

1998

# Beethoven's private God : an analysis of the composer's markings in Sturm's Betrachtungen

Charles C. Witcombe  
*San Jose State University*

Follow this and additional works at: [https://scholarworks.sjsu.edu/etd\\_theses](https://scholarworks.sjsu.edu/etd_theses)

---

## Recommended Citation

Witcombe, Charles C., "Beethoven's private God : an analysis of the composer's markings in Sturm's Betrachtungen" (1998). *Master's Theses*. 1681.

DOI: <https://doi.org/10.31979/etd.tuv4-ebrr>

[https://scholarworks.sjsu.edu/etd\\_theses/1681](https://scholarworks.sjsu.edu/etd_theses/1681)

This Thesis is brought to you for free and open access by the Master's Theses and Graduate Research at SJSU ScholarWorks. It has been accepted for inclusion in Master's Theses by an authorized administrator of SJSU ScholarWorks. For more information, please contact [scholarworks@sjsu.edu](mailto:scholarworks@sjsu.edu).

## **INFORMATION TO USERS**

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

**The quality of this reproduction is dependent upon the quality of the copy submitted.** Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

# **UMI**

A Bell & Howell Information Company  
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA  
313/761-4700 800/521-0600



BEETHOVEN'S PRIVATE GOD: AN ANALYSIS OF THE COMPOSER'S  
MARKINGS IN STURM'S *BETRACHTUNGEN*

A Thesis

Presented to

The Faculty of the Department of History

San José State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Charles C. Witcombe

May 1998

**UMI Number: 1389692**

**Copyright 1998 by  
Witcombe, Charles C.**

**All rights reserved.**

---

**UMI Microform 1389692  
Copyright 1998, by UMI Company. All rights reserved.**

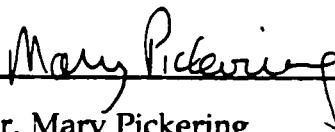
**This microform edition is protected against unauthorized  
copying under Title 17, United States Code.**

---

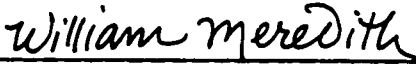
**UMI**  
**300 North Zeeb Road  
Ann Arbor, MI 48103**

© 1998 Charles C. Witcombe  
San Jose State University

APPROVED FOR THE DEPARTMENT OF HISTORY

  
\_\_\_\_\_

Dr. Mary Pickering

  
\_\_\_\_\_

Dr. William Meredith

  
\_\_\_\_\_

Dr. David McNeil

APPROVED FOR THE UNIVERSITY

  
\_\_\_\_\_

## TABLE OF CONTENTS

ABSTRACT .....	iii
ACKNOWLEDGEMENTS .....	v
Chapter	
1. INTRODUCTION .....	1
2. AN ALLEGED ATHEIST .....	16
3. BEETHOVEN AND GOD .....	34
4. A CORPOREAL TRANSFIGURATION .....	45
5. BEETHOVEN AND NATURE .....	62
6. BEETHOVEN: MAGNETISM, BODY, AND FRIENDSHIP . .	80
7. CONCLUSION .....	87
Appendix	
1. BEETHOVEN'S MARKINGS IN <i>BETRACHTUNGEN</i> .....	96
Bibliography .....	218



## ACKNOWLEDGMENTS

I would like to thank Dr. Mary Pickering and Dr. David McNeil for their sharp, editorial eyes and peculiar, individual insight they offered in helping me write a thesis. And a big thank you is due to Dr. Robert Portillo who edited, re-edited, and edited again my translations and helped me a great deal with my German. I would also like to extend my deepest gratitude to Dr. William Meredith. Without his guidance, knowledge, and most importantly, friendship none of this would have been possible. Finally, it almost goes without saying that a sincere thank you is due to my parents and all of my friends who tolerated too much for too long. This thesis is dedicated to them and to A.A. Milne, both reminded me to be careful when descending this proverbial staircase and consequently helped keep my insanity in check.

## ABSTRACT

Beethoven's spirituality remains a source of contention among Beethoven scholars. While all agree that the composer had deep spiritual beliefs, they do not all agree about what Beethoven actually believed. Surprisingly, Beethoven's 1811 copy of Christoph Christian Sturm's religious yearbook, *Betrachtungen über die Werke Gottes im Reiche in der Natur und Vorsehung auf alle Tages des Jahres*, consistently remains an unexamined source by Beethoven scholars. Beethoven began to mark this book in 1816 and made one hundred seventeen different annotations in it. *Betrachtungen* clearly was important to Beethoven, yet few scholars have examined the annotations' contents.

Beethoven's markings offer insight into his views on God, the afterlife, and nature. They demonstrate that Beethoven worshipped an all-powerful and providing God. They likewise show a belief in the afterlife and a love of nature. Finally, Beethoven's ownership of *Betrachtungen* suggests that he was more influenced by popular culture than previously thought.

## CHAPTER ONE

### INTRODUCTION

Beethoven's faith in God comforted and supported him throughout his entire life. Perhaps the Heiligenstadt Testament is the most commonly known document in which Beethoven seeks God's comfort. In this letter to his brothers, Beethoven contemplated committing suicide because of his increasing deafness. In his lamentations, Beethoven appealed to God: "Divine One, thou seest my inmost soul, thou knowest that therein dwells the love of mankind and the desire to do good."<sup>1</sup> Beethoven, however, did not seek God only in moments of emotional crises. His letters are sprinkled with references to God throughout his life. Similarly, the subject of God is frequently mentioned in the diary he kept from 1812-1818.<sup>2</sup> Indeed, God even plays prominently in some of Beethoven's most influential compositions such as the Ninth Symphony, his late piano sonatas, and his late string quartets.

Because Beethoven's faith played such an vital role in his life, it is surprising that more than a century has passed since scholars have studied his notations and marginalia in Christoph Christian Sturm's religious yearbook, *Betrachtungen Über die Werke Gottes im Reiche in der Natur und in der Vorsehung für Alle Tage des Jahres* (*Reflections for Every Day in the*

---

<sup>1</sup> Alexander Thayer, *Life of Beethoven*, ed. Elliot Forbes (Princeton: University of Princeton Press, 1967), 305.

<sup>2</sup> Maynard Solomon, "Beethoven's Tagebuch," *Beethoven Essays* (Cambridge: Harvard University Press, 1988), 233.

*Year on the Works of God, in the Kingdom of Nature and Providence*).<sup>3</sup>

These markings remain an unknown and undervalued testament to Beethoven's views on God and religion.

The importance of the two-volume *Betrachtungen* to Beethoven cannot be doubted. In his copy, Beethoven marked a total of one hundred and seventeen different passages.<sup>4</sup> While some scholars have mentioned *Betrachtungen's* importance to Beethoven, most have nevertheless ignored the content of his markings in the book.<sup>5</sup> Yet only the contents of this book enable us to see how the passages Beethoven marked affirmed his spirituality. Discovering Beethoven's spirituality helps us understand which (if any) of his musical compositions were affected by his particular beliefs in God.

Thus, dating when Beethoven read *Betrachtungen* becomes extremely important. Determining this year enables us to place Beethoven's reading into one of his three musical periods. We may therefore more closely examine the music from one of these periods. Before examining *Betrachtungen's* importance to Beethoven, however, it is first necessary to understand the subject of the book and the background of its author.

---

<sup>3</sup> In 1870, the Beethoven biographer Ludwig Nohl published a partially inaccurate transcription of the marked passages. See Ludwig Nohl's, *Beethoven Brevier* (Leipzig: Herman Seemann Nachfolger, 1870). Sturm's book has recently appeared in Beethoven scholarship but only as the source for the last entry in his diary. See entry number 171 of Maynard Solomon's "Beethoven's Tagebuch," *Beethoven Essays*, 294-95.

<sup>4</sup> Christoph Christian Sturm, *Betrachtungen über die Werke Gottes im Reich der Natur und der Vorsehung auf Alle Tages des Jahres*, 2 vols. (Reutlingen, 1811). Beethoven's copy is in the Deutsche Staatsbibliothek Berlin, autograph 40,2.

<sup>5</sup> Anton Schindler, *Beethoven As I Knew Him*, trans. Constance S. Jolly, ed. Donald MacArdle (New York: W.W. Norton, 1966), 248; William Kinderman, *Beethoven* (Berkeley: University of California Press, 1995), 6; Maynard Solomon, "The Quest for Faith," *Beethoven Essays* (Cambridge: Harvard University Press, 1988), 221-22.

Sturm's religious yearbook probably would have been woven into the tapestry of history and altogether forgotten had it not been a favorite of Beethoven's. In spite of its present neglected status, *Betrachtungen* was highly popular during its time. It was first published in 1773; it subsequently went through multiple editions and was translated into various languages.<sup>6</sup> The exact number of times *Betrachtungen* was reprinted is unknown. Beethoven's edition, however, was published in 1811, and the copy which Anton Schindler used in his biography of Beethoven was the ninth edition, published in 1827.<sup>7</sup> Regardless of the exact number of printings, the fact that this book was still being reissued more than fifty years after its first publication demonstrates its popularity.

Despite *Betrachtungen's* popularity, little has been written about its author. The only biography ever written about Sturm was in 1786, the year of his death. The biography, *Christoph Christian Sturms Leben und Charakter*, was written by Jacob Friederich Feddersen, a friend of Sturm's. Feddersen summarizes Sturm's lineage, education, accomplishments as a minister, and books. Since the biography was written by Sturm's friend, its accuracy may be questioned. Nevertheless, the biography provides insights into Sturm's life and history.

Sturm came from a proud and prestigious family from Strassburg. His grandfather was a great mathematician and scientist who was renowned throughout Germany. His father, Johann Jacob Sturm, was the royal

---

<sup>6</sup> Jacob Friedrich Feddersen, *Christoph Christian Sturms gewesenen Hauptpastors zu St. Petri und Scholarchen in Hamburg, Leben und Charakter* (Hamburg: Johann Henrich Herold, 1786), 98.

<sup>7</sup> Schindler, *Beethoven As I Knew Him*, 134.

commissioner in Ausburg.<sup>8</sup> Johann married M. Rende of Ausburg, and she bore Christoph Sturm on January 25, 1740.<sup>9</sup> Christoph was educated at an early age, and in 1760 he traveled to Jena to attend a seminary school from which he graduated in 1765.<sup>10</sup>

Once a minister, Christoph Christian Sturm served only in two different towns. In 1769 he had his first ministry at a church in Magdeburg. He stayed in Magdeburg for nine years before traveling to Hamburg to study under Doctor Friderici, a very important religious teacher. Sturm subsequently became minister of St. Peter's Church of Hamburg.<sup>11</sup> At Hamburg, Johann Feddersen met Sturm for the first time, and they became friends soon thereafter. According to Feddersen, Sturm commanded the attention of his parish and was a very effective minister because of his great oratorical skills.<sup>12</sup>

As a minister, Sturm preached the love of Christ and, perhaps most significantly, religious tolerance. Sturm believed that intolerance towards any religion was not Christian-like.<sup>13</sup> Indeed, he taught that the commandment of "love thy neighbor" should be taken strictly at its word.

---

<sup>8</sup> Feddersen, *Sturms Leben und Charakter*, 6-7.

<sup>9</sup> *Ibid.*, 7.

<sup>10</sup> *Ibid.*, 8.

<sup>11</sup> *Ibid.*, 9.

<sup>12</sup> *Ibid.*, 10.

<sup>13</sup> *Ibid.*, 34.

Because of this type of preaching, Sturm was known throughout Hamburg for his kindness and warmth.<sup>14</sup>

Besides preaching tolerance, Christoph Sturm also loved nature. Like many in his time, Sturm admired the beauty and splendor in nature and thought it was a “school for the heart.”<sup>15</sup> Sturm’s love of nature may be traced to his family. His grandfather was a scientist who frequently observed nature, and his father, while he served as commissioner for Magdeburg, was also highly educated in science.

Doubtless, the family’s strong science background was passed down to Christoph. Consequently, many of Sturm’s writings seek to “scientifically” explain nature. An excellent example of this is the essay for March 16, “The Magnitude and Distance of the Sun:”

Accordingly, the sun’s core is on average eighteen million, nine hundred, twenty thousand German miles from us. This is a distance which corresponds wonderfully to its use and with its effects.<sup>16</sup>

This particular essay is like many others within the book; Sturm adheres only to the known facts or observations of the time. He does not try to explain God or religion in this manner.

One could construe from Sturm’s scientific writings that he had deistic tendencies. Deism is traditionally defined as a belief in a single God; however, instead of basing the religion on faith and a belief in the

---

<sup>14</sup> Feddersen, *Sturms Leben und Charakter*, 37.

<sup>15</sup> *Ibid.*, 50.

<sup>16</sup> Appendix 1, no. 26.

"supernatural," deism is founded squarely on reason.<sup>17</sup> While many of Sturm's essays seek to explain the workings of nature and the world around us, the essays nevertheless rely primarily on a faith in God. Reason is used only to explain the workings of nature; it is not used to demonstrate a belief in God.

Nevertheless, Sturm's writings did not adhere to strict Christian doctrine. Many of his essays in *Betrachtungen* encourage the reader to seek and find God in nature. They furthermore assert that God provides and cares for mankind in nature. Sturm's admiration of nature may be viewed as pantheistic. Pantheism usually means the worship of God in nature.<sup>18</sup> Therefore, many of *Betrachtungen's* essays, by their very nature, are pantheistic.

Sturm's life came to an early end at the age of forty-six.<sup>19</sup> In 1782, he came down with an illness which was described as a congestion of the lungs. During the last few months, his lung congestion worsened and he began to bleed internally. He finally succumbed to death on August 26, 1786.

Feddersen believes that Sturm's legacy was not his preaching but rather his prolific writings. Sturm left behind a plethora of writings. Over the span of his life, he wrote thirty-seven books covering a variety of religious subjects.<sup>20</sup> He wrote Biblical history books ranging from the character of

---

<sup>17</sup> Mircea Eliade, ed., *The Encyclopedia of Religion*, vol. 4 (New York: Macmillan Press, 1987), 262-63.

<sup>18</sup> Mircea Eliade, ed., *The Encyclopedia of Religion*, vol. 11 (New York: Macmillan Press, 1987), 167-69.

<sup>19</sup> Feddersen, *Sturms Leben und Charakter*, 11.

<sup>20</sup> *Ibid.*, 99.



Abraham to the life of Nicodemus. He also wrote two song books: *Lieder für das Herz* (*Songs for the Heart*) and *Lieder und Kirchengesänge* (*Songs and Church songs*).<sup>21</sup> Furthermore, Sturm's writings suggest that the education of children was extremely important to him. He wrote four different books which were designed for children: *Reden bey der Confirmation der Jugend* (*Readings for the Confirmation of Youth*), *Predigten für Kinder von reiserm Altern* (*Lesson for Children from Traveled Parents*), *Gesangbuch für Kinder von reisem Alter* (*Song book: for Children of Traveling Parents*) and *Gebete und Lieder für Kinder* (*Prayers and Songs for Children*).<sup>22</sup>

Sturm's most popular books were the two which contained daily essays. The first book, *Unterhaltungen mit Gott in den Morgenstunden auf jeden Tag des Jahres* (*Conversations with God in the Early Morning for Every Day of the Year*), was first published in 1768.<sup>23</sup> The second, *Betrachtungen Über die Werke Gottes im Reiche der Natur und der Vorsehung, auf alle Tage des Jahres*, was by far his most popular book.

One reason for *Betrachtungen's* popularity was no doubt its simplicity. *Betrachtungen* is arranged in a similar manner to a modern "daily affirmation" calendar. Sturm wrote an essay for each day of the year for people to read and contemplate. All 365 essays involve God's work and nature. He wrote on subjects ranging from the importance of bees to the workings of the solar system.

---

<sup>21</sup> Ibid., 71.

<sup>22</sup> Ibid., 98-99.

<sup>23</sup> This book was also extremely popular and went through five different publications; see Feddersen's *Sturms Leben und Charakter*, 97.

Sturm, however, did not intend *Betrachtungen* to be a “scientific” explanation of the world around us. Instead much of the book seeks to blend reason with sensuality. In other words, Sturm seeks to rationally explain why we enjoy nature and all that God has given us. He even explains this in the essay for August 7, “Comparison between the Human and Animal Senses”:

... a lower degree of sensuousness is more a gain than a loss, more perfection than fault. Happy are those who have entrusted the leadership of the senses to sublime reason, and who entirely enjoy the benefits which the marriage of reason and sensuousness can grant!<sup>24</sup>

The different essays throughout *Betrachtungen* seek to show us how to blend this “marriage of reason and sensuousness.” He continuously uses vivid descriptions and tries to create a book which will simultaneously inform and benefit us while still being easy to understand and enjoy.

Beethoven marked a total of one hundred and seventeen notations in seventy-two different essays in this copy of *Betrachtungen*. The passages he marked may be grouped into six different categories: nature, God, death, the stars, science, and miscellaneous. The columns below list the number of different essays Beethoven read and the number of total passages he marked (Beethoven would often mark more than one passage in any given essay; some of the marked passages also deal with different categories within the same essay):

---

<sup>24</sup> Appendix 1, no. 60.

## CHART ONE

<u>Subject</u>	<u>Number of Essays</u>	<u>Marked Passages</u>
Nature	29	56
God	19	27
Stars	9	13
Science	7	12
Death	6	8
Misc.	3	3

Evidence suggests that Beethoven received Sturm's book sometime in 1815 and read it for the first time throughout 1816. The telling evidence comes from Beethoven's notations. Over each title of the first seven essays, Beethoven wrote the days of the week. Above January 1 Beethoven wrote "Montag," January 2 "Dienstag," January 3 "Mittwoch," etc.<sup>25</sup> Therefore, determining the year is a matter of discovering which year January 1 fell on a Monday.

Calculating this year is easily done. Since Beethoven's edition of *Betrachtungen* was published in 1811, we may logically deduce that he did not read the book in any year before its publication. Using a perpetual calendar, we can determine that there are only three possible years of Beethoven's life in which January 1 was a Monday: 1816, 1821, and 1827.<sup>26</sup> Several important events in Beethoven's life suggest that he read *Betrachtungen* in 1816.

From 1812 to 1818 Beethoven kept a diary of sorts called the *Tagebuch*. He did not write in it daily, nor did he often write about occurrences in his life. Instead, many of the entries are sayings and quotations that Beethoven

---

<sup>25</sup> Christoph Christian Sturm, *Betrachtungen über die Werke Gottes im Reiche in der Natur*.

<sup>26</sup> Norbert Hézelles and Nadine Vigier, *La Généalogie* (Paris: Hachette, 1979), 213.

transcribed, which reflect his own philosophical beliefs and indicate the breadth of his intellectual curiosity. The passages Beethoven transcribed range from Homer to Herder. Not all of the passages are direct transcriptions; some are simply paraphrases from the original.

We know that Beethoven read Sturm during the time period he kept his *Tagebuch* because several entries sound suspiciously like Sturm's book. We also know that one entry is a direct quotation from Sturm. In his copy of Sturm, Beethoven marked the following passage from December 29:

Thus I want to calmly submit myself to all changes, and to place my trust only in your unchangeable goodness, oh God!  
 In you, Unchangeable One! In you  
 My soul shall rejoice.  
 Be my rock, God! Be my light,  
 Eternally my trust!<sup>27</sup>

Beethoven transcribed the exact passage into his *Tagebuch* around 1818.<sup>28</sup> This overlapping of roughly the same time suggests that Beethoven read Sturm in 1816 rather than 1821 or 1827.

Beethoven's emotional crises during this period further confirm that he read the book in 1816 instead of 1821 or 1827. Beethoven's musical life is usually divided into three periods: his early period (1790-1803), his heroic period (1803-1812), and his late period (1813-1827). The first four years of his late period stand out as a unique and significant time for Beethoven. From 1813 to 1817, Beethoven was at the height of his career in terms of popularity

---

<sup>27</sup> Appendix 1, no. 73.

<sup>28</sup> Solomon, "Beethoven's *Tagebuch*," *Beethoven Essays*, 295.

and earnings. These years, however, also saw the beginning of a creative drought, and the number of significant compositions greatly decreased.<sup>29</sup>

Severe depression contributed to Beethoven's musical stagnation. This depression may have been due to several sequential traumatic events occurring after 1812. The first was the infamous relationship with a woman known as the "Immortal Beloved." Beethoven's romantic life is a complex story in its own right. The identity of the "Immortal Beloved" of 1812 is still unknown today and remains a point of contention among Beethoven scholars. One possibility is the Countess Josephine Brunswick. Beethoven's only documented romantic love affair lasted from 1804 until 1806 with Countess Brunswick.<sup>30</sup> Many German scholars insist that the countess is the "Immortal Beloved;" however, the only candidate supported by most American scholars is Antonie Brentano.<sup>31</sup> Whether Brentano or Brunswick, Beethoven apparently broke off his relationship with the "Immortal Beloved" in 1812.<sup>32</sup> After ending the relationship, Beethoven went into a long state of depression.

The second traumatic event occurred later that year. Beethoven's brother, Caspar Carl, began to deteriorate in health in the winter of 1812.<sup>33</sup>

---

<sup>29</sup> Joseph Kerman and Alan Tyson, *The New Grove Beethoven* (New York: W.W. Norton and Co., 1983), 56-57.

<sup>30</sup> William Meredith, "In His Own Words: The Essential Beethoven," *Beethoven in Vienna, The Second Style Period 1803-1812*, ed. Kevin Bazzana (Milwaukee, Wisconsin: The Historical Keyboard Society of Wisconsin, 1994), 20.

<sup>31</sup> Meredith, "In His Own Words," 19.

<sup>32</sup> Thayer, *Life of Beethoven*, 533-535.

<sup>33</sup> Maynard Solomon, *Beethoven* (New York: Schirmer Books, 1977), 219.

Beethoven, greatly worried, became even more depressed. Evidence of this depression is found in a letter Beethoven sent to his friend and patron Archduke Rudolph. On May 27, 1813 Beethoven wrote: "A number of unfortunate incidents occurring one after the other have really driven me into a state bordering on mental confusion."<sup>34</sup> This depressed state appears to have culminated in a suicide attempt. Throughout 1813 Beethoven stayed at the Countess Marie Erdödy's estate, "Jedlersee." At one point during his stay, the Countess noticed him missing. After three days of searching, the Countess' music-master, Brauchle, found Beethoven in a remote corner of the palace garden where apparently Beethoven had tried to starve himself to death.<sup>35</sup>

The third and final tragedy occurred in 1815 when his brother Caspar Carl's health further deteriorated until Caspar eventually succumbed to death.<sup>36</sup> Caspar's death coupled Beethoven's distress in two distinct ways. Besides being distraught over a brother's death, Beethoven became enveloped in a long and laborious custody suit over his nephew Karl. Caspar Carl originally declared Beethoven to be the sole guardian of his son; however, once he learned that his brother would prevent Karl's mother from raising their son, he changed his will so that Beethoven and the mother would be co-guardians.<sup>37</sup>

---

<sup>34</sup> Emily Anderson, ed., *Letters of Beethoven* (London: Macmillan Press, 1968), letter no. 426.

<sup>35</sup> Schindler, *Beethoven As I Knew Him*, 104.

<sup>36</sup> Thayer, *Life of Beethoven*, 623-25.

<sup>37</sup> Kerman and Tyson, *The New Grove Beethoven*, 63.

Beethoven, however, disagreed with his brother's last request. He felt that Karl's mother, Johanna, was unfit to raise Karl. Beethoven then went to court to obtain sole guardianship of his nephew. The custody battle was drawn out over the course of the next five years, and it was extremely draining for Beethoven. Many scholars attribute this trial and its emotional impact on Beethoven for his lack of production during this period.<sup>38</sup>

For a span of nearly six years Beethoven was in a state of disarray. His emotional status in this time provides a possible reason for Beethoven reading Sturm in 1816. Having lost his love in 1812, and his brother in 1815 and then pursuing guardianship of his nephew afterwards, Beethoven desperately needed spiritual comfort and guidance. One source of comfort for him could have been *Betrachtungen*. Common sense tells us that a person often turns to God during a state of emotional crisis. We may never know for certain whether this was true in Beethoven's case but the evidence certainly points that way. We know from his *Tagebuch* that he was reading Sturm in 1818. And the *Tagebuch* also tells us that God was a central preoccupation of Beethoven's during this time period.<sup>39</sup>

Although Beethoven could have been reading Sturm in 1821, there is little emotional reason for him to have done so. His improved state can be measured by his renewed effort in composing music. Beginning in late 1817, Beethoven began writing music at a furious pace.<sup>40</sup> During this period,

---

<sup>38</sup> Thayer, *Life of Beethoven*, 706-709; Solomon, *Beethoven*, 231-255; Kerman and Tyson, *The New Grove Beethoven*, 64-69.

