

K835.1/65-76

1345a

插图英文本

BEETHOVEN THE CREATOR

■ 21世纪大学双语教学推荐读本

名人名传丛书

贝多芬传

ROMAIN ROLLAND

[法] 罗曼·罗兰 / 著

Translated by

ERNEST NEWMAN

图书在版编目(CIP)数据

贝多芬传 / (法)罗曼·罗兰(Romain Rolland)著. — 北京: 北京广播学院出版社, 2002.6

(插图英文本名人名传丛书 / 华音实主编)

书名原文: Beethoven the Creator

ISBN 7-81085-035-0

I. 贝… II. 罗… III. 贝多芬, L.V.(1770~1827)—传记—英文

IV. K835.165.76

中国版本图书馆 CIP 数据核字(2002)第 037182 号

贝多芬传

作 者: [法] 罗曼·罗兰

责任编辑: 王 进

封面设计: 大盟文化

出版发行: 北京广播学院出版社

北京市朝阳区定福庄东街1号

邮编: 100024

电话: 65779405 或 65738538

网 址: <http://www.cbbip.com>

经 销: 新华书店总店北京发行所

印 刷: 中国建筑工业出版社密云印刷厂

开 本: 880 × 1230 毫米 1/32

印 张: 15.5

版 次: 2002 年 7 月第 1 版 2002 年 7 月第 1 次印刷

ISBN 7-81085-035-0/K · 11 定价: 32.80 元

版权所有 翻印必究 印装错误 负责调换

LIST OF ILLUSTRATIONS

| | |
|---|---------|
| 1. A portrait of Beethoven (at the age of 53) | page 23 |
| 2. Portrait of Beethoven(1814). Engraving by Blasius Höfel after a drawing by Louis Letronne; with a dedication by Beethoven to his friend Franz Wegeler. (Reproduced from the original engraving by permission of Artaria Co., Vienna) | 23 |
| 3. A portrait of Beethoven (at the age of 45) | 28 |
| 4. Reproduction of the bill of Beethoven's first public concert in Vienna | 28 |
| 5 and 6 . Original covers of works by Beethoven | 28 |
| 7. The quartet of instruments given to Beethoven by prince Lichnowsky | 36 |
| 8. Portrait of Joseph Haydn | 36 |
| 9. Portrait of Giulietta Guicciardi (probably in the <i>Moonlight</i> period, about 1801/2). (Miniature found among Beethoven's papers) | 36 |
| 10. A receipt of Beethoven | 36 |
| 11. A page of the autographe of the kreutzer sonata | 42 |
| 12. Portrait of Princess Maria Christina Lichnowsky | 42 |
| 13. Portrait of Prince Karl Lichnowsky | 42 |
| 14. Portrait of Franz clement(an Austrian violinist, 1780 - 1840). Beethoven wrote for him the violin concerto (opus 61) in 1806 | 42 |
| 15. Beethoven playing 'sonata quasi una Fantasia' for Giulietta Guicciardi | 46 |
| 16. Miniature portrait of Beethoven by Christian Horneman (1802/3) | 46 |
| 17. Silhouette of Beethoven at 16 | 46 |
| 18. Portrait of Beethoven(1800/1). Engraving by Johan Josef Neidl after a drawing by Gandolf Stainhauser | 46 |
| 19. A page from Beethoven's manuscript of Missa Solemnis in C (opus 86) | 58 |
| 20. General view of Heiligenstadt | 58 |
| 21. The church at Heiligenstadt | 58 |
| 22. A page of autograph of the finale of the Ninth symphony | 58 |
| 23. The first page of the autograph of the violin concerto (opus 61) | 62 |
| 24. Manuscript title - page of the <i>Eroica</i> , with the dedication to General Bonaparte afterwards erased | 62 |
| 25. Beethoven's stick | 88 |
| 26. A page of the <i>Eroica</i> manuscript | 88 |
| 27. The last piano used by Beethoven | 94 |
| 28. The Graben, Vienna | 94 |

