise necessary to write without a piano. Nor should it give Yr. Imperial Highness a headache, but rather the considerable pleasure of finding yourself absorbed in this art, to elaborate a simple melody at times, a chorale, with simple and, then again, with more varied figurations in counterpoint and so forth to more difficult exercises. Gradually we develop the express just exactly what we wish to, what we feel within us, a need characteristic of all superior persons....” (H, 199)

On metaphor and paradox:

In response to a letter from Beethoven’s brother which was proudly signed “land-owner,” Beethoven signed his letter, “brain-owner.”

From a remembrance by Rochlitz: “once he is in the vein, rough, striking witticisms, droll conceits, surprising and exciting paradoxes suggest themselves to him in a continuous flow.” And, from Karl Czerny: “He could introduce a play on words anywhere. When listening to an overture by Weber, he said, “Hm! There’s no doubt about it, it’s a fine piece of weaving.” (H, 223)

Demanding of himself that he constantly develop his ability to compose:

“Every day brings me nearer to the goal which I feel but cannot describe. And it is only in that condition that your Beethoven can live. There must be no rest – I know of none but sleep.” p. 191, 23

“The true artist has no pride. He sees unfortunately that art has no limits; he has a vague awareness of how far he is from reaching his goal; and while others may perhaps be admiring him, he laments the fact that he has not yet reached the point whither his better genius only lights the way for him like a distant sun.” 24

From the 1790’s: “to strive towards the inaccessible goal which art and nature have set us.” 25

“Both sets are really worked out in a wholly new manner, and each in a separate and different way.... I myself can assure you that in both these works the method is quite new so far as I am concerned.” 29

Solomon wrote that Beethoven insisted that each major work pose and solve a unique set of problems.” When asked which of the string quartets opp. 127, 130, 132 was the greatest, “Each in its way. Art demands of us that we shall not stand still.” “You will find a new manner of part writing and thank God there is less lack of fancy than ever before.” p. 192, 31

For the artist “there is no more undisturbed, more unalloyed or purer pleasure” than that which comes from rising “ever higher into the heaven of art.” 45

“[W]hen feeling opens up a path for us, then away with all rules” 35

“There is much to be done on earth; do it soon!” (H, 125)

On the mission of his art, and the role of art and science, in society:

Solomon’s speaks of “B’s commitment to art as a moral force.”

From 1814: “... to use my art as a means of relieving needy humanity.” (H, 125)

“to raise the taste of the public and to let his genius soar to greater heights and even to perfection.” 1 (S, 188)

He chided Goethe for delighting “far too much in the court atmosphere than is becoming to a poet, “being too close to the court. The poet “should be regarded as the leading teachers of the nation.” 189, 4

Solomon writes that Beethoven “often paired ‘Kunst and Wissenschaft’ (Art and Science/Learning) as fundamental shaping forces, manifold powers,’ including to ‘give us intimations and hopes of a higher life’ to unite ‘the best and noblest people,’ and to ‘raise men to the Godhead.” 5

To a woman: “Continue your progress, do not practice your art alone, but penetrated into its inner meaning. It is worth it; for only Art and science exalt men to the point of divinity.

On the relationship between The Creator and Beethoven’s own creativity:

Author Solomon writes: “Consistently, through four decades, he connected his artistic purpose with a divine principle, seen as both the source and the goal of his creativity, affirming his faith in the transcendent purposes of art.” Beethoven wrote to his teacher Neefe in 1792 or 93 of “my divine art” (meiner göttlichen Kunst”) 6

To Breitkopf & Härtel in 1812 “my heavenly art, the only true divine gift of Heaven” 7; during his last decade to publisher Schotts “before my departure for the Elysian fields I must leave behind what the Eternal Spirit has infused into my soul and bids me complete.” 8

Reflecting on the godlike nature of his own creativity, from 1815, he wrote to a correspondent about his “great works”, “but compared with the works of the All-highest all human works are small.” 9

Solomon writes that Beethoven “described himself not only as a recipient of God’s gift but as an active creator along divine lines. Ultimately, Beethoven settled for a creative partnership with the deity”: “There is nothing higher than to approach the Godhead more nearly than other mortals and by means of that contact to spread the rays of the Godhead through the human race.” 10