<sup>39</sup> Solomon, "Beethoven's *Tagebuch*," *Beethoven Essays*, 233-95.

<sup>40</sup> Kerman and Tyson, *The New Grove Beethoven*, 71-72.

Beethoven penned compositions which are counted among his greatest and most influential compositions, such as the Ninth Symphony, the *Missa solemnis*, the *Hammerklavier Sonata*, the Diabelli Variations, and his late string quartets. His late period was indeed a time of massive outpouring of compositions. Likewise, after 1817, there is no evidence to suggest that Beethoven was in a state of emotional crisis.

Beethoven could have also been reading *Betrachtungen* in 1827; however, this year is more doubtful than the other two because he died in May of 1827. While it is possible that Beethoven read the book ahead, instead of reading it day by day, the transcription from his *Tagebuch* suggests that this year was not the first time Beethoven read *Betrachtungen*.

A major problem still exists regarding Beethoven's notations in the book. How is it possible to tell what Beethoven thought about the passages he marked? In general, what do his markings signify? In his book *Marks in Books*, antiquarian Roger Stoddard raises such general questions and offers some possible answers. Stoddard believes that markings in books tell as much about the owner as his or her apparel or habitat and are much more revealing about human thought.<sup>41</sup>

In spite of the difficulty of interpreting annotations in a book, we may nevertheless make certain assumptions about it. It is safe to say that a passage marked somehow attracted the attention of the reader. This attraction could come in various forms. He or she could agree with the passage, disagree with it, discover a new idea in the passage, or simply mark the passage for further thought at another time.

---

<sup>41</sup> Roger E. Stoddard, *Marks in Books*, (Cambridge: Harvard University Press, 1985), 1.



If we focused exclusively on Beethoven's markings in *Betrachtungen*, it would be impossible to tell what he thought or felt about the passages. Therefore, the largest obstacle to overcome is showing that Beethoven agreed with his notations. Two important factors, however, suggest that Beethoven agreed with the passages he marked. These "outside" factors help show an affirmation of *Betrachtungen's* ideas and theology.

First, as already stated, Beethoven kept a diary during the same period he read *Betrachtungen*. Several passages in *Betrachtungen* which were marked by Beethoven (besides the direct transcription) run parallel to various entries Beethoven made in his *Tagebuch* or letters from around the same period. Examples of this are two parallel passages discussing humility towards God. In *Betrachtungen*, the essay "Daily Proof of God's Providence" attracted Beethoven's attention. In it Beethoven marked:

[Then I will very naturally be able to adopt for myself the saying of that pious patriarch: I am not worthy of all your mercy and truth, which you have given your servant.<sup>42</sup>

Beethoven shows a similar humility in a passage he wrote in the *Tagebuch*:

God, God, my refuge, my rock, O my all, Thou seest my innermost heart and knowest how it pains me to have to make somebody suffer through my good works for my dear Karl!!! O hear, ever ineffable One, hear me, your unhappy, most unhappy of all mortals.<sup>43</sup>

Nearly all of the transcriptions in his *Tagebuch* come from sources other than *Betrachtungen*; therefore, we have two separate sources stating nearly

---

<sup>42</sup> Appendix 1, no. 2.

<sup>43</sup> Solomon, "Beethoven's *Tagebuch*," *Beethoven Essays*, 292.

identical ideas. These separate sources strongly suggest that Beethoven agreed with the marked passages.

Secondly, there are certain common themes in the passages Beethoven marked. We have already seen the different categories to which Beethoven was attracted in *Betrachtungen*. He seemed to be drawn only to reoccurring ideas of these categories. These patterns also suggest that Beethoven marked the passages as a way of affirming his own ideas through Sturm.

As will be seen, the ideas marked in *Betrachtungen* reflected his own religious beliefs, beliefs which brought Beethoven comfort in times of need, and reflection in times of peace.

## CHAPTER TWO

### AN ALLEGED ATHEIST: THE HISTORIOGRAPHY OF BEETHOVEN'S SPIRITUAL, ETHICAL, AND MORAL BELIEFS

During one aggravating point in their famous tutelage, Joseph Haydn reportedly called Beethoven an atheist.<sup>1</sup> His remark was made out of anger, and undoubtedly Haydn never fully meant the words he said. Haydn, a devout Christian, attended services loyally and faithfully. He never noticed Beethoven attending Church; therefore his remark, while originating from irritation, was also a simple observation. Nevertheless, this offhand remark illustrates a general problem about Beethoven's religious views.

Haydn, like many others, attempted to define Beethoven's religion in only one framework. In this instance, Beethoven's religion was defined through Haydn's beliefs. Throughout his life, however, Beethoven's religious tendencies were multi-faceted and eclectic. Over the years historians have structured Beethoven's spirituality and ethics into essentially six different categories: Enlightenment morality, Catholicism, deism, pantheism, Eastern religions, and Greek mythology. Like Haydn, many historians have failed to see that Beethoven's spirituality consisted of (to a varying degree) all six facets throughout his life. One belief never dominated to the exclusion of the others.

The impact of the Enlightenment certainly affected Beethoven's religious views. Instead of basing his spirituality on faith, Beethoven's spirituality was, as with most people of the time, founded on the rationale of

---

<sup>1</sup> A. B. Marx. *Ludwig van Beethoven, Leben und Schaffen*, vol. 1 (Berlin: Verlag von Otto Janke, 1901), 24.

the Enlightenment. The Enlightenment was an eighteenth-century movement founded on the science of Newton and the philosophy of Locke; this movement had an impact on nearly everything it touched in Europe.

The fundamental belief which sprang from the Enlightenment and affected so much of Europe was the belief that everything in the universe had a logical order to it.<sup>2</sup> Instead of perceiving the world as composed of chaotic random events, people now saw the world as having a rational, progressive, order. Contributors to the Enlightenment, such as Newton, first sought to prove a logical order to the world they saw around them; from this effort emerged modern day science. However some, like Locke, sought to prove that mankind was also governed by fundamental moral laws just as the world was governed by fundamental physical laws.<sup>3</sup>

The greatest philosopher of the Enlightenment was Immanuel Kant. In his native town of Königsberg, Kant wrote his three great works, *Critique of Pure Reason*, *Critique of Practical Reason*, and *Critique of Pure Judgment*. His second book, *Critique of Practical Reason*, is an attempt to establish a rational and logical moral law for man. Without delving into the complexity of his argument, suffice it to say that Kant's moral philosophy was based firmly on reason. Rational beings were bound to act and accept only moral laws which would be universally observed.<sup>4</sup>

---

<sup>2</sup> Peter Gay, *The Enlightenment: An Interpretation*, vol. 1, *The Rise of Modern Paganism* (New York: Alfred Knopf, 1966), 297-98.

<sup>3</sup> Stephen Sykes, *Friedrich Schleiermacher* (Richmond: Virginia Press, 1971), 3-4.

<sup>4</sup> Lewis Beck, "Immanuel Kant," *Makers of Modern Thought* (New York: American Heritage Publishing Co., 1972), 234.

Kant's moral philosophy became one of the mainstreams of thought throughout Western Europe. In many ways, his philosophy in the eighteenth century took hold of Europe as Freud's psychoanalytic theories did during the twentieth. Educated people understood the basic principles of each system, but not the whole philosophy underlying each system. Moral guidelines became easier for people to accept since they were now based on logic and reason instead of only faith.

We know through Beethoven's *Tagebuch* and his conversation books that he was aware of some of Kant's basic principles. He copied three passages of a book by Kant in his *Tagebuch*, and wrote in the conversation book of February 1820: "The moral law in us, and the starry sky above us—Kant!!!"<sup>5</sup> He even owned Kant's, *Naturgeschichte und Theorie des Himmels* (*Universal Natural History and Theory of the Heavens*).<sup>6</sup> Yet Beethoven most likely did not understand Kant outside of the basic principles which swept Europe's population. And despite Kant's popularity throughout Europe, in the 1790s, when Kant lectured in Vienna, Beethoven refused to attend any of his lectures.<sup>7</sup>

Maynard Solomon suggests that the reason for this refusal was that Beethoven preferred self-education to learning from others. This, however,

---

<sup>5</sup> Solomon, "Beethoven's *Tagebuch*," *Beethoven Essays*, 279-280; Solomon, *Beethoven*, 35.

<sup>6</sup> Albert Leitzmann, *Ludwig van Beethoven, Berichte der Zeitgenossen* (Leipzig: Im Infel, 1921), Anhang "Beethovens Bibliothek," 383; This particular book by Kant deals primarily with theories about the nature and workings of the universe rather than rational moral laws. Immanuel Kant, *Naturgeschichte und Theorie des Himmels*, trans. W. Hastie (Ann Arbor: University of Michigan Press, 1969).

<sup>7</sup> Solomon, *Beethoven*, 36.

might not be the only reason. Beethoven could have, at the time, disagreed with Kant—he did not transcribe the passages in his *Tagebuch* for another twenty years—or because he had no formal education beyond the age of twelve, he could have been intimidated by attending such a lecture. Regardless of the reasons, this refusal to attend any of Kant's lectures suggests that Beethoven did not strictly adhere to Kant's philosophy in the 1790s.

If Beethoven did not apply Kant's philosophy directly to his life when he first moved to Vienna, what religion did he follow? A strong case may be made that Beethoven believed in the Roman Catholic faith. Beethoven had a Catholic upbringing. He was baptized a Catholic and raised in the Catholic city of Bonn. Little is known of Beethoven's religious education in regards to his schooling or home life. However, his mother was said to be a pious woman, and until he was twelve Beethoven attended a Jesuit school.<sup>8</sup> Once musically capable, he was allowed to play organ at Masses and other church activities at Bonn.<sup>9</sup>

Beethoven's Catholic upbringing, however, came during the climax of the Enlightenment. The Enlightenment's way of reasoning challenged faith and religion. Therefore, some priests in the Catholic church saw the need to reform the mass in order to keep its members. The man who had the greatest influence on German Catholicism during this time period was Johann Michael Sailer. Sailer taught a "spiritual active religion" and believed that

---

<sup>8</sup> Thayer, *Life of Beethoven*, 58.

<sup>9</sup> *Ibid.*, 67-68.

religion should be rationally thought out.<sup>10</sup> In order for people to be able to think about the Mass correctly, they needed first to understand it. Most importantly, Sailer wanted to make the Catholic Church a place for motivation besides instruction. Therefore, he called for the liturgy to be spoken in the vernacular.<sup>11</sup>

Beethoven was well versed in Sailer's teachings. He owned three of his books: *Kleine Bible für Kranke und Sterbende* (*Small Bible for the Sick and Dying*), *Christians Vermächtnis an seine lieben Söhne* (*Christian's Legacy to his Dear Sons*'), and *Goldköner der Weisheit und Tugend* (*Golden Seeds of Wisdom and Virtue*).<sup>12</sup> Beethoven mentioned Sailer frequently in his conversation books, and in 1819 he attempted to send his nephew Karl to a school taught by Sailer at the Landshut University in Bavaria.<sup>13</sup> The teachings of Sailer are perhaps best reflected in Beethoven's second Mass, the *Missa solennis*, which will be discussed momentarily.

Beethoven's Catholicism is difficult to determine while he was in Vienna. Beethoven lived in Vienna for over thirty years and while there, he composed only two masses. The first Mass in C major, opus 86, was commissioned by Prince Esterházy and the second, the *Missa solennis*, opus 123, was meant as a celebration for Archduke Rudolph's appointment to the

---

<sup>10</sup> Gene Paul Strayer, *The Theology of Beethoven's Masses* (Ph.D. dissertation, University of Pennsylvania, 1991), 104

<sup>11</sup> Leonard Swidler, *Aufklärung Catholicism 1780-1850, Liturgical and other Reforms in the Catholic Aufklärung* (Missoula, Montana: Scholars Press, 1978), 14.

<sup>12</sup> Leitzmann, *Ludwig van Beethoven*, 380-383.

<sup>13</sup> Anderson, ed., *Letters of Beethoven*, letter no. 946 and ff. 2; Thayer, *Life of Beethoven*, 723.

Archbishop of Olmütz. The first Mass was not inspired by devotion. The compositional history of the *Missa*, however, shows that Beethoven had a sincere desire for it to be devout.

Warren Kirkendale has enumerated the pains Beethoven took to make this Mass as meaningful and deeply spiritual as possible.<sup>14</sup> Beethoven echoes Sailer's teachings when he wrote that his main goal in writing the *Missa* was "to awaken and permanently instill religious feelings not only into the singers, but also into the listeners."<sup>15</sup> In his article "Beethoven's Symbol for the Deity in the *Missa solennis* and the Ninth Symphony," William Kinderman demonstrates that Beethoven went to extremes to have a musical symbol for God in this Mass.<sup>16</sup> Indeed, Beethoven regarded the *Missa solennis* as his greatest work.<sup>17</sup> The extent to which Beethoven went to make this Mass spiritual describes a man who was devout in his faith and Catholic religion.

Beethoven's guardianship of his nephew Karl further supports the case for his Catholicism. In 1818 Beethoven was yet again trying to be the sole guardian of his nephew. This attempt necessitated a long and tedious trial. During the trial, the authorities questioned Karl about Beethoven's guidance in religious matters. The court then asked Karl whether or not Beethoven

---

<sup>14</sup> Warren Kirkendale, "New Roads to Old Ideas in Beethoven's *Missa solennis*," *Beethoven Essays*, ed. Henry Lang (New York: W.W. Norton and Co. Inc., 1971).

<sup>15</sup> Anderson, ed., *Letters of Beethoven*, letter no. 1307.

<sup>16</sup> William Kinderman, "Beethoven's Symbol for the Deity in the *Missa solennis* and the Ninth Symphony," *Nineteenth-Century Music* 9:2 (Fall 1985): 202-28.

<sup>17</sup> Robert Winter, "Reconstructing Riddles: The Sources for Beethoven's *Missa solennis*," *Beethoven Essays, Studies in Honor of Elliot Forbes*, ed. Lewis Lockwood and Phyllis Benjamin (Cambridge: Harvard University Press, 1984), 223.



made him pray. Karl answered that Beethoven prayed with him every morning and evening.<sup>18</sup>

Besides praying with Karl, Beethoven also took his nephew to confession regularly.<sup>19</sup> This evidence does not directly document Beethoven's faith, since he could have been praying with Karl as an example, and there is no evidence to show that Beethoven personally went to confession; nevertheless, it does suggest that Beethoven believed in a religious education for the young. Why else would Beethoven push this religion on Karl if he did not believe in it?

Finally, the last days of Beethoven can be taken as evidence that Beethoven was Catholic. After the urging of friends, while on his deathbed Beethoven received the last rites from a priest. After receiving the sacraments Beethoven is reported to have said, "I thank you, spiritual sir! You have brought me comfort."<sup>20</sup> These last rites of Beethoven are, however, the only documented proof outside of his baptism that Beethoven was a practicing Catholic.<sup>21</sup>

A third factor in Beethoven's spirituality is deism. Deism is traditionally defined as a belief in a single God but based squarely on reason.<sup>22</sup>

---

<sup>18</sup> Thayer, *Life of Beethoven*, 709.

<sup>19</sup> Martin Cooper, *Beethoven: the Last Decade, 1817-1827* (Oxford: Oxford University Press, 1970), 23-29.

<sup>20</sup> Thayer, *Life of Beethoven*, 1049.

<sup>21</sup> Beethoven's baptism was arguably not his choice.

<sup>22</sup> Eliade ed., *The Encyclopedia of Religion*, vol. 4, 262-63.

Beethoven's use of the word "God" testifies to his deistic tendencies. Whenever Beethoven wrote or spoke of God, he used vague terms such as the "Divine One" or "the Creator."<sup>23</sup> He would invoke this God directly in prayers he wrote in his *Tagebuch*.<sup>24</sup> This use is also seen in his music. In his Ninth Symphony (Opus 125) Beethoven put Schiller's poem "To Joy" to music. The use of God in the poem also only speaks of a "loving father in the stars above."

When Beethoven invoked God in letters, he used similar terms. In 1821 he wrote to his chief benefactor Archduke Rudolph:

God, who knows my innermost soul, and knows how sacredly I have fulfilled all the duties put upon me as man by humanity, God and nature will surely some day relieve me from these afflictions.<sup>25</sup>

In another letter to Joseph Blöchlinger, the schoolmaster at Karl's school, Beethoven wrote that God "has always helped" him and will "reform the wicked."<sup>26</sup>

In a way, these letters refute Beethoven's deism beliefs. A deistic God is removed from direct contact with mankind. The God Beethoven speaks of is, however, directly involved in his life. God "always helps" Beethoven and will "relieve" him of his sufferings.

Yet there is no evidence of Beethoven ever invoking the name of Jesus, and likewise, he calls upon nature as well as God to relieve him of his

---

<sup>23</sup> Thayer, *Life of Beethoven*, 305.

<sup>24</sup> Solomon, "Beethoven's *Tagebuch*," *Beethoven Essays*, 233-295.

<sup>25</sup> Anderson, ed., *Letters of Beethoven*, letter no. 1054.

<sup>26</sup> *Ibid.*, letter no. 967.

pain. These facts do not prove that Beethoven was deistic; nevertheless, they suggest that Beethoven did not adhere strictly to a Christian doctrine. Instead of praying to Jesus, as is conventional in Christianity, Beethoven prayed directly to a more encompassing God. In this context then, the God to whom Beethoven prays is very deistic. It is a God who is abstract, universal, and all-encompassing.

Anton Schindler was the first to assert that Beethoven was fundamentally a deist. In his biography, Schindler wrote:

One of his [Beethoven's] marked characteristics was that he never discussed religious subjects or the dogmas of the various Christian churches. We can, however, say almost certainly that his religious views were not so much based on church doctrine as on a sort of deism. Though he never elaborated a specific theory, he acknowledged God revealed in the world as well as the world in God. This view was formed in him as he observed all of nature, and under the tutelage of the much-cited book, Christian Sturm's *Betrachtungen der Werke Gottes in der Natur*, as well as through lessons derived from the philosophical systems of the wise men of Greece<sup>27</sup>

We know, however, that Schindler forged various stories of Beethoven's life and character to prove that he was more familiar with the composer than he actually was. Therefore Schindler must always be read with a cautious eye.

In this particular instance, extra caution is necessary because Schindler's story went through several changes. In the first edition of his book, Schindler unconditionally called Beethoven a deist; in his second edition, Schindler changed his story and called Beethoven a pantheist; by his third and final edition he changed his story again and said that Beethoven's religion was a "sort of deism."<sup>28</sup> Although we do not know why Schindler

---

<sup>27</sup> Schindler, *Beethoven As I Knew Him*, 365.

changed his story in each edition, the assertions may have reflected criticism of each version. Furthermore, it is worth noting that Schindler's final version leaves room for other interpretations because he suggests that Beethoven's religion was somewhat deistic.

It would seem that Schindler had a broader definition of deism than what the religious movement is thought of today. Besides citing Beethoven's disdain to discuss religious doctrines as evidence, Schindler also incorporated the composer's love of nature as an example of his deistic beliefs. Yet this love and "worship" of nature is commonly thought of as pantheism. Pantheism originally meant the worship of many different gods; however in the eighteenth century, the philosopher K. F. Krause coined the term pantheism to mean the belief that God is in everything, including nature. Afterwards, the worship of nature became associated with pantheism.<sup>29</sup>

Beethoven's love of nature is well-known and well-documented by scholars. He is reported to have spent hours walking in the countryside observing and contemplating the beauty of nature. He wrote to the Baroness von Drossdick, "How happy I am to be able to wander among bushes and herbs, under trees and over rocks; no man can love the country as I love it. Woods, trees and rocks send back the echo that man desires."<sup>30</sup> The step from observation and contemplation to one of worship, therefore, is a simple one to make.

---

<sup>28</sup> Ibid.; Kurt Knotzinger, "Beethoven's Religiosität," *Beethoven Almanach* (Wien: Verlag Elisabeth Lafite, 1970), 14-15.

<sup>29</sup> Eliade, ed., *The Encyclopedia of Religion*, vol. 11, 167-69.

<sup>30</sup> Friedrich Kerst, *Beethoven, the Man and the Artist, as Revealed in His Own Words*, trans. and ed., Henry Edward Krehbiel (New York: Dover Publications, 1964), 16.

Pantheism, therefore, must also be included as an aspect of Beethoven's spirituality. Evidence of Beethoven's worship of nature can be seen in some of his music. The *Gellert Songs*, opus 48, are settings of religious poems to music including a prayer celebrating the works of God in nature. The fourth song, "Die Ehre Gottes aus der Natur," tells the listener to perceive God and to "wonder of his works, who has made them for you in nature."<sup>31</sup> Beethoven even wrote on a leaf sketch, "Almighty in the forest! I am happy, blissful in the forest: every tree speaks though you, O God! What splendor! In such a woodland scene, on the heights there is calm, calm in which to serve Him."<sup>32</sup>

Another musical example is Beethoven's most widely recognized celebration of nature, his Sixth Symphony, the *Pastoral*, opus 68. The noted Beethoven scholar, Owen Jander, has pointed out that the "Scene by the Brook," movement in Beethoven's Sixth Symphony is Beethoven's spiritual attempt to come to terms with his deafness through nature.<sup>33</sup> Beethoven's notation "Lord we thank Thee," on the top of the score for the last movement in the symphony, "Shepherd's song; Happy, thankful feelings after the storm," gives Jander's theory further merit.<sup>34</sup>

---

<sup>31</sup> Ludwig van Beethoven, *Sechs Lieder von Gellert, am Klavier zu singen* (Bonn: N. Simrock, 1803), 1-16; "Die Ehre Gottes aus der Natur, Vernimm's und siehe die Wunder der Werke/ Die die Natur dir aufgestellt!"

<sup>32</sup> Solomon, "The Quest for Faith," *Beethoven Essays*, 219.

<sup>33</sup> Owen Jander, "The Prophetic Conversation in Beethoven's 'Scene by the Brook,'" *The Musical Quarterly* 77:3(Fall 1993): 447-451.

<sup>34</sup> Antony Hopkins, *The Nine Symphonies of Beethoven* (Seattle: University of Washington Press, 1981), 180.

Beethoven's interest in Eastern religions is another aspect of his views.<sup>35</sup> Beethoven had a religious Egyptian saying framed which he kept on his desk. It said:

I am that which is.

I am everything that is, that was, that will be. No mortal man has lifted my veil.

He is of himself alone, and it is to this aloneness that all things owe their being.<sup>36</sup>

It is not known exactly from where Beethoven obtained this inscription. Schindler believed that Beethoven transcribed it from Jacques-Joseph Champollion-Figeac's book *Egypte Ancienne: l'univers pittoresque, histoire et description*.<sup>37</sup> Thayer believed that Beethoven copied it from an essay about Egypt by Schiller entitled "Die Sendung Moses."<sup>38</sup> Maynard Solomon speculates that Beethoven obtained it from Plutarch's essay *Of Isis and Osiris*.<sup>39</sup>

Beethoven's transcriptions from the *Bhagavad-Gita* and other Indian literature in his *Tagebuch* show other Eastern influences. Most of the passages Beethoven copied, although originating from Indian literature, have a universality about them and can not be identified specifically with any particular Indian religion. One such passage states:

---

<sup>35</sup> Most Beethoven scholars use the term Eastern to mean both the ancient Egyptian religion as well as Hindu (Indian) and other religions of the "East".

<sup>36</sup> Solomon, "The Quest for Faith," *Beethoven Essays*, 215.

<sup>37</sup> Schindler, *Beethoven As I Knew Him*, 365.

<sup>38</sup> Thayer, *Life of Beethoven*, 481-82.

<sup>39</sup> Solomon, "The Quest for Faith," *Beethoven Essays*, 215-16.