| | |
|--|-----|
| 29. Page of Heiligenstadt Testament (written in October 6, 1802) page | 162 |
| 30. A page of the <i>Appassionata</i> | 162 |
| 31. Beethoven in 1804. Painted by J. W. Mahler | 205 |
| 32. Beethoven's desk | 210 |
| 33. A page of the <i>Fidelio</i> manuscript | 210 |
| 34. Portrait of Giulietta Guicciardi, Countess Gallenberg (probably in 1815) | 210 |
| 35. A piano of Beethoven | 210 |
| 36. Two pages of the autographe of the pastorale (sixth symphony) | 224 |
| 37. The Kohlmarkt, Vienna, in Beethoven's time | 224 |
| 38. The Michaelerplatz, Vienna, in Beethoven's time | 224 |
| 39. Manuscripts of Beethoven (written in 1805) | 224 |
| 40. The title - page of the variations on a march by Dressler (Woo. 63), which was Beethoven's first published composition, written in 1782 | 238 |
| 41. St. Peterplatz and Church, Vienna | 238 |
| 42. General view of Vienna | 238 |
| 43. The karnthnerthor Theater of Vienna, where the Ninth symphony was first performed | 238 |
| 44. A Mask of Beethoven | 258 |
| 45. Portrait of Wilhelmine Schroeder - Devritent (1822), at the time of her debut in <i>Fidelio</i> | 258 |
| 46. The Vienna Theatre in which <i>Fidelio</i> was first performed | 258 |
| 47. St. Stephen's Church, Vienna | 258 |
| 48. A portrait of Beethoven by Ferdinand schimon | 302 |
| 49. Portrait of Josephine Brunsvik, Countess Deym (Miniature) | 302 |
| 50. Portrait of Giulietta Guicciardi, Countess Gallenberg | 302 |
| 51. A bust of Beethoven | 302 |
| 52. Beethoven's hands | 312 |
| 53. The Empress's Garden, Vienna | 312 |
| 54. First page of the autograph of Trio in B ^b | 322 |
| 55. Portrait of Countess Therese von Brunsvik. (Original portrait by Kallhofer, hitherto known only in the mediocre reproduction by J. B. Lampi, engraved by W. Unger, and in the copy, made by Therese herself, that is now in the Beethoven House in Bonn) | 322 |

The smaller illustrations evoke aspects of Vienna in Beethoven's day. That on p. 61 shows the Heiligenstadt house in which he wrote the Testament.

CONTENTS

| | |
|---|----------------|
| The Author and the Publisher | <i>page</i> 11 |
| Introduction | 17 |
| CHAPTER I.—1800.—Portrait of Beethoven in his thirtieth year | 23 |
| II.—The <i>Eroica</i> | 59 |
| III.—The <i>Appassionata</i> | 103 |
| IV.— <i>Leonora</i> | 205 |
| Breuning wrote on 2nd June, 1806 | 261 |
| To the Reader | 263 |
| Appendices : | |
| NOTE I.—Beethoven's Deafness | 265 |
| II.—A Beethoven Sketch-Book of 1800 | 291 |
| III.—The Brunsvik Sisters and their Cousin of the <i>Moonlight</i> | 297 |
| REFERENCES | 333 |