“They say art is long – life is short – only life is long and art is short; may its breath lift us to the Gods – That is an

instant’s grace.” 64

After seeing a collection of Schubert’s songs: “Truly, this Schubert is lit by a divine spark. If I had seen this poem, I should have set it too.” from Anton Schindler’s biography (H, 255)

On the conflict between spiritual and material spheres:

“Unfortunately, we are dragged down from the celestial element in art only too rudely into the earthly and human sides of life.” 11 “I much prefer the empire of the mind, and I regard it as the highest of all spiritual and worldly monarchies.” 12 “My kingdom is in the air. As the wind often does, so do harmonies whirl around me, and so do things often whirl about too in my soul.” 13 “A man’s spirit, the active creative spirit, must not be tied down to the wretched necessities of life.” 14

“Art, when it is persecuted, finds asylum everywhere. Why, Daedalus when confined to the labyrinth invented the wings which lifted him upwards and out into the air. Oh, I too shall find them, these wings --.” 15

“The description of a picture belongs to painting. And in this respect the poet too, whose sphere in this case is not so restricted as mine, may consider himself to be more favored than my Muse. On the other hand my sphere extends further into other regions and our empire cannot be so easily reached.” p. 190, 16

On progress in art:

“[T]he older composers render us double service, since there is generally real artistic value in their works.... But in the world of art, and in the whole of our great creation, freedom and progress are the main objectives. And although we moderns are not quite as far advanced in solidity as our ancestors, yet the refinement of our customs has enlarged many of our conceptions as well.” 37

On not bowing to popular opinion:

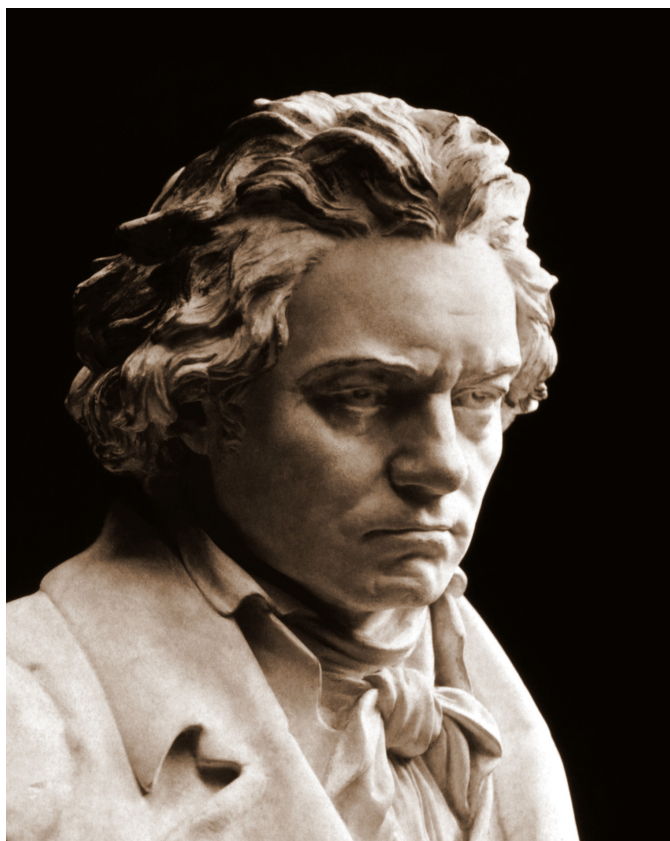
“The world is a king and desires flattery in return for favor; but true art is obstinate and will not yield to the fashions of flattery.

From 1796: “Even if only a few people understand me, I shall be satisfied.” 38. At end of his life, “They say, ‘Vox populi, vox dei’ – I have never believed in it.” 39.

Beethoven “told Czerny that in Mozart’s String Quartet in A Major, K. 464, which offers an unprecedented array of dissociated forms, chromatic textures, and contrapuntal techniques, “Mozart was telling the world: ‘Look what I could do if you were ready for it!’” 40

On String Quartet in F Minor, op. 95: “The Quartett is written for a small circle of connoisseurs and is never to be performed in public.” p. 193,41.