Blessed [praised] is <the man>, who, having subdued all his passions, performeth with his active faculties all the functions of life unconcerned about the event. Let the motive be in the deed, and not in the event. Be not one whose motive for action is the hope reward. Let not thy life be spent in inaction. Depend upon application, perform thy duty, abandon all thought of the consequence, and make the event equal, whether it terminate in good or evil; for such an equality is called <Yog—> attention to what is spiritual...Seek an asylum then in wisdom alone; for the miserable and unhappy are so on account of the event of things. Men who are endued with true wisdom are unmindful of good or evil in this world. Study then to obtain this application of thy understanding, for such application in business is a precious art.<sup>40</sup>

The passage's discussion of transcending both good and evil is Eastern in thought. Although possibly attracted to this idea as well as other Eastern theology, Beethoven might have had another motive in writing this in his *Tagebuch*. One possible explanation for these transcriptions is that Beethoven was considering writing an Indian opera at that time. In 1815 a known orientalist expert, Joseph Hammer, corresponded with Beethoven about the possibility of his writing an Indian opera.<sup>41</sup>

Hammer writes:

...Herr Zmeskall informed me today, however, of your wish to set [to music] an Indian chorus of religious character, and since my primary intention in the dramatically written poem was to portray the religious system of the Hindus as poetical and emotional, there might be something found in it that corresponds to your wish. At the same time, sir, I also take the liberty of enclosing my Persian *Singspiel*, whose verses are more idealistic and musically written, and the oratorio *Die*

---

<sup>40</sup> Solomon, "Beethoven's *Tagebuch*," *Beethoven Essays*, 268.

<sup>41</sup> The exact dates of their correspondence is unknown. Hammer's letter to Beethoven is dated "Ash Wednesday" and Beethoven's reply is of an unknown date (Anderson speculates March). Both Thayer and Anderson date the correspondence as 1809. Solomon and Albrecht date the year 1815; I adopted the later because the entries in the *Tagebuch* make Beethoven's interest in Indian literature appear to fall in this time period.

*Sündflut* [*The flood*], because the sublime subject of the latter, perhaps more than anything else that the Holy Scriptures provide us, could be mastered and victoriously dealt with by the loftiness of your spirit.<sup>42</sup>

Later that year, Beethoven declined Hammer's offer saying that he was "overwhelmed with [his] own work of composing," and it was "just now impossible [for him] to write more fully about the *Indiansingspiel*"; however, Beethoven promised Hammer to call on him as soon as he had the time to discuss the possibility.<sup>43</sup>

Beethoven's interest in Indian religions was not unusual for his time. Throughout most of Europe, romantics, such as Herder, had popularized Eastern religions.<sup>44</sup> We know that Beethoven was fully aware of Herder because he mentioned him in the conversation books and likewise copied two passages from Herder into his *Tagebuch*.<sup>45</sup> The popular Eastern religions swept Europe up and Beethoven along with them. In fact, as Walther Schubring, points out in his article "Beethovens indische Auzeichnungen," some of the Eastern-religion passages Beethoven transcribed were most likely copied from a popular magazine in Vienna. Beethoven is known to have owned an issue of the 1802 magazine *Majers Wiedergabe in Klaprozt Asiatischem Magazine*, which contains a passage of Eastern religion that is

---

<sup>42</sup> Theodore Albrecht, ed., *Letters To Beethoven* (Lincoln: University of Nebraska Press, 1996), letter no. 199.

<sup>43</sup> Anderson, ed., *Letters of Beethoven*, letter no. 206.

<sup>44</sup> Solomon, "The Quest for Faith," *Beethoven Essays*, 224.

<sup>45</sup> Solomon, "Beethoven's *Tagebuch*," *Beethoven Essays*, 247-48, 261-62.



nearly identical to a passage he copied in the *Tagebuch*.<sup>46</sup>

Why did Beethoven copy these passages down and consider writing an opera about Eastern religions? Was this desire simply a financial interest? Was Beethoven following the trends in Europe or did he spiritually identify with these religions? The answer to all of these questions is, in all likelihood, yes. The passages Beethoven copied have a universal theme to them. They speak of a God who is immaterial and all-powerful. The morals they teach also speak in a universal theme; they talk of taking action in life and being unconcerned about the events around you. In other words, they offer something with which nearly everyone could identify. Eastern religions could cater to people's needs in a time when the idea of God was abstract and undefined. Thus, in agreement with these ideas, Beethoven considered writing an opera both as a way to capitalize on the market and also to affirm his spirituality.

The final ingredient of Beethoven's spirituality is his use of Greek gods. Beethoven's familiarity with Greek mythology is well known. He owned a copy of Homer's *Odyssey* and, according to Thayer, read Plutarch and Ovid as well.<sup>47</sup> Furthermore, Schindler, characterized Beethoven as being influenced by Greek mythology. In the second edition of his biography, Schindler wrote:

Without any specific theory, he [Beethoven] acknowledged God in the world, as well as the world in God. The theory for this he found constituted in the whole of nature, and that often-cited book, Christian

---

<sup>46</sup> Walther Schubring, "Beethovens indische Aufzeichnungen," *Die Musikforschung* 6:3 (1953): 208-209.

<sup>47</sup> Thayer, *Life of Beethoven*, 239-40, 480-82, 871.

Sturm's *Betrachtungen der Werke Gottes in der Natur*, as well as the teachings created out of the philosophic systems of the Greeks sages, seem to have been the signposts he followed along this path.<sup>48</sup>

We must raise our eyebrow at this statement because Schindler wrote it.

Likewise, to suggest that Beethoven worshipped the Greek gods and goddesses would border on the absurd. The letters and music that Beethoven wrote nevertheless reinforce Schindler's assertion and demonstrate a moral affiliation with Greek mythology. This moral identification and guidance can therefore be construed essentially as spiritual.

Beethoven most often invoked Greek mythology when speaking of his art, and he evoked Greek lore when discussing musical composition. These invocations are most evident in his letters. In a letter to Archduke Rudolph, Beethoven wrote: "Hence I can scarcely devote myself for a few hours a day to Heaven's most precious gift to me, that is my art and the Muses."<sup>49</sup> Similarly in a letter to the publisher, Carl Friedrich Peters Beethoven wrote:

I like honesty and sincerity; and I maintain that an artist should not be shabbily treated. For alas! sad to relate, however glittering his fame may seem on the surface, the artist is not allowed to be Jupiter's guest in Olympus every day; unfortunately, vulgar humanity only too often drags him down against his will from those pure ethereal heights.<sup>50</sup>

These letters indicate that Beethoven identified his role as a composer with Greek mythological heroes.

Beethoven did not only use Greek mythology as a way of expressing his feeling about art. Mythology is likewise a prominent vein in his music.

---

<sup>48</sup> H.C. Robbins Landon ed., *Beethoven, A Documentary Study*, (New York: Macmillan Press, 1970), 217.

<sup>49</sup> Anderson, ed., *Letters of Beethoven*, letter no. 963.

<sup>50</sup> *Ibid.*, letter no. 1079.

Sometimes Greek mythology was hidden, as Owen Jander speculates with Beethoven's Fourth Piano Concerto, Opus 58. Jander convincingly argues that the composer's second movement in this concerto is a musical depiction of the Greek story of Orpheus in Hades.<sup>51</sup>

Greek mythology, however, also occurs overtly in his music. The most obvious is his overture for the ballet *Creatures of Prometheus*. Prometheus was the Greek titan who rebelled against the gods of Olympus and gave the power of fire to mankind. This enraged the mighty god Zeus, who swore revenge and punished Prometheus for his crime. As punishment, Prometheus was bound to a rock at Caucasus. There, each morning, eagles would peck and tear out his liver, and each night Prometheus's liver would grow anew in order to be pecked from his flesh once again the next morning.<sup>52</sup>

Despite the rather grim ending of this tale, it was very popular during the late eighteenth and early nineteenth century. Its popularity was largely due to the Enlightenment. Prometheus was a symbol for the philosophes; just as Prometheus took power from the gods and gave it to mankind, reason would take power from the Church and give it to mankind. Beethoven was doubtless familiar with this tale when he composed the overture for the ballet.<sup>53</sup> He was so infatuated with this tale, that he used the Prometheus

---

<sup>51</sup> Owen Jander, "Beethoven's 'Orpheus in Hades,'" *Nineteenth-Century Music* 8(1984): 195-212.

<sup>52</sup> Edith Hamilton, *Mythology, Timeless Tales of Gods and Heroes* (New York: Meridian Press, 1969), 68-71.

<sup>53</sup> The tale was common throughout Europe, and Beethoven also owned a copy of a magazine published in Vienna called *Prometheus*. Albert Leitzmann, *Ludwig van Beethoven*, 383.

theme from the ballet's overture in his Third Symphony, the *Eroica*, Opus 55, and several other dances.

This particular use of Greek mythology gives us a glimpse of the limits of Beethoven's spirituality at the time. Beethoven, no doubt, greatly identified with Prometheus and its symbolism of the day. God was still a facet of his life; however, success in life depended on the individual. This attitude is seen in a comment Beethoven made to Ignaz Moschles, a composer and pianist. Moschles was commissioned to make a piano arrangement of Beethoven's opera *Fidelio*, which Beethoven graciously offered to correct. After completing the score, Moschles wrote on the bottom: "Finished with God's help," and when Beethoven corrected the copy, he wrote back: "Man help yourself."<sup>54</sup>

Indeed, Beethoven's self-reliant spirit is reflected in his use of Greek mythology. Nevertheless, this spiritual aspect cannot claim to be exclusive. The eclectic nature of Beethoven's religion allowed him to envision a different God at different times in his life. At the *fin de siecle*, Beethoven was struggling with his increasing deafness, and thus self-reliance was needed. Towards the end, however, Beethoven sought the comfort and deliverance of the Catholic faith. These eclectic tendencies initially confused Joseph Haydn and have been the subject of debate since. Yet the one binding aspect demonstrated by all these religions is the true spiritual nature of the composer. Not overt, and often misunderstood by his contemporaries, Beethoven's spirituality nevertheless influenced him throughout his life.

---

<sup>54</sup> Thayer, *Life of Beethoven*, 584-85.

## CHAPTER THREE

### BEETHOVEN AND GOD

Beethoven had a close and intensely personal relationship with God. This relationship alone offers the most information about Beethoven's spirituality. What kind of God did Beethoven worship? His markings in *Betrachtungen*, along with letters and entries made in his *Tagebuch*, suggest that he worshipped an all-powerful, all-knowing God. They likewise suggest a deep faith in and reliance on God. Through his relationship to God, Beethoven coped with the tragedies which preoccupied him in his late period: the prolonged and violent guardianship battle, the onset of near-total deafness, his severe illnesses, and his nephew Karl's attempted suicide in 1826.

In *Betrachtungen*, the second most frequently marked topic consists of entries about God. Beethoven marked nineteen different days concerning the nature of a providing and nurturing God. Out of the nineteen marked essays, fourteen discuss God's great power and his parallel care for mankind. This particular theme appears to be a main current in Beethoven's thoughts in his late period. Along with the markings in *Betrachtungen*, several passages Beethoven transcribed in his *Tagebuch* have the same theme. His letters from this period likewise demonstrate a similar belief in an all-powerful God.

Beethoven's religious belief in a caring and omnipotent God placed him at odds with his Enlightenment contemporaries. During the Enlightenment, philosophers such as Voltaire began to think of God as more

distant than the God portrayed in the dominant Christian religions. Philosophers also contended that God was less directly involved with our lives. During this period the idea of God as the clockmaker of the universe came into existence. According to this theory, God created the universe with all of its laws, set it in motion, and then walked away, much in the same way a clockmaker makes a clock, starts it running, and then lets it be.<sup>1</sup>

Many of the passages Beethoven marked in Sturm's meditations affirm a belief in an omnipotent God. A good example of Beethoven's markings on this topic comes from the essay for August 31, "The Reign of God:"

The slightest occurrence, the slightest situation does not escape his understanding: every situation is incorporated into the plan he has devised in order that his holy intentions be fulfilled. Intentions, which in the end all come together in the one goal: to spread among his creatures the highest degree of bliss.<sup>2</sup>

Sturm writes of a God who controls everything in the world and has a divine plan for the universe. Perhaps by marking this passage, Beethoven demonstrated his desire to find purpose and meaning in his life. As discussed earlier, Beethoven suffered several traumatic events during the early part of his late period. Therefore, it would only be common sense that a person would seek to find a reason behind these events in order to give them meaning and purpose.

Beethoven's prayers and letters from this period likewise imply that he believed in an all-powerful God. In these documents Beethoven pleaded to

---

<sup>1</sup> Thomas J. Schlereth, *The Cosmopolitan Ideal in Enlightenment Thought, Its Form and Function in the Ideas of Franklin, Hume, and Voltaire, 1694-1790* (Notre Dame: University of Notre Dame Press, 1977), 81-83.

<sup>2</sup> Appendix 1, no. 61, A.

God for interference and guidance. During one desperate moment, Beethoven wrote in the *Tagebuch*:

God, God, my refuge, my rock, O my all, Thou seest my innermost heart and knowest how it pains me to have to make somebody suffer through my good works for my dear Karl!!! O hear, ever ineffable One, hear me, your unhappy, most unhappy of all mortals.<sup>3</sup>

Similarly, in a letter to Archduke Rudolph in 1817, Beethoven wrote:

Surely God will hear my prayer and will once again liberate me from so many calamities . . . Hence on Him alone I place my reliance and hope that in all my manifold miseries the All-Highest will not let me utterly perish.<sup>4</sup>

Clearly Beethoven relied on God for direction and guidance in his life.

This "divine purpose" needed to extend to everything, even events which seemed to make no sense. The death of Beethoven's brother Caspar Carl on November 15, 1815, greatly affected the composer, as can be seen in the *Tagebuch*. Beethoven wrote: "O look down, brother, yes I have wept for you and still weep for you. . .".<sup>5</sup> In his state of sorrow, Beethoven needed to find an explanation for his death. One possible explanation could come from a "divine plan." Beethoven was intrigued by Sturm's essay for November 28, "Chance Occurrences," which coincidentally was the same month his brother died. In it Beethoven marked:

How could God rule over mankind if chance did not also obey his orders? The fate of mankind, of lineages, indeed, of entire kingdoms sometimes derives from certain circumstances which seem small and disdainful to us. If we wanted to withdraw such circumstances from

---

<sup>3</sup> Solomon, *Beethoven's Tagebuch*, "Beethoven Essays, 160.

<sup>4</sup> Anderson, ed., *Letters of Beethoven*, letter no. 816.

<sup>5</sup> Solomon, "Beethoven's Tagebuch," *Beethoven Essays*, no. 69, 270.

the divine reign, at the same time we would withdraw the greatest changes and most important events which occur in the world.<sup>6</sup>

Later in the same essay Beethoven also marked:

The truth, when recognized as a living truth, must awake in us a perfect reverence for the Lord of the world. It must bring about in us a sound resolution to search for God everywhere, and to attribute everything to him, so that we may trust nothing more than the mighty protection of providence. This truth must erase all the pride in our soul and in the hearts of the great people of the world. It [truth] must especially arouse a sacred veneration for that special Being. [The special Being] has a thousand invisible means and chance occurrences in his hands to bring down to the ground the edifice of our happiness which we, in our pride, have constructed. This truth must once and for all banish all pettiness, all mistrust from our soul and fill our hearts with joy.<sup>7</sup>

Beethoven's marking of this passage suggest that he sought comfort in the belief that Caspar Carl's death somehow fit into God's plan.

Beethoven's markings also imply that God's control went beyond a "divine plan" into a direct interference with his daily life. In the essay that Beethoven marked for March 11, Sturm asks for God to reform us by any means necessary. Beethoven marked two separate passages in this essay. The second passage, a direct plea to God for interference and guidance, is particularly revealing:

I only ask one thing of you, my God, do not stop working on my improvement. You may unsettle me through your threats, or refreshes me with your promises, you may pull me towards you through the severity of your punishment, or through the grace of your blessings; all the means of improvement, which you deem good according to your wisdom, I shall welcome me only to return to you

---

<sup>6</sup> Appendix 1, no. 71, A.

<sup>7</sup> Appendix 1, no. 71, D.



in whatever way it may be become fruitful through good works  
[Underlinings are Beethoven's].<sup>8</sup>

This passage is especially meaningful because Beethoven underlined the corresponding sentences.

The passage Beethoven marked in the March 27 essay "On Our Ignorance in Regard to Futurity" also demonstrates his belief in an all-powerful God. Beethoven evidently agreed with this entire essay because he marked the title three times emphatically. This essay also discusses a divine plan but suggests that God wisely makes us ignorant of the future. By keeping us in ignorance, God spares us both future pain and happiness. The essay concludes with a revealing poem:

What God has seen for me,  
That shall and must take place;  
It is my modest part.  
That is why I take delight in  
Everything he gives me  
And consider it my true salvation

I have surrendered myself unto him  
To die and to live:  
How and when he desires  
I live or die,  
Thus, all of Heaven's bliss  
Remains my part and inheritance.  
So now be silent, soul.  
Let your glory be his will,  
Who has created you.  
Whatever may happen!  
Your father in the heavens,  
Who knows how to counsel you in all things.<sup>9</sup>

---

<sup>8</sup> Appendix 1, no. 23.

<sup>9</sup> Appendix 1, no. 27.

Beethoven's belief in the theme of this poem is given further credence in light of a passage in his *Tagebuch* from around 1816. Beethoven wrote: "Show your power, Fate! We are not masters of ourselves; what has been decided must be, and so be it!"<sup>10</sup> Both the poem and the copied passage further confirm a belief in an all-controlling God.

Out of this belief came a deep trust in God. Beethoven marked several passages which suggest that he believed God would provide for him in times of need. The fact that Beethoven marked in the essay for March 3, "On the State of Some Animals during Winter," implies that he trusted God:

[Surely, God, who gives the insects and birds nourishment in his own time, God, who directs these animals to a resting place in crevices, who allows them to find food in foreign lands, who will also provide for me,] and also keeps me in need and scarcity. I believe with the firm confidence of heart that he will allow me to find my bread, even if I perceive but little of it before me, and if the malice or unkindness of the world turns me away, there he will arrange a small peaceful place for me, where I can rest very securely.<sup>11</sup>

This trust is in concurrence with the belief in a "divine purpose." If every event is part of a "divine plan," then naturally one would believe that God would provide in some manner.

One such provision was nature. Beethoven marked several passages that discuss God providing for mankind through nature. In the essay for February 1, "The Arrangement of all of Nature for the Benefit of Mankind," Beethoven marked three passages. The first passage discusses material provisions:

---

<sup>10</sup> Solomon, "Beethoven's *Tagebuch*," *Beethoven Essays*, no. 73, 271.

<sup>11</sup> Appendix 1, no. 20.

For you the horse is equipped with these hoofs, which it should not require, if it did not pull loads and climb up mountains. For you the silkworm spins its web, and leaves its artful web for your needs. For you the gnats lay their eggs in water, so that the fish and crabs may find their nourishment for your own benefit. For you the bees gather the nectar of flowers and make their honey.<sup>12</sup>

The essay continues by stating that God also provide aesthetic pleasures for mankind. The second passage marked by Beethoven states:

But not only through these foresights regarding the garnishment of food has God made these pleasures. For you the lark and nightingale sing. For you the fields and gardens show off in thousands of colors. And above all of this, he has given you reason through which you become capable of taking nourishment and pleasure out of all things, to tame the whale and the lion, and above all else, to take joy in his works, and to contemplate the order, the display, the greatness, and harmony of all created things.<sup>13</sup>

These two passages suggest that he believed God would provide and take care of mankind because everything God created was for mankind's use.

Beethoven often sought God's help and protection through prayer. Many of the passages Beethoven copied into his *Tagebuch* are "prayers" he wrote to God in time of need. One such prayer states: "God help me, Thou seest me forsaken by all Mankind, because I do not want to commit an injustice; hear my plea to be together with my Karl, but only in the future, as there does not appear to be any possibility of that now."<sup>14</sup> In this case, Beethoven sought out God's help with his nephew. More important,

---

<sup>12</sup> Appendix 1, no. 17, A.

<sup>13</sup> Appendix 1, no. 17, B.

<sup>14</sup> Solomon, "Beethoven's *Tagebuch*," *Beethoven Essays*, no. 117, 282.

however, this plea demonstrates Beethoven's belief and trust that God would provide for all of his needs.

Yet, to Beethoven, God was more than just a provider. Other passages suggest that Beethoven believed God not only controlled everything, but also comprised everything. Several passages which Beethoven marked imply that he believed in an omnipresent God. The most obvious passage is a poem Beethoven marked the essay for September 1, "God's Omnipresence:"

This you are: yes, you are  
 Omnipresent.  
 This you are? There and here,  
 And here and everywhere.  
 You great one, You change!  
 You change, Holy One...  
 In light, in darkness,  
 In light and the darkness,  
 You Great One, You change!  
 You change, Holy One.  
 On a sun spot  
 And a world. You are  
 Omnipresent here.<sup>15</sup>

Beethoven's *Tagebuch* further corroborates the idea of an omnipresent God. In it, Beethoven also transcribed several passages from Indian literature which concern the omnipresence of God. One of these passage states:

Free from all passion and desire, that is the Mighty One. He alone. No one is greater than He. <Brahm,> His spirit, is enwrapped in Himself. He, the Mighty One, is present in every part of space. His omniscience is self-inspired and His conception <comprehends> every other. Oh God...You are the true, eternally blessed, unchangeable light of all times and spaces. Your wisdom discovers a thousand and more than a thousand laws, and still You act ever freely and to Your honor. You existed prior to all that we revere. To You, praise and adoration! You alone are the true <Bhagavan—the> blessed one, the essence of all

---

<sup>15</sup> Appendix 1, no. 63.

laws, the image of all wisdom of the whole present world —You sustain all things. <Sun, ether, Brahma.><sup>16</sup>

The similarity between this passage and the notations Beethoven made in Sturm's book suggests the belief in an omnipresent God.

Another explanation, however, is possible. We have already seen that Beethoven's interest in Eastern religions was possibly due to his interest in writing an opera about Eastern religions and ideas. This explanation is given further merit by Beethoven's notations in *Betrachtungen*. In the margins of the essay for September 1, "God's Omnipresence," Beethoven wrote: "poetischer Stoff zu einer Musik," which suggests that Beethoven intended to set this poem to music at some time.<sup>17</sup> Obviously it is impossible to tell from such a brief marginalia if Beethoven intended to use this in an opera based on Eastern religions. However what it does suggest is that Beethoven was attracted to setting to music a text about an omnipresent God a text that is remarkably similar to the passage Beethoven transcribed in his *Tagebuch*.

Besides believing in God, other passages marked by Beethoven imply that he also adored this Divine Being. Evidence of his love may be seen in certain prayers he marked in *Betrachtungen*. While most of the passages Beethoven marked praised God in some manner, three passages in particular may be viewed as prayers to God. The first prayer occurs in the essay for April 10, "The Diverse Soils of the Earth:"

O help Lord, that I shall be similar  
To the fruitful good land.  
And be abundant in good works

---

<sup>16</sup> Solomon, "Beethoven's *Tagebuch*," *Beethoven Essays*, no. 61, 265-66.

<sup>17</sup> "Poetic material to Music," Appendix 1, no. 63.

In my service and positions  
 Yield many fruits in patience;  
 Guard your instruction, and [keep] Graciousness  
 In a good heart.<sup>18</sup>

This prayer is a plea to God for instruction. Another passage marked by Beethoven suggests adulation. In the essay for August 31, "Thanks for the Providence of God," Beethoven marked:

Lord, you are worthy of receiving praise, honor and thanks. Lord, my God, my Savior, my end, my confidence, my help and my salvation! I thank the Lord with all my heart, and tell of all his wonders. I am happy and am joyful in you, and I praise your name, you Highest [being] of all!<sup>19</sup>

Finally the last marking made by Beethoven demonstrates his humility towards God. In the essay for December 29, "Variability of Earthly Things," Beethoven marked:

[Thus I want] to calmly submit myself to all changes, and to place my trust only in your unchangeable goodness, oh God!  
 In you, Unchangeable One! In you  
 My soul shall rejoice.  
 Be my rock, God! Be my light,  
 Eternally my trust.<sup>20</sup>

This passage is usually given the most attention by Beethoven scholars because it is the only passage Beethoven directly transcribed into his

---

<sup>18</sup> Appendix 1, no. 31.

<sup>19</sup> Appendix 1, no. 62, A.

<sup>20</sup> Appendix 1, no 73.

*Tagebuch*.<sup>21</sup> This prayer, like the other two, demonstrates a genuine and sincere devotion to God.