Translated by
ERNEST NEWMAN

BEETHOVEN THE CREATOR

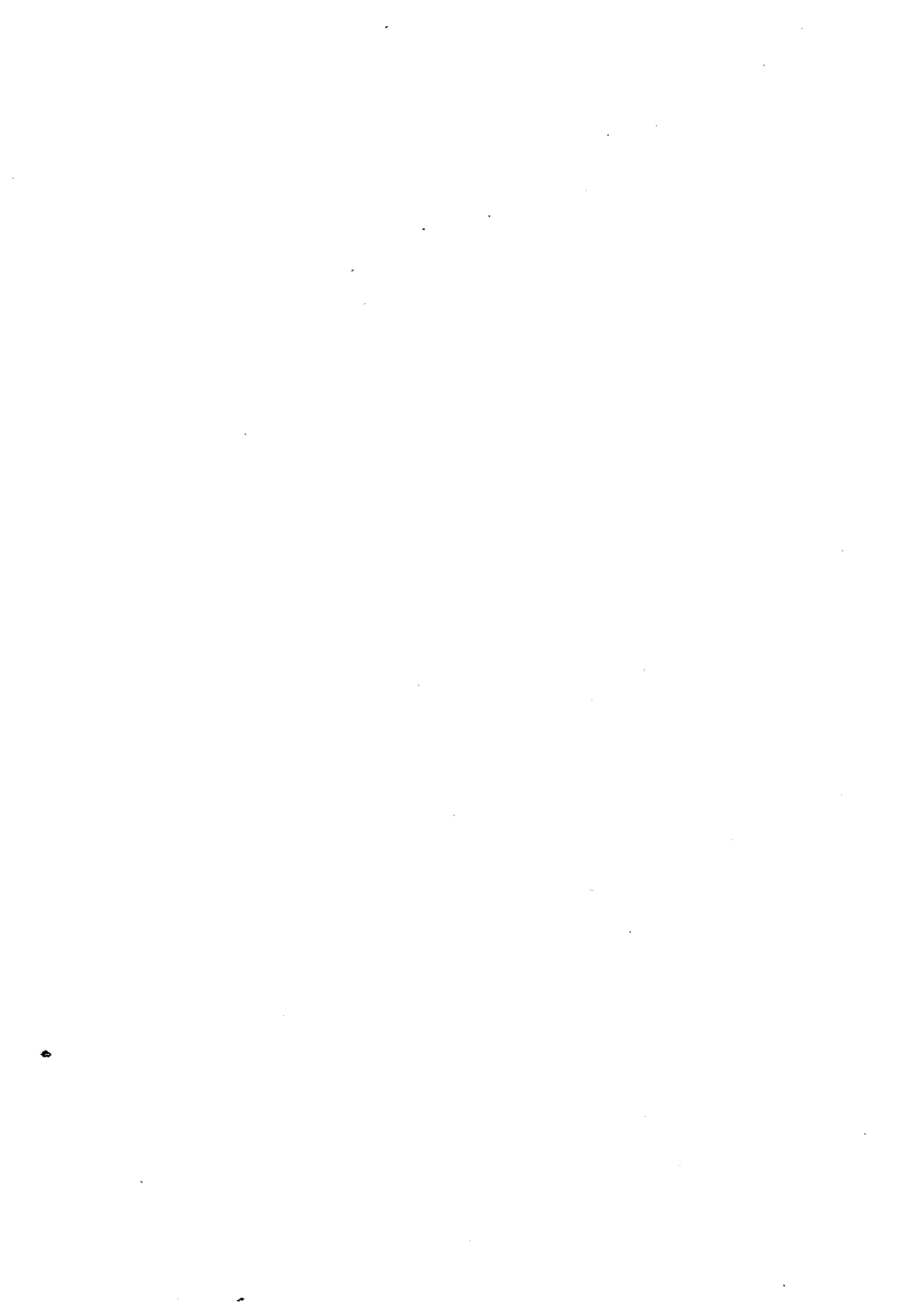
by
ROMAIN ROLLAND

*The Great Creative
Epochs :*

I
FROM THE
EROICA TO THE APPASSIONATA

LONDON
VICTOR GOLLANCZ LTD
14 Henrietta Street Covent Garden
1929

Printed in Great Britain by
The Camelot Press Ltd., London and Southampton



**EN FIDÈLE SOUVENIR
DE L'AMIE FRATERNELLE
MADAME LOUISE CRUPPI
27 JANVIER 1928. R.R.**

CONTENTS

| | |
|---|----------------|
| The Author and the Publisher | <i>page</i> 11 |
| Introduction | 17 |
| CHAPTER I.—1800.—Portrait of Beethoven in his thirtieth year | 23 |
| II.—The <i>Eroica</i> | 59 |
| III.—The <i>Appassionata</i> | 103 |
| IV.— <i>Leonora</i> | 205 |
| Breuning wrote on 2nd June, 1806 | 261 |
| To the Reader | 263 |
| Appendices : | |
| NOTE I.—Beethoven's Deafness | 265 |
| II.—A Beethoven Sketch-Book of 1800 | 291 |
| III.—The Brunsvik Sisters and their Cousin of the <i>Moonlight</i> | 297 |
| REFERENCES | 333 |



LIST OF ILLUSTRATIONS

| | |
|--|---------|
| 1. A portrait of Beethoven (at the age of 53) | page 23 |
| 2. Portrait of Beethoven (1814). Engraving by Blasius Höfel after a drawing by Louis Letronne; with a dedication by Beethoven to his friend Franz Wegeler. (Reproduced from the original engraving by permission of Artaria Co., Vienna) | 23 |
| 3. A portrait of Beethoven (at the age of 45) | 28 |
| 4. Reproduction of the bill of Beethoven's first public concert in Vienna | 28 |
| 5 and 6. Original covers of works by Beethoven | 28 |