On the difficulty of his later works “what is difficult is also beautiful, good, great and so forth.... [T]his is the most lavish praise that can be bestowed, since what is difficult makes on sweat.” 42



On inner directedness:

Relayed by Dr. Karl von Bursy from 1816, B said: “Only the artist and the independent scholar carry their happiness within them.”

On gaining immortality by writing for future generations:

From a letter to a painter: “Continue to paint and I shall continue to write down notes, and thus we shall live – for ever? – yes, perhaps, for ever.” 43

On art and nature:

To Prince Gallitzin, “Nature is founded on Art and, again, Art is founded on Nature.” 53 but, Solomon writes that Beethoven did not see art “as imitation, and artist as a percipient agent reflecting the external world.”

On the meaning of his life: living, and sacrificing, for the sake of developing his art:

From the Heiligenstadt testament (available on the internet). Written 1802 and found after Beethoven’s death, the entire, short testament ought to be read, but here are two excerpts:

“Answering the charge that he was misanthropic, and describing the effects of his accelerating deafness during the previous 6 years: “But what a humiliation for me when someone standing next to me heard a flute in the distance and I heard nothing, or someone heard a shepherd singing

and again I heard nothing. Such incidents drove me almost to despair; a little more of that and I would have ended my life -- it was only my art that held me back. Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me... ‘Divine one, thou seest me inmost soul thou knowest that therein dwells the love of mankind and the desire to do good’.

“Only in my divine art do I find the support which enables me to sacrifice the best part of my life to the heavenly Muses.” 57. In his diary 1812-18: “For you there is no longer any happiness except within yourself, in your art”; “Everything that is called life should be sacrificed to the sublime and be a sanctuary of art”; “Live only in your art – for you are so limited by your senses. – This is still the only existence for you”; “Sacrifice one and for all the trivialities of social life to your art, O God above all” 58

“We finite beings, who are the embodiment of an infinite spirit, are born to suffer both pain and joy; and one might almost say that the best of us obtain joy through suffering.” p. 195, 59

Beethoven copied out a quote from Homer, “For Fate to mankind granted long-suffering courage.” (H, 125)

Solomon writes, “In the course of time, art increasingly became the main purpose of his existence, and the purpose of art almost tautologically became the creation of art. B referred to “the most important object of my art, namely, the composition of great works.” 61

On intellectual inspiration:

“You will not easily find a treatise that is too learned for me; without laying any claim to genuine learning, I yet accustomed myself from childhood onwards to grasp the spirit of the best and wisest in every age. Shame on the artist who does not consider it his duty to achieve at least so much. (H, 82)

We know that Beethoven loved reading especially Schiller and Shakespeare, and also the Greek classics, and even Indian philosophy.

Other subjects:

From 1813: “Lend sublimity to my highest thoughts, enrich them with truths that remain truths forever!” (H, 122)

“The author is determined to show that the human brain cannot be sold either like coffee beans or like any form of cheese which, as everyone knows, must first be produced from milk, urine and so forth – The human brain is inherently inalienable.” 21

On the deaf Beethoven’s response to the young singer Ludwig Cramolini singing Adelaide at Beethoven’s sick bed: “When I had finished, Beethoven beckoned me over to his bed and, cordially pressing my hand, said: ‘I could see from your singing that you sang correctly and I could read in your eyes that you felt what you were singing. You have given me great pleasure.’” (H, 253)

Sources:

Available from Google books: Historical Musicology: Sources, Methods, interpretations, edited by Stephen A. Crist, Roberta Montemorra Marvin, 2008, University of Rochester Press, Eastman Studies in Music

Chapter 8: Maynard Solomon, Reason and Imagination: Beethoven's Aesthetic evolution. p. 188-203.

Solomon's essay is useful, but marred by his assertion that Beethoven did not adhere to the main thesis of Schiller's Aesthetical Letters.

<http://books.google.dk/books?id=F5LVTIMbA8YC&lpg=PA4&dq=maynard%20solomon%20beethoven's%20aesthetic&pg=PA188#v=onepage&q&f=true>

Beethoven: Letter, Journals and Conversations