In many ways, Beethoven's belief in God reflects the fragility of his own life. Outwardly there was Beethoven the "firestormer," who forged his own fate and relied wholly on himself. But beneath that exterior lay a man who desperately needed comfort, guidance and most important of all, understanding. By reading *Betrachtungen*, Beethoven found ideas which could comfort him and give him the understanding he so desperately needed.

---

<sup>21</sup> Solomon, "Beethoven's *Tagebuch*," *Beethoven Essays*, 294-95.

## CHAPTER FOUR

### A CORPOREAL TRANSFIGURATION: BEETHOVEN AND THE AFTERLIFE

Images of death constantly hovered over Beethoven and plagued him throughout most of his life. Sometimes Beethoven witnessed death on a large scale such as Napoleon's invasion of Vienna in both 1805 and 1809.<sup>1</sup> But most of the time, Beethoven experienced death on a close and personal level, like his mother's death in 1787 or that of his brother in 1815.<sup>2</sup> The idea of death, however, did not merely halt with that of relatives or others. Indeed, Beethoven was very much aware of his own mortality. His letters are riddled with such references, and Beethoven even contemplated suicide in 1802 when it became apparent that his deafness would be incurable.<sup>3</sup>

Since death almost constantly played a factor in his life, Beethoven naturally contemplated his own soul's immortality. Evidence of this contemplation may be seen in the notations he made in *Betrachtungen*. Beethoven marked nine different essays that discuss the soul or the afterlife. These passages offer a glimpse of Beethoven's perception of the afterlife; however, this notion expands deeply when comparing these notations to the ones Beethoven made about the stars.

Beethoven's fascination with the stars may be seen in many different facets. In *Betrachtungen*, Beethoven marked seven different essays which discuss the stars or other astronomical aspects of the universe. Likewise in

---

<sup>1</sup> J. Christopher Herold, *The Age of Napoleon* (Boston: Houghton Mifflin Co., 1963), 164-199.

<sup>2</sup> Thayer, *Life of Beethoven*, 87-89; Kerman and Tyson, *The New Grove Beethoven*, 63.

<sup>3</sup> Thayer, *Life of Beethoven*, 304-305.



1820 Beethoven wrote in a conversation book: "The moral law within us, and the starry heavens above us. . . Kant!!!"<sup>4</sup> This quotation is paraphrased from Immanuel Kant's *Critique of Pure Reason* and is often used as evidence of Beethoven's love of philosophy, particularly Kant's.

The stars' allure to Beethoven, however, extended beyond a religious book and a paraphrased sentence of philosophy. Beethoven also expressed a scientific interest in the workings of the solar system. His library contained one of Immanuel Kant's earliest works, *Naturgeschichte und Theorie des Himmels (Universal Natural History and Theory of the Heavens)*.<sup>5</sup> While Kant is best known for his impact on philosophy, few realize that he began his career in mathematics. *Naturgeschichte* examines the origins and workings of the solar system. Parallel to the scientist Simon Pierre Laplace, Kant developed the theory that the solar system originally existed in the form of a nebulous mass. Through gravity, it evolved into a gas-like disc which eventually formed the planets and sun.<sup>6</sup> Similar to *Betrachtungen*, *Naturgeschichte* explains this theory along with the order of the planets and their revolutionary patterns.

What inspired Beethoven's fascination with the stars? The answer to this question may perhaps be found in Beethoven's most famous work, the Ninth symphony. During one climactic moment in the fourth movement

---

<sup>4</sup> Karl Heinz Köhler and Grita Herre eds., *Ludwig van Beethovens Konversationshefte* (Leipzig: Deutsche Verlag für Musik, 1983), 235.

<sup>5</sup> Leitzmann, *Ludwig van Beethoven, Berichte der Zeitgenossen*, Anhang "Beethovens Bibliothek," 383.

<sup>6</sup> A. Pannekoek, *A History of Astronomy* (New York: Interscience Publishers Inc., 1961), 306.

the chorus asks the listener: "Ahnest du den Schöpfer, Welt?" to which they answer: "Such' ihn überm Sternenzelt!" (Do you perceive the creator of the world? Seek him above the starry sky!) Indeed, for Beethoven God lived above the stars. As will be discussed later, Beethoven used similar musical symbolism to evoke the stars and God in other works from his late period. Thus Beethoven's notations about astronomy in *Betrachtungen* go beyond simple curiosity; rather they serve as theological contemplation about the place where Beethoven's God dwelled, or rather the afterlife. Before delving into how Beethoven's perception of the celestial played into his view of the afterlife, it is first necessary to examine his general concept of the afterlife.

Caspar Carl's death in 1815 was an important event which made Beethoven turn to God for comfort and made Beethoven reflect once again on his own mortality. Beethoven's contemplation of his own death is apparent in a letter he wrote to the Countess Anna Marie Erdödy in May 1816: ". . .Moreover, for the last six weeks I have been in very poor health, so much so that frequently I have thought of my death."<sup>7</sup> Beethoven's markings in *Sturm* suggest that his contemplations about death included the soul's immortality and his ideas about life after death.

If nothing else, Beethoven's notations demonstrate a clear preoccupation with death. This concern is marked in *Sturm*'s January 30 essay, "On Our Duty in Regard to Sleep":

Above all things seek to go to sleep with the proper frame of mind. What would you do, if you could predict with certainty, that sleep would transport you into the condition of death? Would you not at the last moment use it to prepare your life and seek through Jesus pardon from your sins? You should imagine that this occurrence could take

---

<sup>7</sup> Anderson, ed., *Letters of Beethoven*, letter no. 633.

place every night. In every winter night between the twelfth and fifteenth hour over fifty thousand people die. How do you know your name is not on the list of those whom death will take from the world? And now I entrust the decision to your own heart. What would you do if in your sleep you were taken before the righteous Jesus?<sup>8</sup>

This passage demonstrates Beethoven's concern about death but perhaps more importantly it shows Beethoven's desire to enter into heaven. His concern about dying with a pure soul was enough for him to mark a passage which reminded him to pray before he went to sleep every night.

This preoccupation with the soul is further seen in Beethoven's markings of the April 16 essay "The Continual Existence of Corporeal Things."

The continual existence of physical bodies can make it likely for me that my spirit will continue to exist. Since no part of the corporeal things in the world is destroyed, how can one possibly think that among all things that were created, my soul should be the only one that does not continue to exist? No, it is more likely that all physical bodies shall be destroyed than my soul, which has been saved through Jesus, should perish.<sup>9</sup>

This marked passage demonstrates a clear preoccupation with the soul. The passage, however, also demonstrates the impact the Enlightenment had on religion and faith during this period. The rational nature of the passage was typical of its time. Faith was no longer enough; the immortality of the soul now had to be explained rationally.

Beethoven's concern with death and his soul demonstrates a belief in the afterlife. But what kind of afterlife did Beethoven believe existed? As stated earlier, it is impossible to tell exactly what Beethoven thought about

---

<sup>8</sup> Appendix 1, no. 16.

<sup>9</sup> Appendix 1, no. 32.

this matter. No record exists of Beethoven overtly stating his belief; however, the passages Beethoven marked in *Betrachtungen* provide clues and insights into the composer's beliefs.

Beethoven marked three separate passages in *Betrachtungen* which describe the afterlife. All three passages suggest an afterlife consisting of rest and peaceful joy. The marked passage from the January 17 essay, "On the Peace of Nature in Winter," compares death to winter:

Soon autumn will arrive. And then I would wish to be like a fruitful tree which drops rich fruit in our laps! However, in the winter of my life, when I will be gray and tired of life, I would wish for myself the happiness, that my peace might be as honorable and comfortable as the peacefulness of nature in winter.<sup>10</sup>

This idea is reinforced by a passage Beethoven marked comparing sleep to death. In the January 14 essay, "On the Advantages of Night," Beethoven marked three separate passages. The first two passages deal with the benefit of sleep; the third passage, however, discusses death as a form of sleep.

The night is coming in which no one can work. However, this long night will be a comfort for you, when you can rest in the grave from your labors and miseries, which you have taken for God's sake. How good it will be for you to rest there after your work is done! How beneficial it will be!<sup>11</sup>

Both passages offer an afterlife which is calm, peaceful and free from worry. For a troubled person such as Beethoven, this type of afterlife would be extremely appealing.

---

<sup>10</sup> Appendix 1, no. 11.

<sup>11</sup> Appendix 1, no. 8.

The other passage suggests a much more active and involved afterlife. The March 9 essay, "On the Hope of Spring," offers much more than peace. In it Beethoven marked:

Be praised for the hope of eternity which you have won for me. What would my life, my happiness, and my joy that I find in this world be without it: if I could not cherish that sweet hope; to live eternally, to be eternally blessed, to be eternally joyful? And now since I have this hope! How insignificant are all the suffering which I must endure here. As rough and as long as the winter of my life may be, confidently I wait for spring and the renewal and improvement of my situation in that world.<sup>12</sup>

This passage is significantly different than the other two. It postulates a much more active afterlife. Rather than sleep, life is offered, and rather than peace, joy. Yet it is important to note that all of the passages discuss the afterlife in terms of relief from suffering. This aspect, above all else, is what Beethoven believed the afterlife would offer him, relief and comfort from his misery here on earth.

As stated earlier, the markings in *Betrachtungen* suggest that Beethoven believed the heaven and God to be above the stars. It is important to note, however, that this belief was not uncommon during its day. In his doctoral dissertation, *Ode to the Ninth*, James Parsons points out that the idea of a sublime being's located in the sky was typical of many prominent thinkers.<sup>13</sup> Beethoven was one of these thinkers. He looked to the stars in the sky as a place of sublime contemplation of God.

---

<sup>12</sup> Appendix 1, no.22.

<sup>13</sup> James Parsons, *Ode to the Ninth: the Poetic and Musical Tradition Behind the Finale of Beethoven's "Choral Symphony,"* (Ph.D. Dissertation, University of North Texas 1992), 86-100.

Beethoven's theological contemplation, however, began with serious admiration of the beauty of specific objects in the sky. Beethoven marked a passage in the April 4 essay, "The Rising of the Sun." In this essay he marked:

Have you ever been, my reader, an eyewitness to that magnificent phenomenon in nature which occurs every day with the rising of the sun? Or has perhaps weakness, the love of sleep, or even a reprehensible indifference prevented you from viewing this wonder of nature? Perhaps you are among the thousands who have never considered it worth the trouble to deprive themselves of a few hours of sleep and observe the sunrise.<sup>14</sup>

This passage clearly demonstrates an admiration of the splendor of the sun.

Yet most of the passages marked by Beethoven suggest a sincere curiosity about the composition and order of the universe. In fact, nearly all of the passages Beethoven marked in *Betrachtungen* run parallel with the topics in Kant's book. The correlation of these two authors' works suggests in turn that Beethoven agreed with their ideas. The first parallel essay which Beethoven marked is January 12 "Contemplation of the Starry Heavens." Beethoven marked three long passages in this essay. The essay primarily discusses the order of the planets and the composition of our solar system. Although modern science has disproved many of these observations, the passage nevertheless provides insight into how people of the late eighteenth century perceived the stars. The first passage Beethoven marked states:

In the middle of the world the sun has its throne, which is over a million miles larger than our Earth and it is over nineteen million miles from it. Despite this amazing distance, it still has a powerful influence on our earth. Sixteen other globes also travel around the sun, which are called planets; dark bodies which receive light, warmth, and perhaps their inner movement from the sun. Saturn, Jupiter,

---

<sup>14</sup> Appendix 1, no. 30.

Mars, Earth, Venus and Mercury are the names of the six principal planets.<sup>15</sup>

The rest of the marked passage goes into a description of each of the planets.

This passage is remarkably similar to Kant's book *Naturgeschichte und Theorie des Himmels*. In the introduction to his book Kant states:

Six planets, of which three have companions —Mercury, Venus, the Earth with its moon, Mars, Jupiter with four satellites, and Saturn with five— describe circles around the sun as the centre; and along with the comets, which likewise revolve around the sun, coming to it from all sides and in very wide orbits, they constitute a system which is called the Solar System, or the Planetary World.<sup>16</sup>

The similar observations of both Kant and Sturm reflect an important aspect of Beethoven's own ideas. We may assume that Beethoven agreed with their ideas about the solar system because he owned two different books that drew the same conclusions about the solar system.

Beethoven marked other passages in *Betrachtungen* which resemble those in Kant's book. These passages further suggest that Beethoven agreed with their ideas. Beethoven marked a passage in the April 2 essay "The Movement of the Earth." Here Sturm delves into the earth's orbit around the sun. In it Beethoven marked some passages which are again similar to Kant's observations:

Thus, the earth moves around the sun in a circle, in the same way as one can perceive this on a small scale with a sling. Or to use an example that is more similar; like a cannon ball, which advances in a curved line and falls to earth only after a certain distance, and which perhaps would continue several miles if one shot it off a high

---

<sup>15</sup> Appendix 1, no.6, A.

<sup>16</sup> Immanuel Kant, *Universal Natural History and Theory of the Heavens*, trans., W. Hastie (Ann Arbor: University of Michigan Press, 1969), 47-48.

mountain. From a greater height it would go still farther; increase this height still more, and the cannon ball would descend by our antipodes, indeed, even until it finally returned again to the original spot from which it was fired. All of this is a result of the laws of gravity or the power of attraction of our earth. This is precisely the way that the earth runs in its path around the sun. This path is not a perfect circle, but rather an elliptical line. The sun is situated as one of the focal points [of the elliptical line], which is at one time farther away from us than it from another.<sup>17</sup>

Compare this marked passage to Kant's book. In his book Kant writes:

If the orbits of the planets were exact circles, the very simplest analysis of the composition of curvilinear movements would show that a constant tendency to the centre would be required to produce them. But although the orbits of all the planets, as well as of the comets, are ellipses in which common focus the sun is situated, yet the higher geometry, by the aid of Kepler's Analogy...when a body, therefore, is freely abandoned to this influence, which impels it to sink towards the sun or to a certain planet, it will fall to it in a constantly accelerated motion, and at last will unite with its mass. But if it has obtained an impetus sideways, and if this is not so powerful as to form an exact equilibrium with the falling force, it will fall in a curved movement towards the central body. And if the impulsion which has been impressed upon it has been at least strong enough before it comes in contact with the surface of the central body to remove it from the perpendicular line by half the diameter of the body in the centre, it will not reach its surface; but after it has swung itself close round it, by the velocity acquired in falling, it will raise itself as high as it had fallen to continue its revolution in a constant circular movement round it.<sup>18</sup>

Kant's writing is much more complicated than Sturm's; nevertheless both essentially say the same thing about the earth's orbit around the sun and gravity.

---

<sup>17</sup> Appendix 1, no. 29.

<sup>18</sup> Kant, *Universal Natural History*, 48-50.



Finally, both Sturm and Kant agree on the immensity of the universe. Beethoven marked three separate passages in Sturm's June 10 essay "The Immensity of Starry Heavens." All three passages marked by Beethoven discuss the magnitude of the universe. The most lengthy passage is the third. In it Beethoven marked:

And yet the greatest astronomers must concede that these numbers are by no means sufficient to indicate the apparent distance between a rising star and our earth. There are stars which appear to us as the greatest in size because they are the closest to us. Therefore, these are known as stars of the first magnitude. Those stars which are closest to the latter are known as stars of the second magnitude, because they appear to us to be smaller than the others due to the fact that their distance [from us] is vastly greater than the first.<sup>19</sup>

In *Naturgeschichte und Theorie des Himmels*, Kant has a similar conclusion. He writes:

We have beheld with astonishment figures in the heavens which are nothing else than such systems of fixed stars confined to a common plane —Milky Ways, if I may so express myself, which, in their different positions to the eye, present elliptical forms with a glimmer that is weakened in proportion to their infinite distance. They are systems of, so to speak, an infinite number of times infinitely greater diameter than the diameter of the Solar System.<sup>20</sup>

While Kant's conclusion's focuses more specifically on the galaxy of the Milky Way and Sturm's on the entire universe, both nevertheless conclude that the celestial bodies around their planet consist of a vast array of stars, planets, and systems.

Both authors arrive at similar conclusions about the universe. They both agree on the make-up of the solar system, the orbit of the earth, and the

---

<sup>19</sup> Appendix 1, no. 51, C.

<sup>20</sup> Kant, *Universal Natural History*, 137.

size of the universe. These similarities raise the question: from where did they reach their conclusions? Kant's major influence came from Newton.<sup>21</sup> Before reaching his fame as a philosopher, Kant first tried his hand at mathematics. This book was his attempt to reach beyond Newton's laws. The origin of Sturm's conclusions however, is unknown. *Naturgeschichte und Theorie des Himmels* was first published in 1755, eighteen years before *Betrachtungen*. Sturm, therefore, could have possibly drawn his conclusions from this book or other writings of Kant. *Betrachtungen*, however, does not credit any influence or give any evidence of the influence upon Sturm. The origin of these ideas, however, is not as important as what they suggest about Beethoven. Because we know that Beethoven read both books and that he marked passages in *Betrachtungen* which were similar to *Naturgeschichte*, we may conclude that Beethoven agreed with their ideas about the stars and the universe.

Thus far we have only seen Beethoven's curiosity as to the makeup of the universe. What, however, made this inquiry theological? The answer to this question is again found in Sturm's and Kant's conclusions. Just as both authors seek to rationally explain the universe, both also conclude that God was in direct control of the universe. In Sturm's case, his conclusions are only logical since *Betrachtungen* is primarily a religious document. The May 4 essay "An Invitation to Seek God in the Works of Nature," which Beethoven marked, openly wonders in awe about God and the stars. In this essay Sturm asks:

---

<sup>21</sup> Kant, *Universal Natural History*, xi-xiii.

When you look at the sky's beautiful colors, the stars which shine therein the light which makes things around you visible, ask yourself where all of this must come from? Who has created this infinitely vast canopy of the heavens? Who has placed the innumerable stars in the heavens which cast such bright rays of light in spite of their being at such an inconceivably far distance? In the heavens, who has created it so that they move in such an orderly way, that their brightness and their warmth illuminate the earth and make it fruitful? Did you not make it, o' creator? Yes, your wise, your mighty word has summoned everything to be arranged in this manner.<sup>22</sup>

Kant also makes similar conclusions about God. In *Naturgeschichte* Kant goes out of his way to demonstrate his belief that God controls the universe. He writes:

In my system, on the contrary, I find matter bound to certain necessary laws. Out of its universal dissolution and dissipation I see a beautiful and orderly whole quite naturally developing itself. This does not take place by accident, or of chance; but it is perceived that natural qualities necessarily bring it about. And are we not thereby moved to ask, why matter must just have had laws which aim at order and conformity? Was it possible that many things, each of which has its own nature independent of the others, should determine each other of themselves just in such a way that a well-ordered whole should arise therefrom; and if they do this, is it not an undeniable proof of the community of their origin at first, which must have been a universal Supreme Intelligence, in which the natures of thing were devised...it is thus subject to a supremely wise purpose, it must necessarily have put into such harmonious relationships by a First Cause ruling over it; and *there is a God, just because nature even in chaos cannot proceed otherwise than regularly and according to order* [italics are the author's own].<sup>23</sup>

Each author again draws a parallel conclusions regarding the idea of God as the ultimate designer and controller of the universe.

---

<sup>22</sup> Appendix 1, no. 34.

<sup>23</sup> Kant, *Universal Natural History*, 25-26.

If Beethoven agreed with both Sturm's and Kant's conclusions about the order of the universe, he most likely agreed with their conclusions about the designer of it. These ideas about God, however, are reflected in more than Beethoven's marginalia of *Betrachtungen*. During his late period, Beethoven set these ideas to music in several of his late works. These works include his last piano sonata (Opus 111), the A-minor string quartet and the F-minor string quartet (Opuses 132 and 135), and the Ninth Symphony (Opus 125).

One idea which Beethoven echoed in his music was a concern for his soul. This idea figures most prominently in the third movement of the A-minor string quartet, Opus 132, the "Heiliger Dankgesang." The Beethoven scholar Warren Kirkendale has pointed out that Beethoven took four lines from a Gregorian chant for the primary theme during this movement.<sup>24</sup> Beethoven's choice of chant excerpts makes this movement into a sort of prayer. The four different lines he used from the chant were:

Salvum me fac, Deus. . .  
 Christe redemptor omnium, conserva tuos famulos. . .  
 Media noctis tempore. . .  
 Venite adoremus deum. . .

God, make me well. . .  
 Christ, redeemer of all, preserve your servants. . .  
 In the middle of the night. . .  
 Oh come, let us adore him. . .<sup>25</sup>

---

<sup>24</sup> Warren Kirkendale, "Gregorianischer Stil in Beethovens Streichquartett Op. 132," *Gesellschaft für Musikforschung, Bericht über den internationalen musikwissenschaftlichen Kongress Berlin, 1974* (Kassel: Bärenreiter, 1980), 373-74.

<sup>25</sup> *Ibid.*, 373.

This “prayer” is remarkably similar to the passages Beethoven marked in *Sturm*. The prayer asks God for alleviation from some type of suffering, and more importantly, just as in the January 30 essay of *Betrachtungen*, it asks God for protection in the night.

The idea that occurred most often in Beethoven’s late compositions was the musical symbolism of transfiguration into the starry sky. The scholar Owen Jander has written extensively on Beethoven’s imagery of *Verklärung* (Transfiguration) as a sublime journey to the stars. Jander concludes that Beethoven’s C minor piano sonata, Opus 111 and his F major string Quartet, Opus 135 both use *Verklärung* to ascend to the starry skies.<sup>26</sup> In the last movement of the Opus 111 piano sonata Beethoven ascends the melody into upper register trills “extending the seraphic mood to the very final measures of the piece.”<sup>27</sup>

Likewise, the third movement of Opus 135, *Lento assai, cantante e tranquillo*, Jander suggests that Beethoven uses the transfiguration symbolism yet again. This time the symbolism occurs quickly in measures 43-52. Jander points out that the violin part in this section “quietly ascend[s] to the stars, while the other three instruments assist with tenderness.”<sup>28</sup> Here again, Beethoven takes the listener on a sublime journey to God above the stars.

---

<sup>26</sup> Owen Jander, “Farewell and Transfiguration, The Piano Sonata in C minor, Opus 111,” and “The Classical Vision of Death and Transfiguration: The Opus 135’s “Süsser Ruhegesang, oder Friedensgesang,” forthcoming book on Beethoven.

<sup>27</sup> Jander, “Farwell and Transfiguration,” 8.

<sup>28</sup> Jander, “The Classical Vision of Death and Transfiguration,” 5.

Perhaps the most obvious is the already briefly discussed Ninth Symphony. The symphony is based on a poem by Friedrich Schiller "An die Freude" (To Joy). Beethoven wanted to set Schiller's poem to music throughout most of his life, and there is evidence that he conceived the idea as early as 1792.<sup>29</sup> Nevertheless, this idea matured until he began the composition of the Ninth Symphony. Beethoven began composing the symphony during the early 1820s and wrote most of it in 1822 and 1823. The Ninth made its debut on May 7, 1824.<sup>30</sup>

Since its debut, the Ninth Symphony has become one of Beethoven's most popular and influential pieces of music. It unquestionably influenced composers throughout the nineteenth century and has been studied *ad nauseum* by academics.<sup>31</sup> The Ninth has likewise remained a permanent fixture in the public; it not only is performed by symphonies throughout the world, but also used in movies and television commercials. Indeed, this symphony stands as a monolith of Western culture and music.

The Ninth's popularity can no doubt be directly traced to the musical setting of Schiller's poem. The "Ode to Joy" is a poem celebrating the brotherhood of mankind and the most recognized piece of music from the symphony is the "Joy theme" of the fourth movement. While preaching the brotherhood of mankind, this section of the work nevertheless contains

---

<sup>29</sup> David Levy, *Beethoven: The Ninth Symphony* (New York: Schirmer Books, 1995), 18.

<sup>30</sup> Nicholas Cook, *Beethoven: Symphony No. 9*, Cambridge Music Handbooks (Cambridge: Cambridge University Press, 1993), 21; David Levy, *Beethoven: The Ninth Symphony*, 130-33.