| 7. The quartet of instruments given to Beethoven by prince Lichnowsky | 36 |
| 8. Portrait of Joseph Haydn | 36 |
| 9. Portrait of Giulietta Guicciardi (probably in the <i>Moonlight</i> period, about 1801/2). (Miniature found among Beethoven's papers) | 36 |
| 10. A receipt of Beethoven | 36 |
| 11. A page of the autographe of the kreutzer sonata | 42 |
| 12. Portrait of Princess Maria Christina Lichnowsky | 42 |
| 13. Portrait of Prince Karl Lichnowsky | 42 |
| 14. Portrait of Franz clement (an Austrian violinist, 1780 - 1840). Beethoven wrote for him the violin concerto (opus 61) in 1806 | 42 |
| 15. Beethoven playing 'sonata quasi una Fantasia' for Giulietta Guicciardi | 46 |
| 16. Miniature portrait of Beethoven by Christian Horneman (1802/3) | 46 |
| 17. Silhouette of Beethoven at 16 | 46 |
| 18. Portrait of Beethoven (1800/1). Engraving by Johan Josef Neidl after a drawing by Gandolf Stainhauser | 46 |
| 19. A page from Beethoven's manuscript of Missa Solemnis in C (opus 86) | 58 |
| 20. General view of Heiligenstadt | 58 |
| 21. The church at Heiligenstadt | 58 |
| 22. A page of autograph of the finale of the Ninth symphony | 58 |
| 23. The first page of the autograph of the violin concerto (opus 61) | 62 |
| 24. Manuscript title - page of the <i>Eroica</i> , with the dedication to General Bonaparte afterwards erased | 62 |
| 25. Beethoven's stick | 88 |
| 26. A page of the <i>Eroica</i> manuscript | 88 |
| 27. The last piano used by Beethoven | 94 |
| 28. The Graben, Vienna | 94 |