<sup>31</sup> Richard Taruskin, "Resisting the Ninth," *Nineteenth-Century Music* 12:3 (Spring 1989): 241-56.

multiple religious allusions. The poem begins by invoking a Greek reference calling upon "Freude" (Joy) the daughter of Elysium. Only this heavenly creature has the power to unite mankind: "Deine Zauber binder wieder, Was die Mode streng getheilt;" (Your power brings together what strict laws divide). The rest of the poem discusses how mankind will come together in celebration.

The second theme in the fourth movement, however, directly invokes God and the stars. This theme is often undervalued in analyses on Beethoven's religious beliefs. It occurs in the *Andante maestoso* section of the fourth movement, right after the climax of the "Joy theme." As we have already seen, it is during this theme Beethoven tells the listener to seek a "loving Father," in the stars above. Besides using the text to point this out, Beethoven also invokes symbolic music to represent God in the stars.

William Kinderman has pointed out the similarities between Beethoven's symbol for God in the Ninth symphony and the Credo section of his Mass, the *Missa solennis*. Kinderman suggests that during the *Andante maestoso* section a "long ascending progression [of pitch reaching] its goal [and] arriving at the very same E-flat sonority that played in the Credo. . . assumes a symbolic importance in relation to the idea of a divine presence above the stars."<sup>32</sup> This symbolism is given further credence by Maynard Solomon who points out that Beethoven wrote on a sketch leaf of this particular section: "The height of the stars [can be pictured] more by way of the

---

<sup>32</sup> Kinderman, *Beethoven* , 280.

instruments."<sup>33</sup> This symbolism is only logical after viewing Beethoven's markings in *Betrachtungen* and its parallels with Kant's *Naturgeschichte*.

We have already seen Beethoven's use of transfiguration in music in his late string quartets. This progression from a low register to the highest conforms to the similar *Andante maestoso* passage from the finale of the Ninth Symphony. With the string quartets, we only knew that the sublime progression seemed to depict a journey to God, but with the Ninth, we are given the precise location of God, high above the stars. To seek and find God, we must look above the stars to the place where he dwells in heaven. Here then is Beethoven's conception of life after death—the soul finding God in the starry heavens above.

These tranquil images of the afterlife give further testament to the pain Beethoven felt here on earth. In many ways, Beethoven viewed death as a means of alleviating the pain he felt in the present world. The ideas in *Betrachtungen* reflect Beethoven's own desires for a peaceful death. He took these ideas from Sturm and echoed them in his music. In doing so, Beethoven managed to achieve some degree of comfort in his music with a brief and corporeal transfiguration.

---

<sup>33</sup> Maynard Solomon, "The Ninth Symphony," *Beethoven Essays* (Cambridge: Harvard University Press, 1988), 25.



## CHAPTER FIVE

### BEETHOVEN AND NATURE

The phrase “worship of nature” is frequently used to describe Beethoven’s spirituality.<sup>1</sup> A strong case may certainly be made for his spirituality as such. Almost daily, Beethoven took lengthy walks in the countryside to observe and contemplate nature. These walks inspired many of his compositions. Beethoven’s remarks about nature likewise demonstrate the full extent of his admiration. He also made similar comments in a letter after a benefit performance of *Fidelio*. In 1814 Beethoven went to the countryside outside of Baden. There he wrote:

My miserable hearing does not trouble me here. In the country it seems as if every tree said to me: ‘Holy! Holy!’ —Who can give complete expression to the ecstasy of the woods! O, the sweet stillness of the woods!<sup>2</sup>

For Beethoven, nature was not only an escape from the daily toils of life but also a sublime place to contemplate God.

No wonder then that *Betrachtungen’s* subject matter greatly attracted Beethoven. Even the title of the book seems to embody Beethoven’s spirituality: *Reflections about the Works of God in Nature*. Although Beethoven’s theological interests have already been shown to extend beyond the subject of nature, doubtless he also found this topic important in *Betrachtungen*. Beethoven marked 56 separate passages in 29 different essays

---

<sup>1</sup> Schindler, *Beethoven As I Knew Him*, 365; Thayer, *Life of Beethoven*, 245-46; Solomon, “The Quest for Faith,” *Beethoven Essays*, 219-220; Solomon, *Beethoven*, 263-64.

<sup>2</sup> Friedrich Kerst, ed., *Beethoven: the Man and the Artist as Revealed in His Own Words*, trans. Henry Edward Krehbiel (New York: Dover Publications, 1964), 17.

which discuss nature, making this topic the most frequently annotated subject throughout the book.

Beethoven's markings about nature appear to suggest that he had three different interests in it. First, he had a sincere curiosity about the functioning of nature. Consequently, many of the passages he marked offer an explanation as to how and why animals, plants, and nature in general behaved. Second, Beethoven's nature markings imply that he believed one could contemplate God only by observing nature. Third, Beethoven appears to have personally identified with Sturm's character descriptions of certain animals.

Beethoven's curiosity about nature was wide-ranging. The subjects which interested him in Sturm's book ranged from the fertilization of snow to the benefits of poison in nature.<sup>3</sup> Many of these markings speak for themselves and need no explanation other than to note that the subject was of interest to Beethoven. Certain passages marked by Beethoven are, however, worth examining. Beethoven's markings demonstrate the range of the composer's intellectual curiosity. They also, simultaneously, offer us a glimpse into the mind of the eighteenth century.

One of these passages is the essay for January 28, "On Frost Which is Sometimes Seen on the Glass of Windows." Beethoven marked a single passage in this essay. Beethoven's curiosity about such a phenomenon is implied in this marked passage:

[How simple, orderly, and diverse nature is in the creation of its smallest works,] as can be seen in frozen windowpanes, whose marvelous patterns are often admired, but not with the

---

<sup>3</sup> Appendix 1, nos. 5 and 53.

contemplation which these little things deserve. The phenomenon of which I speak is based in the fluidity of heat. When it is in the warm air of a room, then it seeks to spread against all sides and penetrates wherever it finds the smallest amount of its matter. It is because of this that it presses through the thick panes of glass in which neither air nor warmth are found. When the fire presses through the panes, in this manner it returns to air and water vapor at the entrance of the airhole, with which it was assembled. Hence a cloud is formed which becomes thicker, and thicker, the more the fire is spread out until finally so little remains in the room, that the particles of water found on the pane may be maintained no longer in a liquid state and thereby must freeze.<sup>4</sup>

Sturm's explanation for frost is somewhat ambiguous. The concept of "fluidity of heat," which he discusses, was the common theory of condensation and evaporation throughout the seventeenth and eighteenth century.<sup>5</sup>

The idea of "fluidity of heat" began in the early seventeenth century. The idea held that ice (or anything solid) would turn instantly into its liquid state whenever the temperature of the mass rose (no matter how slight) above its freezing temperature. In 1762 the scientist Joseph Black disproved this theory through his experiments with latent heat.<sup>6</sup> Sturm wrote *Betrachtungen* before Joseph Black made his discoveries, and consequently was only reflecting the commonly held belief of the time.

Another passage marked by Beethoven offers insight into the eighteenth-century views about microbes. During the eighteenth century, people viewed them as a combination of both plants and animals. The

---

<sup>4</sup> Appendix 1, no. 15.

<sup>5</sup> A. Wolf, *A History of Science, Technology, and Philosophy in the Eighteenth Century* (New York: Macmillan Co., 1939), 180-181.

<sup>6</sup> *Ibid.*, 180.

passage marked in the essay for May 15, "The Animal Plants" provides one such explanation:

Who could have presumed that there are animals whose structure comes quite close to that of plants, and who, like plants, grow out of their own fragments? Based on the idea about the constitution of animals which has always existed, how could it have occurred to anyone that in an animal, the brain, the heart, the stomach, and all the inner organs which are essential to life could be created anew? How could one have imagined the existence of an animal in which neither a brain nor a heart nor veins or arteries could be perceived, which seems to consist entirely of a stomach or bowels and whose legs and arms are even stomach and bowels? ...half a century ago, anyone who would have dared to imagine such things, or perhaps even to voice such ideas, would have been considered a fool. Now, however, it is beyond all doubt that such animals exist which resemble plants, not only in their outward appearance, but also in their manner of reproductions.<sup>7</sup>

This essay again demonstrates the degree to which Sturm was up-to-date in the scientific knowledge of the time. The study of microbes began in earnest after Robert Hooke improved the microscope in the early eighteenth century. Hooke modified the instrument by using two magnifying lenses, thereby expanding the magnification rate.<sup>8</sup>

After Hooke's improvement, the science of biology expanded rapidly. For the first time, people were able to observe single cell organisms. Sturm's writings show that he had read the latest theories on single cell organisms. He was obviously very well-read in the matter. Although the origin of Sturm's extensive knowledge on such matters is unknown, doubtless his

---

<sup>7</sup> Appendix 1, no. 37.

<sup>8</sup> Howard Baumel, *Biology, Its Historical Development* (New York: Philosophical Library, 1978), 13.

curiosity was stimulated by his grandfather who was highly regarded as a botanist.<sup>9</sup>

One passage marked by Beethoven suggests that he was curious about the sounds of animals. In the essay for May 22, "The Language of Animals," Beethoven marked two separate passages. The essay talks about people's superiority over animals because of their language ability; however, the second passage Beethoven highlighted discusses animal sounds:

As a whole, animals are so well equipped to produce their own sounds unique to each species, that when one blows into the windpipe of a dead sheep or a rooster, one believes that one is hearing that very animal.<sup>10</sup>

This particular passage raises a whole slew of questions about the scientific methods used in the eighteenth century. More importantly, however, Beethoven's markings suggest that, true to his profession, the composer was interested in the workings and construction of sounds.

In general, it must be noted that all of these marked passages imply important aspects about Beethoven's character. Although Beethoven's private library demonstrates his wide range of literary interests, his interest in Sturm's writings suggest that his intellectual curiosity extended beyond literature and philosophy. Although quasi-scientific, Sturm's writings show a basic understanding of the patterns and organization of nature. Beethoven's markings indicate that these ideas intrigued the composer and perhaps gave him a broader understanding of a subject which he loved:

---

<sup>9</sup> Feddersen, *Christoph Christian Sturm's Leben und Charakter*, 6.

<sup>10</sup> Appendix 1, no. 43.

Beethoven's love of nature, however, extended beyond simple intellectual curiosity. Nature also provided him with spiritual comfort. Many passages that Beethoven marked in *Betrachtungen* discuss the idea of observing the works of God in nature.

Throughout *Betrachtungen*, the idea that God provides for mankind through nature appears to have frequently drawn Beethoven's attention. This idea should come as no surprise. We have already seen that Beethoven had a profound and deep trust in God. The passages he marked suggest that Beethoven found his trust in God through nature. Four passages marked by Beethoven share this theme.<sup>11</sup> His markings in turn indicate that Beethoven's spirituality included a God who nurtured mankind.

God provided for mankind through various means in nature. One method was animal servitude. The essay for February 1, "The Arrangement of All of Nature for the Benefit of Mankind," which Beethoven marked shows the full extent of God's beneficence:

For you the horse is equipped with these hoofs, which it should not require, if it did not pull loads and climb up mountains. For you the silkworm spins its web, and leaves its artful web for your needs. For you the gnats lay their eggs in water, so that the fish and crabs may find their nourishment for your own benefit. For you the bees gather the nectar of flowers and make their honey.<sup>12</sup>

Beethoven highlighted another passage in this essay which discusses how God provides more than material substance in nature:

But not only through these foresights regarding the garnishment of food has God made these pleasures. For you the lark and nightingale

---

<sup>11</sup> See Appendix 1, nos. 17, 24, 25, 34, and 60.

<sup>12</sup> Appendix 1, no. 17, A.

sing. For you the fields and gardens show off in thousands of colors. And above all of this, he has given you the reason through which you become capable of taking nourishment and pleasure out of all things, to tame the whale and the lion, and above all else to take joy in his works, and to contemplate the order the display, the greatness, and harmony of all created things.<sup>13</sup>

These two marked passages imply that Beethoven agreed with Sturm and recognized God's providence through all things in nature.

Another passage highlighted by Beethoven discusses how God provides for mankind in broad terms. In the essay for May 4, "An Invitation to Seek God in the Works of Nature," Sturm sought to remind the reader that God gives mankind many benefits. Sturm does this by asking a series of questions:

...When you look at the sky's beautiful colors, the stars which shine therein the light which makes things around you visible, as yourself where all of this must come from? Who has created this infinitely vast canopy of the heavens? Who has placed the innumerable stars in the heavens which cast such bright rays of light in spite of their being at such an inconceivably far distance? In the heavens, who has created it so that they move in such an orderly way, that their brightness and their warmth illuminate the earth and make it fruitful? Did you not make it, O'creator? Yes, your wise, your mighty word has summoned everything to be arranged in this manner. How great, how inconceivably great you must be, Lord, my God, you that have brought forth all of this from nothingness.<sup>14</sup>

This marked passage echoes a familiar theme found in Schiller's poem "To Joy" which Beethoven set to music in his Ninth Symphony. During a climactic moment in the fourth movement, the chorus tells the listener that

---

<sup>13</sup> Appendix 1, no. 17, B.

<sup>14</sup> Appendix 1, no. 34.

a loving father "must dwell among the stars."<sup>15</sup>

Further on in the essay, Sturm reminds the reader that God created not only nature but mankind as well. He does this again through a series of questions:

Who gave you your life and so many other thousands of wonders which I see in you yet cannot fathom? And how many great and inscrutable wonders do I encounter within myself? How was a handful of dust able to become such a well formed body? How does it happen that a part of it sees, and other parts perceive the thoughts of others through movement in the air, another experiences all the different tastes of food? ...I recognize the Hand of my Creator in all of these wonders which are so inscrutable. Yes, Lord, your wisdom, power, and goodness have all united so that I may participate in such great bliss.<sup>16</sup>

This part of the essay extends God's providence to all forms of life, including mankind.

This essay has a particular importance in deepening our understanding of Beethoven's spirituality. Instead of marking different passages throughout the essay, as he often did, Beethoven marked the top of the title with three emphatic consecutive lines. By marking the title in this manner, he apparently agreed with Sturm's essay in its entirety. Therefore an important part of Beethoven's spirituality included a God who would provide and take care of him.

God's protection did not go unrecognized by Beethoven. Along with demonstrating how God provided for mankind through nature, in these essays Sturm also reminds the reader to be thankful for the gifts that God

---

<sup>15</sup> Levy, *Beethoven: The Ninth Symphony*, 109.

<sup>16</sup> Appendix 1, no. 34.



gave. Some of the passages Beethoven marked borderline on sheer adulation of God, such as the last paragraph in the essay for May 4:

Is there anything in heaven and on earth which would not lead me to you and which does not remind me of your wisdom, power and goodness? I will make the best use of the gracefulness of these days of Spring, when I shall look upon you in all the changes which occur on the face of the earth, O Father of nature, who opens his gentle hand in all the seasons, and who fills everything with pleasure. And when I discover your majesty and grace, then let me praise your name with joyful rapture and extol the wonders of you wisdom. Let me tell others how great and generous you are, and let me sing the praise of your name before all of your people.<sup>17</sup>

This section of the essay extends Beethoven's contemplation of nature and God into a spiritual essence. Nature is no longer a place to view God's gifts, rather it is a glorious place to worship God.

Further evidence of this spirituality may be seen in a passage Beethoven marked in the essay for February 24, "On the Singularities in the Kingdom of Minerals." He marked four separate passages in this essay. The first three discuss characteristics of different minerals. The last passage, however, broadens the discussion into nature as a whole. Here again Sturm reminds the reader of the purpose of nature:

For the singularities of nature are of a much higher order as all the wonders of human art. These promote the benefit or the best in people. They are more than objects which deserve admiration. [Yet in all the works of nature, even the most wonderful ones, the general, well-being of the world is the basic law. These works are not merely to look at, but rather also there to enjoy. God's goodness, as well as his wisdom are glorified in all of them.]<sup>18</sup>

These marked passages again imply an affirmation of this idea.

---

<sup>17</sup> Ibid.

<sup>18</sup> Appendix 1, no. 18, D.

Beethoven reflected many of these ideas in his music. An excellent example of this is *The Gellert Songs* Opus 48, written by Beethoven in 1802. The collection contains six different poems written by Christian Fürchtegott Gellert. All six poems have a religious theme and consequently, the *Gellert Songs* are often thought of as a song cycle. Beethoven wrote this piece long before we know he came in contact with *Betrachtungen*. Beethoven's composition of this piece demonstrates the degree to which nature played a role in his spirituality. Fourteen years before Beethoven read or marked in *Betrachtungen*, the idea of God viewed in nature attracted Beethoven enough to write music about it.

The most revealing aspects about Beethoven's spirituality come in the fourth song of the cycle, "*Die Ehre Gottes aus der Natur*" ("The Praise of God in Nature"). As the title suggests, the song discusses how nature serves as testimony to God's glory. Similar to Beethoven's markings in *Betrachtungen*, all six verses of the song seek to remind the listener to find God's glory in nature. The first verse begins as a praise from nature to God:

Die Himmel rühmen des Ewigen  
 Ehre ihr Schall pflanzt seinen Namen fort  
 Ihn rühmt der Erdkries  
 Ihn preisen die Meere  
 Vernimm, o Mensch, ihr göttlich Wort!

The heavens extol the honor of the Eternal  
 Their resounding perpetuates his Name  
 He is extolled by the earth  
 He is praised by the seas  
 Listen mankind to their godly words<sup>19</sup>

---

<sup>19</sup> Beethoven, *Sechs Lieder von Gellert*, 1-16.

This verse runs parallel to the passage Beethoven marked in the essay for May 4 where Sturm stated his desire to praise God and tell others of his greatness.<sup>20</sup>

The third verse also has a similar theme to some of the passages Beethoven marked in *Betrachtungen*. This verse speaks of God's power in nature:

Vernimm's und siehe die Wunder der Werke,  
Die die Natur dir aufgestellt!  
Verkündigt Weisheit und Ordnung und Stärke  
Dir nicht den Herrn, den Herrn der Welt?

Perceive and see the wonder of his work  
You who made nature!  
Announce the wisdom and order and power  
Is it not you Lord, the Lord of the world?<sup>21</sup>

This verse also runs parallel to the essay for May 4. Although not in as much detail, Gellert (just like Sturm) asks the listener rhetorical questions as a reminder of God's glory and power.

There is little room for multiple interpretations of the *Gellert Songs*. The songs are, consequently, Beethoven's strongest musical testimony for the nature aspect of his spirituality. Yet they are not the only music Beethoven wrote with the subject of nature in mind. Throughout his musical career, he wrote various compositions that had a dominant theme of nature. The most popular of these compositions is Beethoven's Sixth Symphony, the *Pastoral*.

Beethoven wrote the Sixth Symphony at the same time he wrote the Fifth. Whereas the Fifth Symphony is perhaps Beethoven's most triumphant

---

<sup>20</sup> Appendix 1, no. 34

<sup>21</sup> Beethoven, *Sechs Lieder von Gellert*, 1-16.

piece of music, the Sixth Symphony is, perhaps, his most relaxed. It is generally labeled as a “tone painting” with nature as its primary color.<sup>22</sup> To reinforce the theme of nature, Beethoven wrote the symphony in the key of F major; during his time, this key was mainly used to depict nature.<sup>23</sup>

As with the *Gellert Songs*, Beethoven wrote this symphony long before he read *Betrachtungen*. But nevertheless many themes from Sturm’s writings correlate with the Sixth Symphony. Each movement of the symphony has a specific title for the “musical picture” painted by Beethoven. These movements glorify certain aspects of nature.

The first movement, “Awakening of Cheerful Feeling on Arriving in the Country,” begins with such a celebration. The Beethoven scholar Antony Hopkins noted that the repetitive nature of the primary theme in the first movement is similar to the repetition of patterns one finds in nature.<sup>24</sup> No wonder then that the essay for March 14, “On the Uniformity and Variety in the Works of Nature,” attracted Beethoven. In it Sturm echoes the “cheerful feeling”:

Yes, Lord, you have wisely ordered everything. You have arranged everything for the delight and benefits of your creations. Now, since I behold the diversity of your works only in a fleeting manner, I am already swept away by astonishment... I rejoice in these moments. What new sensations of your wisdom and goodness will my entire soul take in!<sup>25</sup>

---

<sup>22</sup> A tone painting is a musical description of a place or event.

<sup>23</sup> Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (Ann Arbor, Michigan: UMI Research Press, 1983), 102-35.

<sup>24</sup> Hopkins, *The Nine Symphonies of Beethoven*, 169.

<sup>25</sup> Appendix 1, no. 25.

Although Beethoven read this essay years later, Sturm's views on the "wise order of everything" appears to put into words in Beethoven's ideas about first movement of this symphony.

When Sturm wrote about nature, he often used general themes; likewise, the Sixth Symphony, for the most part, has general themes about nature in it. Consequently one could draw connections between the symphony and nearly all of the nature essays that Beethoven marked. One passage in the second movement, "Scene by the Brook," however, has connections to *Betrachtungen* that are worth exploring more fully.

The Beethoven scholar Owen Jander pointed that this movement is not meant to be taken lightly. Jander believes that this movement is Beethoven's attempt to deal with and resign himself finally to his deafness. Jander's argument is based on the "conversations" occurring among three different musical representations within the movement: the brook, the birds, and the composer.<sup>26</sup>

As far as Beethoven's deafness is concerned, the principal players in the movement are the birds. Beethoven specifically names three types of birds in the second movement: the cuckoo, the nightingale, and the quail. In his article, Jander points out that each of these birds has specific symbolic meaning in German folklore: the cuckoo is meant to warn, the nightingale is the bird who laments, and the quail is the symbolic representation of God

---

<sup>26</sup> Owen Jander, "The Prophetic Conversation in Beethoven's 'Scene by the Book,'" *Musical Quarterly* 77:3 (Fall 1993): 508-59.

because of its unique three-note call.<sup>27</sup>

Jander's thesis about Beethoven's resignation to deafness centers around these three birds. The quail is God's decree of deafness, the cuckoo is the warning, and the nightingale is Beethoven's lament. Beethoven's markings in *Betrachtungen* offers further credence to this idea. One essay in which Beethoven marked a lengthy passage is the essay for June 22, "The Nightingale." This passage includes a section that closely resembles his own life:

This bird, my Christian, can provide you with the opportunity for many good and edifying thoughts. Should you not learn the truth from him, that sometimes in the ugliest body there can lie hidden a beautiful soul and good qualities? ...it is only the virtues of the soul which give man his true value and which merit our amazement. Everything else is attractive only to those who do not really know the value of either wisdom or virtue. And how often have the greatest acts of state and church been carried out by small, insignificant people! How often has a cripple or a person with some other infirmity, surpassed even the most cultivated people through the greatness of his soul?<sup>28</sup>

The nightingale in the second movement, it would seem, is Beethoven himself. Its ability to create music in spite of its handicaps reflects not so much a resignation but a desire to triumph.

It is also important to note that God plays an important part in the nightingale's ability. Later in the essay Sturm writes:

And when you reflect on the artful song of the nightingale, how naturally you must be led to think about the Creator who gave it these abilities! With what wisdom did God construct this bird so that it might be able to produce such sounds! ...Who does not see here the

---

<sup>27</sup> Ibid., 525.

<sup>28</sup> Appendix 1, no. 55.

clear traces of God's prudent care and of his supreme wisdom? And thus, who should not be aroused to praise the Lord at the sight of a nightingale, in which he has also manifested himself so wonderfully?<sup>29</sup>

Thus the God who bestowed the handicap also gave the ability to triumph over it. This aspect is an important characteristic of Beethoven's spirituality. The crisis of his deafness might have made Beethoven question his fate; however, it never made him question his faith in God. Marking this passage implies that Beethoven realized a nobler purpose came through his music and that God gave this ability to him. This fact provided Beethoven a certain amount of spiritual comfort to help him deal with his deafness.

Yet another animal with which Beethoven appears to have identified in *Betrachtungen* was the bee. Beethoven marked four passages in two different essays which discuss the characteristics of bees. The essay for May 29, "Harmony and Patriotism of Bees," talks about the unity of a bee colony. Sturm writes this essay to show that mankind may learn from the bee:

Oh, may we learn from these insects, who in our eyes are so contemptible, to practice the virtues on which the peace and happiness of our lives depend! Oh Christian, no matter what your allegiance may be, it is necessary that you work in a harmonic and patriotic way.<sup>30</sup>

The second passage which Beethoven marks reveals the hope that mankind will one day experience this harmony:

And when I see how the realm of wisdom and virtue is nevertheless preserved in spite of all the storms of human passion and malice, then I admire the infinite wisdom of the Ruler of the world. Oh, how glorious will the new world be to which I rush. How harmonious will

---

<sup>29</sup> Appendix 1, no. 55.

<sup>30</sup> Appendix 1, no. 46, A.

the inclinations of its inhabitants be! I will consider myself lucky when I shall soon come nearer to this blissful world.<sup>31</sup>

In light of Beethoven's traumatic witnessing of Napoleon's invasion of Vienna, these passages may reflect his desire for peace and an end of the turmoil in Europe.

While the marked passages in the May 29 essay appear to be a desire for peace, the passages Beethoven highlighted in the essay for May 11, "The Tireless Diligence of Bees," appear to be something with which he personally identified. In this essay, Beethoven marked two different essays. The first passage discusses how we may learn from observing bees. The second passage is a poem that tells us what we may learn:

Man, go forth to the bee;  
See the tiny little artist;  
How wise its efforts are;  
And how it benefits from everything!  
Indefatigable it bears  
The hardships of its short life  
Is busy both early and late.

And you would want to be idle?  
Dedicating your time to lusts?  
No, be more diligent than the bee,  
To whom God did not grant reason.  
In joyful industriousness  
Dedicate the short span of your life  
To God and your own happiness,  
Not to sluggish weakness.<sup>32</sup>

This poem most likely attracted Beethoven's attention for several reasons. Sturm uses the word "artist" to describe the bee, a term which Beethoven

---

<sup>31</sup> Appendix 1, no. 46, B.

<sup>32</sup> Appendix 1, no. 35, B.



naturally identified with himself. The poem also discusses how bees endure hardships during their short lives. Again we see Beethoven attracted to the idea of resignation and endurance in life.

The idea of bees working hard most likely attracted Beethoven the most. In his lifetime, people commended Beethoven for his diligence and seemingly tireless effort to compose music. Beethoven scholar Barry Cooper discusses Beethoven's compositional habits in detail, noting that a typical day consisted of working on technical details of music during the morning. These tasks included finalizing autograph scores and proof-reading scores sent from the publishers. Then in the afternoon, Beethoven spent the rest of the day composing. He did most of his composing during the long walks he took in the city or countryside.<sup>33</sup> Beethoven made this routine habitual. The poem he marked during the essay suggests that he identified with this type of work ethic.

Through nature, Beethoven saw lessons for nearly everything in life. One of the last essays Beethoven marked in *Betrachtungen* perhaps best summarizes Beethoven's spiritual identification with nature. He marked three passages in the essay for December 8, "Nature as a School for the Heart." The first passage condenses the lessons from many of the other essays into a single thought:

Our heart gains in every aspect through the observation of nature. One can rightly call nature a school for the heart because it teaches us in a

---

<sup>33</sup> Barry Cooper, ed., *The Beethoven Compendium* (London: Thames and Hudson, 1991), 130-32.

very clear way the obligations we are expected to carry out, both with regards to God as well as to ourselves and our fellow man.<sup>34</sup>

The third passage Beethoven marked also summarizes the lessons of Sturm:

Such a marvelous school for the heart is nature! Come, I want to become a student in this school, and to bring to its class a heart eager to learn. Here I will learn wisdom, the only wisdom which is never connected with disgust. Here I will meet God and find a taste of heaven in his wisdom. And my earthly days will gently steal away under these preoccupations, until I am accepted into that world where I will no longer be a student, but rather, an expert on wisdom.<sup>35</sup>

Thus at the end of *Betrachtungen*, Beethoven found an essay that summarized many of the ideas he had about nature. This “school for the heart” offered Beethoven much in terms of spirituality. For Beethoven, nature offered a place to contemplate God, himself, and others.

---

<sup>34</sup> Appendix 1, no. 72, A.

<sup>35</sup> Appendix 1, no. 72, C.

## CHAPTER SIX

### BEETHOVEN: MAGNETISM, THE BODY, AND FRIENDSHIP

Not all of Beethoven's markings in *Betrachtungen* dealt with the subject of God or nature. A few of the passages marked, in fact, discuss subjects of a practical matter. These subjects range widely throughout the book and do not appear to have any pattern or common theme (topics range from friendship to the working of a magnet). Throughout *Betrachtungen*, Beethoven marked a total of eleven different passages in eight essays on miscellaneous subjects. These markings are worth examining because they reflect Beethoven's character in two different ways. Some passages give us a glimpse into Beethoven's character, while others show the extent of his intellectual curiosity.

One topic which interested Beethoven is the human body. Beethoven marked two different essays which discussed the workings of the human body. It should come as no surprise that Beethoven marked three different passages in the essay for January 21, "The Wonders of the Human Voice." As a musician, and more important, a vocal composer, Beethoven would naturally be interested in the construction and make-up of mankind's most basic musical instrument. The first two passages deal primarily with the construction of the wind pipe and vocal chords:

What is it that makes it possible for us to have a voice? The faculty depends on the construction of your wind pipe... There is a small lid at the entrance to the windpipe which opens the canal to let air out. In order to alter the tones of the voice, it opens larger or smaller, and closes when we swallow to keep the food out which must pass over it in its passage to the stomach. Experience teaches that the voice of human beings can produce twelve different tones. In order to produce

these changes, the windpipe must be divided into twelve different parts. And since its two sides are approximately a tenth of an inch apart from each other when stretched; so it can be calculated that each whole tone of the voice may be subdivided into a hundred other parts; indeed, that a healthy person is able to produce 2,400 different tones; all of which can be distinguished from one another, the palate, the teeth, and the lips contribute to the rest.<sup>1</sup>

Knowledge about the vocal chords and larynx expanded greatly during the eighteenth century; consequently, Sturm's exposition on the workings of the vocal chords should not come unexpected. His ideas about the vocal chords most likely came from two prominent scientists: Ferrein and Bertin. Both of these scientists experimented and wrote about the larynx in the early eighteenth century. In 1741 Ferrein introduced for the first time the term "vocal chords." In 1745 Bertin suggested that the vocal chords were comprised of folds. Bertin's idea of folds was gradually accepted throughout the science community. Folds, however, were not officially accepted in the medical profession until 1895 when doctors and scientists throughout the world published a list of anatomical names, the Basel *Nomina anatomica*.<sup>2</sup>

The third passage which Beethoven marked in this essay also concerns the make-up of the voice. In this passage, however, Sturm discusses the workings of the human mouth:

To speak tones also differentiates from the articulation of peoples voices, so it is already worth the trouble to contemplate over the different vowel sounds the entire mouth makes simply by speaking. If one spoke the letter A, the tone is entirely different as if one spoke the letters E or I or U, even if one kept them on the same tone. The cause of these differences belongs to the impenetrable secrets of nature. To pronounce these different letters one must give a different shape to the

---

<sup>1</sup> Appendix 1, no. 13, A and B.

<sup>2</sup> B. Raymond Fink, *The Human Larynx, A Functional Study* (New York: Raven Press, 1975), 6.

cavity of the mouth. And therefore our mouths are arranged in a superior manner to the mouths of all animals. Even birds, which learn to imitate human voices, are never able to speak distinctly the vowels. Thereby, according to this observation, it remains a very imperfect imitation. In order to pronounce consonants, three parts of the body are useful: the lips, the tongue and the palate. However, the nose is also very necessary and required for speech. If one stops it up, one cannot distinguish several letters, in any case the pronunciation will be neither clear nor audible.<sup>3</sup>

These ideas also originated from the eighteenth century. In 1700, the French scientist Dodart determined that the tension of the lips along with the various widths of the mouth determined the pitch of the voice.<sup>4</sup>

Beethoven's curiosity about the workings of the human body was not only limited to the voice. Beethoven marked two passages in the essay for March 8, "The Human Body with Regard to its Exterior Parts." The first passage highlighted by Beethoven discusses the face:

Among the visible parts of my body, the head is the most attractive and contains at the same time the source of feeling and motion. All of the feelings and passions of the soul are imprinted on the face, which is the most beautiful part of a person, and which at the same time distributes the most noble senses, through which I am able to receive an impression of all objects.<sup>5</sup>

Although this passage is not as "scientific" as the passages about the human voice, it still seeks to explain the human face. Sturm correctly points out that all emotions are seen and judged on the human face. Beethoven might have been intrigued by this observation because of his deafness. Since he could not clearly hear the intonation of words being spoken in 1816, Beethoven most

---

<sup>3</sup> Appendix 1, no. 13, C.

<sup>4</sup> Fink, *The Human Larynx*, 5.

<sup>5</sup> Appendix 1, no. 21, A.

likely had to rely on people's facial expressions in order to glean their state-of-being.

Another area of science which Beethoven appears to be attracted to in *Betrachtungen* is magnetism. Beethoven marked six different passages in two different essays about magnets and iron. In the essay for February 24, "On the Singularities in the Kingdom of Minerals," Beethoven marked four different passages. The first passage discusses the polarity of a magnet:

This stone, if suspended, turns itself every time in such a way that a certain side is constantly pointing roughly north, and the other south. Both of these point, the attractive power of the magnet is united, as it were. It is peculiar, that it attracts no other bodies but iron, and that the poles or sides, which have different names, attract each other, and push away those which have the same name. Other bodies which contain iron, like Bolus, Rothel, Tripel, are also attracted to the magnet.<sup>6</sup>

Ideas about magnetism were already long established by the time Sturm wrote about them. The ancient Greeks first used magnets and compasses for sailing; however, the use of the compass died out in Europe after the fall of the Roman Empire. Finally during the Middle Ages, people began to experiment once again with magnets and compasses.<sup>7</sup>

Sturm further expanded on magnetism in the essay for June 13, "The Magnet." Beethoven marked two different passages discussing magnetism in this essay. The first passage he marked discusses the workings of a compass:

If one hangs it freely from a string, one will find that, as soon as it comes to a stop, one of these poles always turns towards midnight, and the other one towards noon. This occurs every time one moves the magnet in motion and thereby gives its freedom. This exact and

---

<sup>6</sup> Appendix 1, no. 18, A.

<sup>7</sup> Herbert W. Meyer, *A History of Electricity and Magnetism* (Norwalk, Connecticut: Burndy Library, 1972), 7.

constant direction of the magnet, which is subjected to only minor deviations in different parts of the earth, was the reason that the pole of the magnet which turns toward midnight was called the north pole, while the other pole which turns towards noon was called the south pole. Both properties, the attraction of iron as well as the direction towards the north, are shared by both the magnet and the iron which has been rubbed by a magnet. This discovery enabled the invention of the magnet needle, and indispensable tool for the seamen upon their long journeys, and also served as proof of how things which at first seemed modest could be applied for the greater benefit of the whole world.<sup>8</sup>

These ideas were also common by the time Sturm wrote *Betrachtungen*. The compass was revived by Petrus Peregrinus in 1269. He experimented with a floating compass while serving as an engineer for the French army in southern Italy. The type of compass Peregrinus experimented with is very much like the compass that seamen still use today.<sup>9</sup>

Sturm's writings about magnetism are not all too surprising. Robert Darnton pointed out that beginning in the mid 1780s, Franz Mesmer created quite a stir in Paris and France with his ideas about magnetism, electricity, and the human body. Mesmer sold the idea to Parisians that he could harness the body's electricity and use it to heal everything from blindness to spleen ailments.<sup>10</sup> Mesmer's practices took Europe by storm. Soon after, every amateur scientist began to write about magnetism, electricity, and their potential medical practices.<sup>11</sup> While there is no way to be certain, Sturm's writings on the magnet were a product of Mesmer's ideas.

---

<sup>8</sup> Appendix 1, no. 54, A.

<sup>9</sup> Meyer, *A History of Electricity and Magnetism*, 7.

<sup>10</sup> Robert Darnton, *Mesmerism and the End of the Enlightenment in France* (Cambridge: Harvard University Press, 1968), 4.

<sup>11</sup> *Ibid.*, 26-27.

Sturm's knowledge of such matters is not as important as to why Beethoven marked these passages. What exactly Beethoven liked about magnetism is difficult, if not entirely impossible, to tell. The fact that these ideas attracted him, however, should come as no surprise. Throughout his life, Beethoven loved the exchange of ideas.<sup>12</sup> Sturm's essays, therefore, were a convenient source of knowledge on scientific matters such as magnetism. Beethoven's markings therefore demonstrate the range of his intellectual curiosity. Music and literature, as well as the other arts, were not the only subjects which interested him. Beethoven was attracted to the latest scientific ideas of the day. His attraction to magnetism demonstrates the degree to which Beethoven kept current with the popular ideas of the time.

Friendship is another topic which appears to have interested Beethoven in *Betrachtungen*. He marked two passages in two different essays that discuss friendship. The first passage is in the very first essay, "Reflections on a New Year":

God will certainly provide me with friends, in whose love I can find happiness and joy. I shall not fear either those who threaten my life with persecution and danger to those who appear to thwart all my prudence.<sup>13</sup>

This passage implies that Beethoven considered himself basically friendless at the time he read this essay. Its theme is a common one that Beethoven marked frequently: a reliance that God would provide even friends for him in time of need.

---

<sup>12</sup> Cooper, ed., *The Beethoven Compendium*, 104.

<sup>13</sup> Appendix 1, no. 1.



The second passage comes in an essay from the same month. In the essay for January 16, "On the Hurt through Excessive Cold," Beethoven marked another passage about friendship:

A small offense, an insignificant damage, which they suffer at the hands of their best friends or benefactors, often destroys the memory of the greatest kindness, which you have received. Your ingratitude and your pride imagines the latter as extraordinarily small, but the former as extraordinarily large.<sup>14</sup>

This passage also suggests that Beethoven's relationship with his friends was in jeopardy. Although it is impossible to prove, the passage also implies that Beethoven was in some type of argument with a friend; he marked this passage either because he believed his friend wronged him or he wronged his friend.

Beethoven's attraction to these passages should likewise come as no surprise. Throughout his life, his relationship with his friends was, to say the least, unstable. These friendships were strained largely due to Beethoven. His moods would frequently swing from kind and passionate to cold and furious. Two different letters that Beethoven wrote on the same day serve as an excellent example of his mood swings. In the first letter Beethoven wrote: "Don't come to me anymore! You are a false dog and may the hangman do away with all false dogs."<sup>15</sup> In the second letter, however, Beethoven's mood had drastically changed. This time he wrote to Hummel: "Dear little Ignaz of my Heart! You are an honest fellow and I now realize that you were right."<sup>16</sup>

---

<sup>14</sup> Appendix 1, no. 10.

<sup>15</sup> Anderson, ed., *Letters of Beethoven*, letter no. 33.

<sup>16</sup> *Ibid.*, no. 34.

Beethoven would have been a difficult friend. Therefore, Beethoven's interest in these passages most likely came during one of his mood swings with some friend.

The most important aspect of Beethoven's markings in these different essays is not his interest in science or his fluctuating relationship with his friends. Rather, these markings demonstrate that Beethoven looked to *Betrachtungen* for things other than spiritual guidance. While primarily a religious book, *Betrachtungen* nevertheless also encompassed a wide variety of topics and ideas that attracted Beethoven.

## CHAPTER SEVEN

### CONCLUSION

Even today, Beethoven scholars argue over when Beethoven's late period began.<sup>1</sup> Much of this debate centers around the point of departure from Beethoven's heroic period into his late period. Did the change come with a specific piece of music or perhaps an abrupt switch in his musical style? If a piece of music marks the beginning, then should we consider the origin when Beethoven first began sketching the piece as the beginning of the late period, or when the music was finally published? While some scholars debate these issues, few, if any, would debate the music's importance in history. Beethoven's late period stands out as containing some of the most profound music ever written. The music from this period transcends mere aesthetics and delves into the philosophical and spiritual side of mankind. Indeed, as we have already seen, much of Beethoven's late period demands the necessity of God.

The spiritual nature of Beethoven's music alone requires our understanding of Beethoven's markings in *Betrachtungen*. Why? Because Beethoven's markings in this book offer us the most evidence as to what he believed spiritually during his late period. This insight, in turn, gives a better understanding of his music from this period. The reason for Beethoven's repeated use of star-imagery in his later music (such as the Ninth symphony, the piano sonata Opus 111, and the last string quartet Opus 135) becomes

---

<sup>1</sup> William Meredith, "Conference Report: 'Rethinking Beethoven's Late Period: Sources, Aesthetics, and Interpretation,' Harvard University Department of Music, November 1-3, 1996," *Beethoven Journal* 12:1 (Spring 1997): 32-41.

clearer after examining *Betrachtungen*. Similarly, his spiritual ideas from earlier works, such as the Sixth Symphony, are better understood.

Although Beethoven frequently made references to God in his letters and occasionally wrote about spiritual matters in his *Tagebuch*, neither one gives us a better understanding of his spirituality. The one hundred and seventeen different markings in *Betrachtungen*, however, offers a more comprehensive picture of Beethoven's beliefs. God's importance to Beethoven becomes evident only after examining the markings he made. God was everything to Beethoven; he gave Beethoven comfort, reason, and providence.

We seldom portray Beethoven as this spiritually hungry. To do so would go against the popular image of the composer, Beethoven the "firestormer." This image no doubt began during Beethoven's own lifetime. Out of the many ideas which sprang from the Enlightenment, perhaps the most important was the idea of the individual. It became fashionable to be viewed as a self-reliant individual who did not rely on church or state for direction.<sup>2</sup>

Our current image of Beethoven often embodies this type of ideal. Here was a man who forged his own destiny despite seemingly insurmountable odds and adversity. While these characteristics are, in fact, an important part of Beethoven's character, we must also remember his spiritual side. The markings show a man who relied on God daily for

---

<sup>2</sup> Thomas J. Schlereth, *The Cosmopolitan Ideal in Enlightenment Thought, Its Form and Function in the Ideas of Franklin, Hume, and Voltaire, 1694-1790* (Notre Dame: University of Notre Dame Press, 1977), 104.

guidance and comfort. They suggest that Beethoven's spirituality was as important in defining his late period as his self-reliance.

Beethoven's first spiritual crises no doubt came when he contemplated suicide and his deafness in the Heiligenstadt Testament. Beethoven's spirituality, however, does not appear to have climaxed until he began to read *Betrachtungen*. This observation may be due to the fact that *Betrachtungen* is the only religious book in which Beethoven marked; since he began reading the book in 1816 (during his late period), it is difficult to determine whether Beethoven was as spiritual during any other point in his life. But many of his compositions which had a spiritual or religious theme in them did not occur until his late period. The fact that the only religious book he bought came at the beginning of his late period likewise suggests that Beethoven began to place greater importance on his spirituality after 1816.

Why did this new found spirituality occur only after 1816 and not before? One answer to this question must certainly be that his brother's death affected Beethoven more than we often credit. When Casper Carl died in 1815, Beethoven was forty-four years old (middle aged by any standard at the time). His brother's death could have very well made Beethoven yet again realize his own mortality. This realization, in turn, could have made Beethoven seek out more spiritual guidance than he did in previous years.

Beethoven's markings in *Betrachtungen* give further credence to this idea. Casper Carl died in November of 1815. Almost exactly two months after that, Beethoven made notations in the month of January 1816. The notations strongly suggest that Beethoven began to read a spiritual book during the time of, or shortly after, his brother's death.

The closeness to Caspar Carl, likewise, helps to explain Beethoven's vehemence in trying to obtain sole guardianship of his nephew. While many explanations for Beethoven's behavior during the custody trial have been suggested, one that certainly must not be overlooked is that Beethoven saw Karl as the only extension to his brother. Maintaining custody, consequently, became a matter of clinging to the memory of his brother. Beethoven could have been dealing with Caspar's death by seeking to raise his son.

Regardless of why Beethoven sought religious guidance at the time, it nevertheless became a significant part of his life. But this significance begs the question of why *Betrachtungen*. What made Beethoven identify with this book more than any other?

One possible answer is that *Betrachtungen* provided Beethoven with nearly all of his religious needs. Throughout his life, Beethoven's spirituality was multi-faceted. With such a wide range of religious interests, it would be difficult to find any one religion or religious source that could provide for the many sides to Beethoven's spirituality. *Betrachtungen*, however, could serve Beethoven in this manner. Every subject that Sturm wrote about appears to have fit some manner of Beethoven's spirituality.

One could make the argument that instead of *Betrachtungen* fitting Beethoven's spirituality, Beethoven gleaned his spirituality from *Betrachtungen*. In other words, *Betrachtungen* did not attract Beethoven because of its various subjects but rather Beethoven acquired his eclectic spirituality from *Betrachtungen*. Beethoven's eclecticism, however, began long before he encountered Sturm's book. A good example of this is

Beethoven's pantheistic beliefs. Before he had even heard of *Betrachtungen*, Beethoven admired nature and considered it a spiritual place of worship.

Another reason for Beethoven's attraction to *Betrachtungen* is its combination of sensuality and reason. Sturm's attempt to explain rationally the beauty of nature fits squarely into the rationale of the Enlightenment. Even though Beethoven gleaned pure aesthetic pleasure from his long walks in nature, he had no rationale for his enjoyment of the senses. *Betrachtungen* offered an explanation for his pleasure. Sturm provided Beethoven with the words to describe his feelings about nature.

The markings also demonstrate something about Beethoven's intellectual curiosity. It becomes obvious after reading them that he had a wide range of interests. The sheer number of different subjects which fascinated Beethoven in this book is astounding. We are consequently given a deeper understanding of Beethoven's intellectual curiosity.

The simplicity of *Betrachtungen's* subject matter must also be considered as a factor in Beethoven's attraction to the book. Although the book contained a variety of "scientific" ideas, Sturm wrote them in a way that was easy to comprehend. He did not write complicated philosophy to be studied by the academy but rather wrote short essays for the everyday reader. This type of attraction also demonstrates another side of the composer not often considered by Beethoven scholars.

Besides usually portraying Beethoven as the self-reliant champion of the Late Enlightenment, Beethoven scholars likewise place the composer on the same intellectual pedestal as the philosophers of the time.<sup>3</sup> While few

---

<sup>3</sup> Solomon, "The Quest for Faith," *Beethoven Essays*, 227; Kinderman, *Beethoven*, 281.

would argue that Beethoven was the greatest composer of his time, it would nevertheless be difficult to prove that Beethoven had the same intellectual or cultural depth of the philosophers of the time.

Yet fewer scholars hesitate to cite Beethoven's quotation of Kant as an example of his intellectual prowess.<sup>4</sup> The subject matter of Kant is, to say the least, complicated and it is doubtful that Beethoven ever read any complete philosophical work of Kant, let alone understood all of his principles. After all, Beethoven's formal education stopped after he turned twelve.

The subject matter of *Betrachtungen*, however, is much simpler than anything Kant ever wrote. Even though Sturm could sometimes write in a flowery manner, nearly anyone could grasp the basic concepts behind his words. No doubt the book's simple subject matter contributed to its popularity.

*Betrachtungen's* popularity implies that religion and God were extremely important subjects to the common eighteenth-century person. More importantly, however, Beethoven's attraction to *Betrachtungen* suggests that he identified with popular culture more often than we credit. He shared a common interest with people in *Betrachtungen*. The common interest, in turn, made people more accessible to Beethoven and vice versa.

As Tia DeNora recently pointed out in *Beethoven and the Construction of Genius*, one reason for people's continuing fascination with Beethoven is the desire to understand genius.<sup>5</sup> To do this, we must

---

<sup>4</sup> Ibid.

<sup>5</sup> Tia DeNora, *Beethoven and the Construction of Genius, Musical Politics in Vienna, 1792-1803* (Berkeley: University of California Press, 1995), xiii.



understand how and what Beethoven thought about. *Betrachtungen* offers us direct evidence of Beethoven's interests. Examining what he read and thought about gives us a deeper understanding of the workings of his mind.

Beethoven's knowledge of popular culture offers a great deal of insight into his genius. One of the strongest aspects of Beethoven's music is its universal nature. Regardless of class, culture, or gender, people are able to identify with the themes in his music. This ability is widely recognized as an aspect of Beethoven's genius. Perhaps one reason for his ability to make such a universal connection with people is because of his openness to popular culture.