| | |
|--|-----|
| 29. Page of Heiligenstadt Testament (written in October 6, 1802) <i>page</i> | 162 |
| 30. A page of the <i>Appassionata</i> | 162 |
| 31. Beethoven in 1804. Painted by J. W. Mahler | 205 |
| 32. Beethoven's desk | 210 |
| 33. A page of the <i>Fidelio</i> manuscript | 210 |
| 34. Portrait of Giulietta Guicciardi, Countess Gallenberg (probably in 1815) | 210 |
| 35. A piano of Beethoven | 210 |
| 36. Two pages of the autographe of the pastorale (sixth symphony) | 224 |
| 37. The Kohlmarkt, Vienna, in Beethoven's time | 224 |
| 38. The Michaelerplatz, Vienna, in Beethoven's time | 224 |
| 39. Manuscripts of Beethoven (written in 1805) | 224 |
| 40. The title - page of the variations on a march by Dressler (Woo. 63), which was Beethoven's first published composition, written in 1782 | 238 |
| 41. St. Peterplatz and Church, Vienna | 238 |
| 42. General view of Vienna | 238 |
| 43. The karnthnerthor Theater of Vienna, where the Ninth symphony was first performed | 238 |
| 44. A Mask of Beethoven | 258 |
| 45. Portrait of Wilhelmine Schroeder - Devritent (1822), at the time of her début in <i>Fidelio</i> | 258 |
| 46. The Vienna Theatre in which <i>Fidelio</i> was first performed | 258 |
| 47. St. Stephen's Church, Vienna | 258 |
| 48. A portrait of Beethoven by Ferdinand schimon | 302 |
| 49. Portrait of Josephine Brunsvik, Countess Deym (Miniature) | 302 |
| 50. Portrait of Giulietta Guicciardi, Countess Gallenberg | 302 |
| 51. A bust of Beethoven | 302 |
| 52. Beethoven's hands | 312 |
| 53. The Empress's Garden, Vienna | 312 |
| 54. First page of the autograph of Trio in B ^b | 322 |
| 55. Portrait of Countess Therese von Brunsvik. (Original portrait by Kallhofer, hitherto known only in the mediocre reproduction by J. B. Lampi, engraved by W. Unger, and in the copy, made by Therese herself, that is now in the Beethoven House in Bonn) | 322 |

The smaller illustrations evoke aspects of Vienna in Beethoven's day. That on p. 61 shows the Heiligenstadt house in which he wrote the Testament.

NOTE BY AUTHOR AND PUBLISHER

THE AUTHOR and the publisher have the agreeable duty of thanking all those who have helped them in the production of this book. On every side they have met with the kindest willingness to be of service. The great "Beethovenian" families (let us give them that glorious title!) in whose archives are preserved the souvenirs of their ancestors' friendship with Beethoven, the collectors of musicology, the great musical libraries, have all placed their documents at our disposal : many of these have not been published hitherto.

Among them is the fine original portrait of Countess Therese Brunsvik by Kallhofer, which is now in the castle of Korompa, and for the excellent reproduction of which we have to thank the Countesses Chotek.

Thanks to the friendly courtesy of Countess Carla Lanckoronska, we were able to obtain from Prince Lichnowsky the portraits of two of the protectors of the youthful Beethoven—Prince and Princess Karl Lichnowsky.

Dr. Stephan von Breuning, of Vienna, gave us permission to reproduce Horneman's charming miniatures of Giulietta Guicciardi and Beethoven, that came to him from his grandfather, the devoted friend of the composer.

Giulietta's granddaughter, Baroness Gisela Hess-Diller, has been kind enough to supply us with two other portraits that are not so well known, and a picture of the pretty *Contessa* of the *Moonlight* sonata.

Herr Julius Wegeler, of Koblenz, most cordially offered us the facsimiles of some valuable letters from the magnificent Beethoven collection of the Wegeler family.

We have to thank also the following :—

Prof. Dr. Johannes Wolf, Director of the Staatsbibliothek, Berlin, for a page of the *Fidelio* manuscript, as well as the title-pages of some of Beethoven's works ;

Hofrat Dr. Eusebius Mandiczewsky, Director of the Vienna Gesellschaft der Musikfreunde, for the title-page and another page of the *Eroica* ;

Artaria & Co., of Vienna, for a perfect proof of the original engraving of the portrait of Beethoven by Letronne and Blasius Höfel ;

The Universal Edition, Vienna, for the facsimile of the *Moonlight* sonata ;

Gustav Bosse, of Regensburg, for the galvano-portrait of Wilhelmine Schroeder-Devrient ;

Kistner & Siegel, of Leipzig, for the galvano-portrait of Countess Deym ;