This desire to communicate with everyone is even seen in some markings Beethoven made in *Betrachtungen*. In the November 28 essay, "Chance Occurrences" Beethoven marked a passage which reminded the reader that great people should also be humble:

This truth, when recognized as a living truth, must awake in us a perfect reverence for the Lord of the world. It must bring about in us a sound resolution to search for God everywhere, and to attribute everything to him, so that we may trust nothing more than the mighty protection of providence. This truth must erase all the pride in our soul and in the hearts of the great people of the world. It [truth] must especially arouse a sacred veneration for that special Being. [The special Being] has a thousand invisible means and chance occurrences in his hands to bring down to the ground the edifice of our happiness which we, in our pride, have constructed. This truth must once and for all banish all pettiness, all mistrust from our soul and fill our hearts with joy.<sup>6</sup>

The marked passage suggests that Beethoven sought humility with his art. He sought to bring truth to mankind through music. In doing so, he also

---

<sup>6</sup> Appendix 1, no. 71.

sought humility because Beethoven believed the truth was far greater than the messenger.

Another factor which must be considered in this passage is the subject of pride. The feeling of pride alienates one self from others because it gives a person a sense of superiority. This passage might have also attracted Beethoven because he did not want this isolation from people. He sought humility in order to be closer to his fellow human beings.

This type of philosophy fits squarely into the *Weltanschauung* of the day. A popular theme to grow out of the Enlightenment was the rights of the common person. Everyone, regardless of birth, class, and sometimes gender, had certain rights given to them by God. Beethoven often admired these ideals that sprung from the French Revolution. Furthermore, we have already seen that the theme of Prometheus greatly attracted Beethoven. The passage he marked suggests that he saw himself as a type of Prometheus who brought "truth" to mankind through music. Just as Sturm sought to make the "scientific" ideas comprehensible to everyone, Beethoven sought to make other truths equally understandable by sharing his gift of music with everyone.

One should note, however, that Beethoven did not seek out *Betrachtungen* in order to identify better with the common person. He doubtless purchased the book because of a genuine spiritual need. In other words, Beethoven's ownership of *Betrachtungen* demonstrates the degree to which he was a part of popular culture. Beethoven could bridge the lofty musical ideas of his art to the everyday-listener so masterfully because he understood both.

Throughout his life, Beethoven frequently jotted down his ideas about religion, God, and spirituality. A common one used by scholars is a saying he wrote in a letter, "In the country it seems as if every tree said to me: 'Holy! Holy! Holy!' —Who can give complete expression to the ecstasy of the woods!"<sup>7</sup> The common theme that all of these sayings demonstrate is that Beethoven was a deeply spiritual man.

While reinforcing Beethoven's spirituality, *Betrachtungen* offers us a better understanding of what Beethoven believed. The notations show that Beethoven believed in a God who dwelled among the stars, one who is omnipotent, and perhaps most importantly, a God who is eternally loving and providing. Beethoven's notations in *Betrachtungen* constitute a previously unexplored source that sheds light on his spirituality and personality. They have the potential to revise our image of Beethoven and alter our future opinions of him.

---

<sup>7</sup> Kerst, *Beethoven, The Man and the Artist*, 17.

## APPENDIX ONE

### BEETHOVEN'S MARKINGS AND MARGINALIA IN BETRACHTUNGEN ÜBER DIE WERKE GOTTES IM REICHE DER NATUR UND VORSEHUNGEN AUF ALLES TAGES DES JAHRES

#### 1. Der 1 Januar: Neujahrsbetrachtung<sup>1</sup> (vol. 1, p. 2)

Gott wird mir gewiß Freunde zuführen, in deren Liebe ich Glück und Freude finden kann. Drohen meinem Liebe Nachstellungen und Gefahren, die alle meine Vorsicht zu vereiteln scheinen, auch dieß soll mich nicht schrecken. Ich vertraue dem Herrn, der mich damahls in seynen Schutz nahm, als meine Kindheit mich tausendfachem Elend aussetzte.

Marked by Beethoven's handwriting in margin : "Ach, Ich habe aber zu...."

#### January 1:Reflections on a New Year

God will certainly provide me with friends, in whose love I can find happiness and joy. I shall not fear either those who threaten my life with persecution and danger or those who appear to thwart all my prudence. I trust in the Lord, who took me into his protection during my childhood when I was exposed to a thousand daily dangers.

#### 2. Der 3. Januar: Tägliche Proben der Vorsehung Gottes.<sup>2</sup> (vol. 1, pp. 8-9)

[Alsdann werde ich mir ganz natürlich den Ausspruch jenes frommen]

---

<sup>1</sup> Beethoven writes Monday at the top of the title. For the first seven days, whether underlined or not, Beethoven writes the names of the week.

<sup>2</sup> Wednesday

Patriarchen zueignen können: Ich bin zu gering aller Barmherzigkeit und aller Treue, die du an deinem Knechte gethan hast

**Marked with one line mark in margin**

### **January 3: Daily Proof of God's Providence**

Then I will very naturally be able to adopt for myself the saying of that pious patriarch: I am not worthy of all your mercy and truth, which you have given your servant.

### **3. Der 6. Januar: Fürsorge Gottes für die Tiere im Winter<sup>3</sup> (vol. 1, p. 16)**

Andere Thiere müssen ihre armselige Nahrung unter Schnee und Eis hervorsuchen. Die Insecten mancher Arten, die Vögel und Fichte, die in den Morästen und Flüssen im Eise festfrieren, leben den ganzen Winter ohne Nahrung, obgleich während dieser Zeit alle Lebensbewegungen in ihren Körpern ihren Fortgan haben.

**Marked by single line in margin**

### **January 6: God's Care for Animals in Winter**

Other animals must seek out their poor nourishment under snow and ice. Insects of many kinds, birds, and the spruce that freeze firmly into the ice of the bogs and rivers, which freeze into ice, live the entire winter without nourishment, because during this time all movement of life has departed from their bodies.

---

<sup>3</sup> Saturday

4. **Der 8. Januar: Grüne Wintergewächse. (vol. 1, p. 21)**

Aber die Tugend hat Reize, welche den Untergang eines jeden geringern Zieraths überleben. Dieß ist die Glückseligkeit eines Gottesfürchtigen.

Er grünnet, wie am Bach ein Baum  
 Von seynem Segen schwillt,  
 Sich hebt, und einen weiten Raum  
 Mit seynem Wipfel füllt;  
 Er trägt, wenn seyne Zeit kommt, Frucht;  
 Stets unentlaubt und grün:  
 Er tröstet den, der Schatten sucht,  
 Der Wanderer segnet ihn.  
**Marked by single line in margin.**

**January 8: Plants which Remain Green throughout Winter**

But virtue has charms which outlive every small pleasure. This is the fortune of a God-fearing man.

He sprouts on the brook  
 From his blessing swells  
 Lifts himself up and fills a wide space  
 With his treetop  
 Bears fruit when his time comes:  
 Always full of foliage and green:  
 He comforts those who seek shade,

The Wanderer blesses him.

**5. Der 11. Januar: Befruchtung der Erde durch den Schnee**  
(vol. 1, pp. 29, 30-31)

A. [Dem Ansehen nach scheint der Schnee von keinem besondern Nutzen für den Erdboden zu seyn, vielmehr sollte man denken, daß die kalte Feuchtigkeit, welche durch den Schnee auf den Eisfeldern ausgebreitet wird,] deinen schädlichen Einfluß auf die Gewächse und Bäume haben könnte. Allein die Erfahrung so vieler Jahrhunderte kann uns von diesen Vorurtheilen befreyen. Der Schnee ist die beste Decke, welche die Natur dem Korne und Pflanzen und Bäumen wider die schädliche Schärfe des Frostes hat geben können. Wenn er gleich dem Ansehen nach kalt ist, so beschützt er doch die Erde vor der Kälte der Winde, erhält in ihr die nöthige Wärme zum Triebe des Samens, und löst ihn durch schöne salpetrische Feuchtigkeit auf.

B. Jedoch nicht bloß zur Erwärmung, sondern auch zur Befruchtung hat Gott die Erde mit Schnee bedeckt. Wie viele Mühe kostet es uns, dem Acker die nöthige Düngung zu geben! Und wie leicht ist es der Natur, diesen Endzweck zu erhalten! In dem Schnee liegt diejenige Kraft, welche weit vortheilhafter, als Regen und alle übrige Düngung ist. Wenn der Schnee durch die Sonns erweicht wird, oder bey gelinder Witterung zerfließt, so senket sich seyne salpetrische Feuchtigkeit tief in die Erde hinein, und erfüllet die Röhren der Pflanzen mit Leben und Fruchtbarkeit. Wer denkt hierbey nicht an das Bild, unter welchem uns Gott die gesegneten Wirkungen seynes Wortes vorstellet? Gleich wie der Regen und Schnee vom Himmel

fällt, und nicht wieder dahin kommt, sondern feuchtet die Erde, und macht sie fruchtbar und wachsend, also soll das Wort, so aus meinem Munde geht, auch seyn es soll nicht wieder leer zu mir kommen, sondern thun, das mir gefällt und soll ihm gelingen, dazu ichs sende. (Jes 55 10. 11.) Wir leben in denjenigen Zeiten wo diese Weisagung auf eine so herrliche Art erfüllt worden ist.

C. So viele Früchte der Gottseligkeit sind dadurch hervor gebracht worden. Möchten wir doch jederzeit ein gutes Erdreich seyn, und die Einflüsse der Gnade so willig annehmen, als das Erdreich zu seiner Befruchtung den Schnee in sich zieht!

**A. Marked by one line in margin. B. Marked by one line in margin, with the top part having two lines in the margin. C. Marked by two lines in margin**

#### **January 11: On the Fertility which Snow Gives to the Earth**

A. [Upon first sight, snow appears to be of no use for the earth, rather one should think that the cold moisture which spreads out through the snow onto ice-fields,] could have a harmful influence on the plants and trees. However, the practical knowledge of so many centuries can free us from these prejudices. Snow is the best cover which nature can provide to the seeds and plants and trees from the sharpness of frost. Though the snow is cold, it protects the earth from the coldness of wind; it preserves warmth necessary for the germinating power of the seeds and helps to swell them by the moisture.



B. However, God has covered the earth with snow not only to warm the earth, but also to fertilize it. How much trouble it costs us to give the fields the necessary manure! And how easy it for nature to achieve many goals! In the snow lies that power which is much more beneficial than rain and any other type of manure. When the snow is softened by the sun, or melted by mild weather, the nitrates seep deep into the earth and fill the seeds of plants with life and fertility. Who does not recall the image with which our God presents the blessed efficacy of his words? [“]Like rain and snow falls from the heavens, and does not return there, but moistens the earth and makes it grow fruitful, so shall the Word of my mouth proceed. It shall also not return empty to me, but rather to that which pleases me, and prosper.[“] We live in an age where this prophecy of such a holy nature is being fulfilled.

C. So many fruits of piety are coming to pass because of it. May we forever be a good earthly kingdom and willingly take on the influence of grace, like the earthly kingdom derives its fertilization from the snow.

6. **Der 12. Januar: Betrachtung des gestirnten Himmels. (vol. 1, pp. 32-34)**

In dem Mittelpunkte der Welt hat die Sonne ihren Thron, welche über eine Million Mahl größer, als unsre Erde, und über neunzehn Millionen Meilen von ihr entfernt ist. Ungeachtet dieser erstaunenswürdigen Entfernung kann sie dennoch solche mächtige Einflüsse auf unserm Erdboden äußern. Um die Sonne her bewegen sich sechzehn Weltkugeln, die man Planeten nennt: dunkle Körper die ihr Licht, ihre Wärme, und vielleicht auch ihre innere Bewegung von den Ausflüssen der Sonne

erhalten. Saturnus, Jupiter, Mars, die Erde, Venus, und Mercurius sind die Nahmen der sechs Hauptplaneten. Von dieser Körpern ist Mercurius der Sonne am nächsten und daher den Augen des Sternkundigers die meiste Zeit unsichtbar. Da er siebenzehn Mahl kleiner als unsre Erde ist, so gibt er dem gestirnten Himmel keine besondere Zierde. Auf ihn folgt die Venus, welche wir bald den Morgen bald den Abendstern nennen. Dieser Planet ist einer der prächtigsten Sterne des Firmaments, so wohl wenn er vor der Sonne hergeht, als ihr nachfolgt. Das Bewundernswürdigste ist, daß er wenigsten noch ein Mahl so groß als unsre Erde, und gegen dreyzehn Millionen Meilen von der Sonne entfernt ist. Dann kommt unsre Erde um welche sich der Mond als ein Nebenplanet bewegt. Mars, der vierte Planet, ist ein Weltkörper, der sieben Mahi kleiner als unsre Erde, und dreyßig Millionen Meilen von der Sonne entfernt ist. Der gestreifte Jupiter erscheint immer am gestirnten Himmel mit einer vorzüglichen Pracht. Seyne Größe, so wie sie in die Augen fällt, übertrifft alle Firsterne. Beynahe ist er der Venus gleich, wenn sie in vollem Lichte pranget; nur daß seyn Licht nicht so lebhaft, als das Licht der Venus ist. Wie klein ist die Erde gegen den Jupiter! Acht tausend Erdkugeln würden erst eine Kugel ausmachen, die ihm an Größe gleich wäre. Endlich Saturnus ist der entfernteste Planet von der Sonne, da er hundert und achtzig Millionen Meilen von ihr enfernt ist. seyn Körper ist drey tausend, drey hundert und fünf und siebenzig Mahl größer, als unsre Erde.

B. Es ist also ein jeder Sterne nicht nur eine Welt, sondern der Mittelpunkt eines prächtigen Weltgebäudes, welches von andern Welten umgeben ist. Und so müssen wir die Sterne betrachten, die in kalten

Winternächten über unserm Haupte blinken. Sie unterscheiden sich von den Planeten durch ihr lebhaftes Licht und den unveränderten Stand, welchen sie am Himmel einnehmen. Ihre scheinbare Größe theilet man in Sterne der ersten bis zur sechsten Größe ab. Zu diesen sechs Classen werden ungefähr drey tausend Sterne gerechnet. Allein ob man gleich ihre Anzahl einiger Maßen bestimmt hat, so ist es doch gewiß, daß ist unzählbar sind. Schon die Menge der zerstreuten Sterne, die ein scharfes Auge mühsam entdecken kann, macht die Arbeit, sie alle zu zählen, vergeblich. Die Ferngläser geben zwar eine weitere Aussicht in die Schöpfung, da man durch Hülfe derselben Millionen Sterne entdeckt hat. Allein es würde ein thörichter Stolz seyn, wenn der Mensch die Grenzen der Welt da bestimmen wollte, wo die Grenzen seines Fernglases sind.

C. Doch alle diese Bemerkungen, so erstaunenswertig sie sind, führen uns kaum zu den alleräußersten Grenzen der Werke Gottes. Könnten wir uns über den Mond hinweg schwingen, und uns den Planeten nähern; könnten wir zu dem höchsten Sterne hinanstiegen, so würden wir neue Himmel ausgebreitet, neue Sonnen, neue Sterne, neue, und vielleicht noch edlere Weltgebäude entdecken. Allein auch da würde sich noch nicht das Gebieth unsers großen Schöpfers endigen: sondern wir würden mit Erstaunen bemerken, daß wir nicht [weiter als bis zu den Grenzen des Weltraums gekommen sind.]

**A. Marked by three consecutive lines in margins. B. Marked by one line in margin. C. Marked by one line in margin.**

**January 12: Contemplation of the Starry Heavens.**

A. In the middle of the world the sun has its throne, which is over a million miles larger than our Earth and it is over nineteen million miles from it. Despite this amazing distance, it still has a powerful influence on our earth. Sixteen other globes also travel around the sun, which are called planets; dark bodies which receive light, warmth, and perhaps their inner movement from the sun. Saturn, Jupiter, Mars, Earth, Venus and Mercury are the names of the six principal planets. Of these planets Mercury is the closest to the sun and thereby invisible to the eyes of astronomers most of the time. Since it is seventeen times smaller than our earth, it gives no particular ornamentation to the starry heavens. After Mercury comes Venus, which we call both the Morning and Evening star. This planet is one of the most magnificent stars in the firmament, whether it appears in the morning or evening. It is a wonder that it is almost as large as our Earth and is traveling thirteen million miles from the sun. Then comes our Earth around which the Moon moves like a secondary planet. Mars, the fourth planet, is a heavenly body seven times smaller than our Earth and thirty million miles from the sun. Striped Jupiter shines always in the starry sky with exquisite splendor. Its size, as it falls in our eyes, surpasses all stars. When it is displayed in full light, it is almost like Venus; only its light is not as bright as the light of Venus. How small is the earth next to Jupiter! Eight thousand earths are necessary to make a globe as large as Jupiter. Finally Saturn is the farthest planet from the sun, since it is eighty million miles distant from it. Its volume is three thousand, three hundred, seventy-five times larger than our earth.

B. Every star is not only a world, but the middle of a magnificent system, which is surrounded by other worlds. And so we must observe the stars, which twinkle over our heads on cold winter nights. They are distinguished from the planets through their lively light and unchanging position which they occupy in the sky. They are divided into six classes, depending on their apparent size. Approximately three thousand stars belong to these six classes. Although some of their number has been determined, it is also known that they are uncountable. Already the quantity of the dispersed stars which a sharp eye can discover, the work is in vain to count all of them. Indeed, the telescope gives a wider view of creation, since millions of stars have been discovered with it. However it would be false pride, if people wanted to determine the boundaries of the world according to the boundaries of the telescope.

C. Yet all these observations, as astounding as they are, lead us barely to the furthestmost frontier of the works of God. If we are able to swing over the Moon, and approach the planets; if we could climb up to the highest stars, then we would discover new unfolding heavens, new stars, new and perhaps even more exalted planetary systems. Yet there would our great Creator's territories still not end; rather, we would with astonishment observe that we have not come to the border of outer space.

7. **Der 13. Januar: Entdeckungen durch Vegrößerungsgläser.**  
(vol. 1, pp. 36-37)

Die Sandkörnchen scheinen alle rund zu seyn, wenn sie mit bloßen

Augen betrachtet werden. Allein durch Vergrößerungsgläser können wir bemerken, daß jedes Sandförnchen von dem andern der Figur und Größe nach unterschieden ist. Einige sind kugelrund: andere sind viereckig: andere kegelförmig: mehrere aber aus unordentlichen Figuren zusammen gesetzt. Das erstaunenswerteste aber ist dieses, daß wir in den Sandkörnern durch Hülfe eines Glases, das Millionen Mal vergrößert, eine neue Welt von Insecten entdecken können. Man hat in der Höhle eines Sandförnchens die Wohnung eines Insects gefunden. — In dem Käse findet sich eine Art kleiner Thierchen, welche man Käsemilben nennet. Sie sehen mit bloßen Augen nur wie Pünctchen aus. Die Vergrößerungsgläser aber zeigen, daß es eine Art Insecten von seltsamer Gestalt sey. Sie haben nicht nur Augen, Mund, und Füße, sondern auch einen durchsichtigen Körper, der mit langen Haaren, wie mit Stacheln versehen ist. — In dem Pflanzenreiche zeigt sich der Schimmel, welcher sich an feuchte Sachen anzulegen pflegt, als ein dicker Wald von kleinen Blumen und Bäumen. Man kann deutlich an ihnen die Zweige, die Blätter, die Blüthe und die Frucht unterscheiden. Die Blumen haben lange, weiße und durchsichtige Stiele. So lange sie nicht aufgeblüht sind, sieht die Blumen selbst wie eine kleine grüne Kugel aus, deren Farbe weiß wird, so bald sie zu ihrer Reise gelangt. So wenig man dieses vom Schimmel vermuthet, so unglaublich wäre es, daß der Staub, welcher sich auf den Flügeln der Schmetterlinge befindet, eine Menge kleiner Federn ist, wenn uns nicht die Vergrößerungsgläser davon gewiß machten.— Jedoch du hast nicht nöthig, mein Christ, mit deinen Untersuchungen auf entfernte Dinge zu gehen. Bleibe bey dir selbst stehen. Betrachte durch ein Vergrößerungsglas deine Haut. Das oberste Häutlein deiner Haut sieht wie

ein schuppichter Panzer eines Fisches aus. Man hat ausgerechnet, daß Sandkörnchen zwey hundert fünfzig solche Schuppen decken kann, daß eine einzige Schuppe wieder fünf hundert Schweißlöcher deckt, und daß folglich in dem Raume, welcher an Größe einem Sandkorne gleicht, hundert und fünf und zwanzig tausend schweißlöcher sich befinden.

**Periodic short marks in margin throughout passage.**

### **January 13: On the discoveries made by the Magnifying Glass**

Grains of sand appear to be completely round, if they are observed with the naked eye. Yet through the magnifying glass can we distinguish that each grain of sand's shape and size is different from the other. Some are round as a ball: others are square: others cone-shaped: but many are composed of unordinary shapes. The most astounding fact is, however, that we can discover a new world of insects when we examine the grains of sand through the help of a glass, magnified a million times. One finds in the cavern of a grain of sand the dwellings of insects. In cheese one finds a kind of small animals which have been called cheese mites. With the naked eye, they appear only as dots. The magnifying glass shows, however, that they are a kind of insects with a singular form. They not only have eyes, mouths, and feet, but also a transparent body with long hair which makes them appear prickly. — In the plant kingdom mildew, which usually is attached to moist bodies, appears to be a thick wall of small flowers and trees. One can easily distinguish the leaves, flowers, and fruit. The flowers have long white transparent stamens. As long as they are not flowering, the buds themselves appear to be like a small green sphere, whose color will be white when it

completes its transformation. One would hardly suspect this about mildews. If it was not made known to us through the magnifying glass, we would never believe that the dust, which is found on the wings of a butterfly, is a number of small feathers. — Yet you are not required, my Christian, to proceed with your searching to remote things. Remain alone. Through a magnifying glass contemplate your skin. The upper layer of your skin appears to be scaly armor of a fish. It has been calculated that a grain of sand can cover two hundred and fifty of such scales, that a single scale again covers five hundred sweat pores, and that in an area equal to a large grain of sand you can find one hundred, twenty-five thousand sweat pores.

**8. Der 14. Januar: Wohlthaten der Nacht. (vol. 1, pp. 39, 41)**

**A.** [Würden wir wohl den Werth des Tages und die Nutzbarkeit der Sonne so überzeugend, und mit so vielem Vergnügen erkennen, wenn wir nicht durch den Verlust darauf geführt würden?] Jede einbrechende Nacht kann uns an die Güte Gottes erinnern, die dem Menschen zum Besten Licht und Anmuth auf der Erde verbreitet hat: sie kann uns an das Elend erinnern, in welchem wir uns befinden würden, wenn unsre Nächte nicht wieder mit dem Tage abwechselten. Und is es nicht ein wichtiger Vortheil der Nächte, daß sie uns Stille und Ruhe zum sanften Schlafe geben? Wie viele Arbeiter verzehren den Tag über zu unserm Besten ihre Kräfte, oft in solchen Beschäftigungen, welche bey ihrer Mühseligkeit noch gewisse unangenehme Empfindungen zur Begleitung haben!

**B.** O ein milder Gott. dessen Veranstaltungen alle auf das Beste der



Menschen gehen! Die meisten Uebel und Unbequemlichkeiten, welche wir in der Welt antreffen, sind nur für diejenigen unangenehm, welche nach Vorurtheilen oder Leidenschaften handeln.

C. Preise du ihn auch, mein Mitbruder, so oft du eine Nacht erlebest. Du wirst es gewiß thun, wenn du den Tag wohl angewendet hast, und mit Recht nach den Erquickungen des Schlafes verlangen kannst. Je kürzer jetzt die Tage sind, desto mehr kaufe jede Stunde aus, desto sparsamer und gewissenhafter theile deine Zeit ein. Es kommt eine Nacht, wo niemand wirken kann. Aber auch diese lange Nacht wird für dich eine Wohlthat seyn, wenn du im Grabe von deinen Arbeiten und Trübsalen, die du um Gottes Willen und zum Besten der Welt übernommen hast, ausruhen kannst. Wie gut läßt sich da nach der Arbeit ruhen! Wie wohl wird's thun!

**A. Marked by one line in margin. B. Marked by one line in margin. C. Marked by one line in margin.**

#### January 14: On the Advantages of Night

A. Would we recognize the value of the day and the usefulness of the sun with such conviction and pleasure if we did not lose them? Every nightfall can remind us of the goodness of God, who for the benefit of mankind has spread light and beauty over the earth: it can remind us of the misery in which we would find ourselves, if our nights did not alternate anew with the days. And is it not an important advantage of nights, that it gives us the calm and peace for an easy sleep? How many workers expend energy each day for our benefit, often in occupations in which their hardships are accompanied by unpleasant experiences?

B. O gentle God, who has given the best to all mankind. The most evil and unpleasant things, which we encounter in the world, are only unpleasant to those who have acted according to prejudice or passions.

C. Praise him also, my brother, as often as you experience the night. You will certainly praise him if you have spent your day wisely and can rightly yearn for the refreshment of sleep. The shorter the days the more important it is to make the most of one's time, the more important it is to expend your time economically and conscientiously. The night is coming in which no one can work. However, this long night will be a comfort for you, when you can rest in the grave from your labors and miseries, which you have taken for God's sake. How good it will be for you to rest there after your work is done! How beneficial it will be!

9. **Der 15. Januar: Betrachtungen über mich selbst. (vol. 1, p. 41)**

Und daß mein Leib ein Tempel sey.

Worin dein Geist stets wohne.

**Marked by two lines in margin.**

**January 15: Reflections of Myself**

And that my body should be a temple.

Where your spirit always lives

10. **Der 16. Januar: Schaden durch ausserordentliche Kälte. (vol. 1, p. 45)**

Eine kleine Beleidigung, ein nichtsbedeutender Schade, welchen sie

von ihrem besten Freunde oder Wohlthäter erdulden, vertilgt oft die Erinnerung der größten Wohlthaten, die sie erhalten haben. Ihre Undankbarkeit und ihr Stolz stellet ihnen diese als außerordentlich gering, jene aber als außerordentlich groß vor.

**Marked by one line in margin**

**January 16: On the Hurt through Excessive Cold**

A small offense, an insignificant damage, which they suffer at the hands of their best friends or benefactors, often destroys the memory of the greatest kindness, which you have received. Your ingratitude and your pride imagine the latter as extraordinarily small, but the former as extraordinarily large.

**11. Der 17. Januar: Ruhe der Natur im Winter. (vol. 1, p. 49)**

Bald wird der Herbst da seyn. Und da wünschte ich einem fruchtbaren Baume gleich zu seyn, welcher reiche Früchte in unsern Schoß herab schüttet! Aber im Winter meines Lebens, wenn ich einmal grau und lebenssatt seyn werde, wünschte ich mir das Glück, daß meine Ruhe so ehrenvoll und so wohlthätig seyn möge, als die Ruhe der Natur im Winter ist.

**Marked by two broken lines in margin**

**January 17: On the Peace of Nature in Winter**

Soon autumn will arrive. And then I would wish to be like a fruitful tree which drops rich fruit in our laps! However, in the winter of my life,

when I will be gray and tired of life, I would wish for myself the happiness, that my peace might be as honorable and comfortable as the peacefulness of nature in winter.

**12. Der Januar 19. Weise Einrichtung des ganzen Erdbodens. (vol. 1, p. 54)**

Woher würden wir das süße Wasser empfangen, dessen wir zum Leben und zur Erquickung so sehr bedürfen, wenn es nicht durch die Lagen von Sand, welche wir tief in der Erde entdecken, geläutert, und so sagen, filtrirt würde?

**Marked by one line in margin**

**January 19: On the Ordinance of our Globe**

From where would we receive the sweet water which we very much need for life and for refreshment, if it were not filtered through the strata of sand, which we have discovered filters the water deep in the earth?

**13. Der 21. Januar: Das Wunderbare bey der menschlichen Stimme. (vol. 1, pp. 59-61)**

A. Woher rührt es, daß du vermögend bist, eine Stimme von dir zu geben? Die Ursache liegt in der Einrichtung deiner Luftröhre.

B. Sie hat bey ihrem Eingange einen kleinen Deckel, der sich öffnet, um demjenigen den Weg zu öffnen, was durch diesen Canal ausgeworfen werden soll. Er öffnet sich mehr und weniger, um die Töne der Stimme zu verändern und zu vervielfältigen, und schließt sich, wenn wir schlucken, um den Speisen, die über ihn in den Magen herabglitschen, den Eingang in

die Luftröhre zu vermehren. Die Erfahrung lehret, daß die Stimme des Menschen zwölf ganze Töne angeben kann. Es muß also auch zu dieser Veränderung die Luftröhre in zwölf gleiche Theile abgetheilt seyn. Und da die beyden Seiten der gespalten Luftröhre etwas den zehnten Theil eines Zolles von einander abstecken, so kann daraus berechnet werden, daß die Stimme einen ganzen Ton wieder in hundert andere eintheilen könne; ja, daß ein Mensch zwey tausend und vier hundert verschiedene Töne hervor zu bringen im Stande sey, welche alle noch durch das Verhör von einander unterschieden werden können.

C. Zu dem dem Geschafte tragen der Gaumen, die Zahne und Lippen das übrigen bey. Töne noch von verschiedenen Articulationen der menschlichen Stimme zu reden, so ist es schon der Mühe werth, über die verschiedenen Vocalen nachzudenken, die der Mund ganz einfach auspricht. Wenn man den Buchstaben A auspricht, so ist der Ton ganz anders, als wenn man den Buchstaben E oder O oder I oder U u.s.w. ausprache, auch wenn man bey allen in einerley Ton bleibt. Die Ursache dieses Unterschiedes gehört unter die unergründlichen Geheimnisse der Natur. Zur Ausprache dieser verschiedenen Buchstaben muß man der Höhlung des Mundes eine verschiedene Gestalt geben. Und dazu ist unser Mund vor dem Munde aller Thiere vorzüglich eingerichtet. Selbst einige Vögel, welche die menschliche Stimme nachahmen lernen, sind niemahls, fähig, die verschiedenen Vocalen deutlich auszusprechen. Daher es in dieser Betrachtung eine sehr unvollkommne Nachahmung bleibt. Zur Ansprache der Consonanten sind uns drey Werkzeuge des Körpers behülflich: die Lippen, die Zunge, und der

Gaumen. Allein auch die Nase wird dazu sehr nothwendig erfordert. Man halte sie zu, so wird man einige Buchstaben nicht aussprechen können, zum wenigsten wird die Aussprache weder deutlich noch vernehmlich seyn. Ein großer Beweis von dem wunderbaren Baue unsers Mundes, der ihn zur Aussprache der Wörter geschickt macht, ist ohne Zweifel auch dieß, daß es der Geschicklichkeit der Menschen noch nicht hat gelingen wollen, ihn durch Maschinen nachzuahmen. Den Gesang hat man zwar nachgeahmt, aber ohne die geringste Articulation der Töne, und ohne alle Unterscheidung der verschiedenen Vocalen. In vielen Orgeln findet man ein Register, welches die Menschenstimme gennant wird. Gemeiniglich aber macht sie nur Töne, welche dem Vocale ai oder ae nahe kommen. Und die ganze Kunst der Menschen wurde nicht hinreichen, ein einziges Wort der menschlichen Stimme nachzuahmen.

Diese Betrachtungen, mein Christ geben dir eine neue Veranlassung, über die Wunder der Weisheit und Güte Gottes, die er bey der Einrichtung eines jeden Theils deines Körpers geoffenbaret hat, nachzudenken und zu erstaunen. Möchtest du doch durch diese Vorstellung ermuntert werden, auch die Sprache, durch welche du über alle Thiere erhaben bist, nach ihrem Werthe zu schätzen! Wie traurig würde unser gesellschaftlicher Umgang in der Welt seyn, wie wenig würde die menschliche Gesellschaft ihr Glück genießen können, wenn wir nicht die Gabe hätten, uns unsre Gedanken durch Worte mitzutheilen, und unsern Freunden die Geheimnisse unsers Herzens anzuvertrauen! Wie kläglich würde dein Schicksal, mein Bruder, seyn, wenn du unter jenen Unglücklichen wärest, welche von ihrem ersten Alter an den Gebrauch der Sprache nicht gehabt haben! Ach, es wandeln

viele dieser Elenden unter uns umher. So oft du sie erblickest, so lerne deine Glückseligkeit desto höher schätzen, und preise den Herrn, welcher bey einer so unsäglichen Menge der Wohlthaten auch die Wohlthat der Sprache dir verliehen hat. Gebrauche sie nach der Absicht deines Schöpfers. Du wirst sie aber alsdann erst heilsam gebrauchen, wenn du sie zur Verkündigung der Ehre Gottes, und zu solchen Beschäftigungen anwendest, durch welche dein Mitbruder erbaut, oder unterrichtet, oder getröstet wird.

- A. Marked by one line in margin. B. Marked by one line in margin.  
C. Marked by one line in margin and bottom paragraph underlined.**

### January 21: The Wonders of the Human Voice

A. What is it that makes it possible for us to have a voice? The faculty depends on the construction of your wind pipe.

B. There is a small lid at the entrance to the windpipe which opens the canal to let air out. In order to alter the tones of the voice, it opens larger or smaller, and closes when we swallow to keep the food out which must pass over it in its passage to the stomach. Experience teaches that the voice of human beings can produce twelve different tones. In order to produce these changes, the windpipe must be divided into twelve different parts. And since its two sides are approximately a tenth of an inch apart from each other when stretched; so it can be calculated that each whole tone of the voice may be subdivided into a hundred other parts; indeed, that a healthy person is able to produce 2,400 different tones; all of which can be distinguished from one another, the palate, the teeth, and the lips contribute to the rest.

C. To speak tones also differentiates from the articulation of peoples' voices, so it is already worth the trouble to contemplate over the different vowel sounds the entire mouth makes simply by speaking. If one spoke the letter A, the tone is entirely different than if one spoke the letters E or I or U, even if one kept them on the same tone. The cause of these differences belongs to the impenetrable secrets of nature. To pronounce these different letters one must give a different shape to the cavity of the mouth. And therefore our mouths are arranged in a superior manner to the mouths of all animals. Even those birds, which learn to imitate human voices, are never able to speak distinctly the vowels. Thereby, according to this observation, it remains a very imperfect imitation. In order to pronounce consonants, three parts of the body are useful: the lips, the tongue and the palate. However, the nose is also very necessary and required for speech. If one stops it up, one can not pronounce several letters, in any case the pronunciation will be neither clear nor audible. A greater proof of the wonderful construction of our mouths, which makes us adroit at the pronunciation of words, is without doubt that the ingenuity of mankind has not yet succeeded in reproducing speech with machines. To be sure, songs have been imitated, but without the slightest articulation of the tones and without all the differentiation of the different vowels. In many organs one finds a stop [vox humane] which can imitate humans voices. But it can only make tones which merely resemble the vowels "ai" or "ae". And all the art of mankind cannot not imitate sufficiently a single word of the human voice.

These observations my Christian, give you a new occasion to reflect and to be astonished over the ineffable wisdom and goodness of God, which



is manifested in the arrangement of every part of your body. May you also be aroused through this mental image to value the speech for its worth through which you have been raised above all animals. How sad our association in the world would be, how little could human society savor its happiness, if we did not have the gifts of communicating our thoughts in words and pouring out the secrets of our hearts to our friends? How pitiful your destiny would be, my brother if you were the unlucky one who did not have the faculty of speech since your infancy. Alas such miserable ones wander around among us. As often you see it, so learn to value your happiness that much more, and praise the Lord, who among his innumerable benefits has also given you the gift of speech. Use it as your creator intended. You should primarily use it for beneficial effects to proclaim the glory of God and for those activities which would either help, or instruct, or console your brother.

**14. Der 27. Januar: Flüchtigkeit des menschlichen Lebens. (vol. 1, p. 75)**

Und hatten sich nicht einige Augenblicke deines Lebens durch besonders merkwürdige Austritte ausgezeichnet, so würdest du noch weniger von der Geschichte deines Lebens wissen. Wie viele von deinen Jugendjahren schlupften dir unter den Freuden der Kindheit dahin, von welchen du nichts weiter zu sagen weißt, als daß sie versircken sind!

**Marked by two consecutive lines in margin.**

**January 27: On the Rapidity with which Human Life Passes Away**

And if there were not some moments of your life distinguished by particular noteworthy events it would be even harder for you to understand the history of your life. How many of the days of ones' youth were sheltered

in the joys of childhood, about which you knew nothing further to say other than that they are trickled away.

**15. Der 28. Januar: Befrone Fensterscheiben. (vol. 1, pp. 77-78)**

[Wie einfach, ordentlich und mannigfaltig die Natur in Hervorbringung ihrer kleinsten Werke sey,] davon zeigen die gefornen Fensterscheiben, deren wunderbare Figuren zwar oft bewundert, aber nicht mit dem Nachdenken betrachtet werden, welche auch diese Kleinigkeit verdienet. Die Erscheinung, von welcher ich rede, hat ihren Grund in der Flüssigkeit des Feuers. Wenn es in der warmen Luft eines Zimmers eingeschlossen ist, so sucht es sich gegen alle Seiten auszubreiten, und sich da einzudringen, wo es von seiner Materie das wenigste findet. Daher rührt es, daß es durch die dichten Fensterscheiben dringt, in welchen sich weder Luft noch Wärme befindet. Indem das Feuer durch die Scheiben dringt, so läßt es inwendig, am Eingange der Luftlöcher, die Luft und Wassertheilchen zurück, mit welchen es vereinigt war. Hieraus bildet sich ein Gewölke, das immer dicker wird, je mehr sich das Feuer vertheilet: bis endlich so wenig in dem Zimmer zurück bleibt, [das die den Scheiben findlichen Wassertheilchen nicht mehr flüssig erhalten werden können und also gefrieren müssen.]

**Marked by one line in the margin**

**January 28: On Frost Which is Sometimes Seen on the Glass of Windows**

[How simple, orderly, and diverse nature is in the creation of its smallest works,] as can be seen in frozen windowpanes, whose marvelous patterns are often admired, but not with the contemplation which these little

things deserve. The phenomenon of which I speak is based on the fluidity of heat. When it is in the warm air of a room, then it seeks to spread out against all sides and penetrates wherever it finds the smallest amount of its matter. It is because of this that it presses through the thick panes of glass in which neither air nor warmth are found. When the heat presses through the panes, in this manner it returns to air and water vapor at the entrance of the airhole, with which it was assembled. Hence a cloud is formed which becomes thicker, and thicker, the more the heat is spread out until finally so little remains in the room, that the particles of water found on the pane may be maintained no longer in a liquid state and thereby must freeze.

**16. Der 30. Januar: Pflichten in Ansehung des Schlafs. (vol. 1, pp. 84-85)**

Vor allen Dingen suche in der gehörigen Gemüthsverfassung einzuschlafen. Was würdest du thun, wenn du mit Gewißheit vorhersehen könntest, daß der Schlaf dich in den Zustand des Todes versetzen würde? Würdest du nicht die letzten Augenblicke dazu anwenden, dich auf diesen Fall zubereiten, dein Leben zu prüfen, und Vergebung deiner Uebertretungen in dem Blute Jesu zu suchen? Und siehe, diesen Fall kannst du dir bey dem Anbruche einer jeden Nacht als gegenwärtig vorstellen. In einer jeden Winternacht von zwölf bis fünfzehn Stunden sterben über fünfzig tausend Menschen. Wer weiß? steht nicht auch dein Name auf der Liste derjenigen, welche der Tod aus der Welt nehmen wird? Und nun überlasse ich es der Entscheidung deines eigenen Herzens. Was wünschtest du gethan zu haben, wenn du im Schlafe vor den Richterstuhl Jesu gerückt würdest?

Und wenn in dieser Nacht Gott über dir gebeut,

Bist du vor ihm zu stehn auch willig und bereit?  
 Gott, der du alles weisst, was können wir verhehlen?  
 Wir fühlen täglich noch die Schwachheit unsrer Seelen.  
 Vergib durch Christi Blut uns die verletzte Pflicht!  
 Vergib, und gehe du nicht mit uns ins Gericht.  
**Marked by one line in the margin**

### **January 30: On Our Duty in Regard to Sleep**

Above all things seek to go to sleep with the proper frame of mind.  
 What would you do, if you could predict with certainty, that sleep would  
 transport you into the condition of death? Would you not at the last  
 moment use it to prepare your life and seek through Jesus pardon from your  
 sins? You should imagine that this occurrence could take place every night.  
 In every winter night between the twelfth and fifteenth hour over fifty  
 thousand people die. How do you know your name is not on the list of those  
 whom death will take from the world. And now I entrust the decision to  
 your own heart. What would you do if in your sleep you were taken before  
 the righteous Jesus?

And if in this night God calls you,  
 Are you willing stand before him?  
 God you are all-knowing, what could we hide.  
 We feel the weakness of our Souls everyday  
 Forgive us our failed duty through Christ's blood:  
 Forgive, and do not pass judgment upon us.

**17. Der 1 Februar: Einrichtung der ganzen Natur zum Nutzen der Menschen. (vol. 1, pp. 88-90)**

A. Für dich ist das Pferd mit diesen Hufe versehen, den es nicht brauchte, wenn es nicht Lasten ziehen, und Berge hinaufsteigen sollte. Für dich spinnt sich der Seidenwurm ein, und überläßt sein Künstliches Gewebe deinen Bedürfnissen. Für dich leget die Mücke ihre Eier ins Wasser, damit die Fische und Krebse ihre Nahrung dir zum Besten finden mögen. Für dich sammeln die Bienen aus den Säften der Blumen ihr honig.

B. Aber nicht bloß durch diese Vorsorge für beilägliche Nahrungsmittel hat Gott dir, o Mensch Vergnügen bereitet. Für dich singt die Lerche und Nachtigall. Für dich prangen Felder und Garten in tausend Farben. Und über dieß alles hat er dir die Vernunft gegeben, durch welche du geschickt wirst, aus allen Dingen Nahrung und Vergnügen zu nehmen, den Wallfisch und den Löwen zu bändigen, und welches über alles geht, an der Freude Gottes über seine Werke Theil zu nehmen, und die Ordnung, die Pracht, die Größe und Uebereinstimmung aller erschaffnen Dinge zu empfinden.

C. Begnadigter Mensch! Wie kannst du dankbar genug gegen deinen himmlischen Wohlthäter sein? Welche Liebe kann brünstig genug sein, um nur einiger Maßen die Liebe zu erwidern, welche du von Gott genießest? Allein um deine Liebe und Dankbarkeit immer mehr zu entzünden, so erwäge es oft, wie freigebig, wie vorzüglich gnädig sich der Vater der Welt gegen dich bewiesen: erwäge es oft, daß kein Geschöpf auf dem Erdboden ist, für welches er so viel gethan, als er für dich gethan hat, und noch fortgesetzt thut. Blicke umher auf dem ganzen Schauplatze der Natur, laß es dir den

Himmel, die Erde und das Meer, [laß es alle Thiere, alle Pflanzen, alle Steine dir oft wiederhohlen, daß du der Glückselige bist, dem alle Geschöpfe dienen und nützen müssen.]

**A. Marked by one line in margin. B. Marked by one line in margin.  
C. Marked by one line in margin.**

**February 1: The Arrangement of all of Nature for the Benefit of Mankind**

**A.** For you the horse is equipped with these hoofs, which it should not require, if it did not pull loads and climb up mountains. For you the silkworm spins its web, and leaves its artful web for your needs. For you the gnats lay their eggs in water, so that the fish and crabs may find their nourishment for your own benefit. For you the bees gather the nectar of flowers and make their honey.

**B.** But not only through these foresights regarding the garnishment of food has God made these pleasures. For you the lark and nightingale sing. For you the fields and gardens show off in thousands of colors. And above all of this, he has given you reason through which you become capable of taking nourishment and pleasure out of all things, to tame the whale and the lion, and above all else, to take joy in his works, and to contemplate the order, the display, the greatness, and harmony of all created things.

**C.** Blessed people! How can you be thankful enough to your heavenly provider? Which love can be fervent enough, so as to return to some measure the love which you enjoy from God? However, to kindle your love and thankfulness ever more; consider it often, how generous, how superbly gracious the father of the world has proven himself unto you, consider it

often, that there is no creation on this earth, for which he does so much, as he has done and continues to do for you. Look around at the entire scene of nature, let the sky, the earth and the sea, let all the animals, all the plants, all the stones repeat often unto you that you are the blissful one to whom all creatures must serve and be of use.

**18. Der 24. Februar: Einige Seltenheiten aus dem Mineralreiche.  
(vol. 1, pp. 153-54)**

A. Dieser Stein, wenn er aufgehängt wird drehet sich jederzeit so, daß eine gewisse Seite beständig gegen Norden, und die andere gegen Süden gerichtet ist. In diesen beiden Punkten ist die anziehende Kraft des Magnets gleichsam vereinigt. Das Besondere ist, daß er keinen andern Körper als das Eisen an sich zieht, und daß die Pole oder Seiten, welche verschiedene Nahmen haben, einander an sich ziehen, hingegen diejenigen, welche einerlei Nahmen haben einander von sich stoßen. Auch Körper, die Eisen in sich enthalten Z. B. Bolus, Rothel, Tripel, ziehet der Magnet an sich.

B. Seine Theile sind so subtile, daß ein Gran von geschlagenem Golde fünfzig Quadratzolle erfüllt, und daß also, wenn man beide Seiten rechnet, vier Millionen Theile mit bloßen Augen unterschieden werden können. Dabei ist es so geschmeidig daß von einem Gran ein Faden von fünf hundert Fuß in der Länge gezogen kann.

C. Keine Beschäftigung, von welcher Art sie sein mag, ist mit so mannigfaltigem Vergnügen, mit so abwechselnden Reizen verbunden, als die sorgfältige Betrachtung der Naturwerke. Wenn wir auch einige

Jahrhunderte auf der Welt lebten, und wir wendeten jeden Tag, ja jede Stunde dazu an, nur die Seltenheiten und Veränderungen des Steinreichs zu studieren, so würden wir doch am Ende vieles entdecken, das uns unbegreiflich ist...

D. Denn die Seltenheiten der Natur sind von weit höherer Art, als alle Wunder der menschlichen Kunst. Diese befördern nicht allzeit den Vortheil oder das Beste der Menschen: sie sind oft nichts weiter als Gegenstände, die Bewunderung verdienen. [Allein bei allen, auch den wunderbarsten Werken der Natur ist das allgemeine Beste der Welt das Grundgesetz. Sie sind nicht bloß zum Anschauen, sondern auch zum Genuße da. In allen wird die Güte Gottes ebenso sehr, als seine Weisheit verherrlicht.]

**A. Marked by two lines in margin with last line having two lines marked in margin. B. Marked by one line in margin. C. Marked by one line in margin. D. Marked by one line in margin.**

#### **February 24: On the Singularities in the Kingdom of Minerals**

A. This stone, if suspended, turns itself every time in such a way that a certain side is constantly pointing roughly north, and the other south. Both of these point, the attractive power of the magnet is united, as it were. It is peculiar, that it attracts no other bodies but iron, and that the poles or sides, which have different names, attract each other, and push away those which have the same name. Other bodies which contain iron, like Bolus, Rothel, Tripel, are also attracted to the magnet.

B. The parts are so subtle, that a gram of beaten gold covers fifty square



inches, and thus if one calculates both sides, one could distinguish four million parts with the naked eye. At the same time, it is so supple that a thread of five hundred feet long can be drawn from a gram.

C. No occupation, regardless of its nature, has so much pleasurable variety, so much changing attractions as the careful reflection of the work of nature. Even if we lived a few centuries in this world, and we employed every day, yes, every hour, only to study the singularities and changes in the mineral kingdom, we would discover in the end many things which are inconceivable to us.

D. For the singularities of nature are of a much higher order than all the wonders of human art. These promote the benefit or the best in people. They are no more than objects which deserve admiration. [Yet in all the works of nature, even the most wonderful ones, the general well-being of the world is the basic law. These works are not merely to look at, but rather also there to enjoy. God's goodness, as well as his wisdom are glorified in all of them.]

**19. Der 25 Februar: Erfahrungprobe der Vorsehung Gottes.  
(vol. 1, pp. 156-57)**

Wir wollen nur dreißig Kräfte unserer Seele annehmen, die sie in jeder Minute äußert, und nach dem Urtheile der Aerzte sechs tausend Theilchen unsers Körpers rechnen, die Gott jeden Augenblick erhält, so werden wir ertaunens würdige Wunder der Erhaltung Gottes entdecken. Denn zu Folge dieser Berechnung hast du deinen Schöpfer mit jeder Minute in Ansehung der Athemhohlens zwölf, in Ansehung der Kräfte des

Verstandes und Willens dreißig, in Ansehung der Theilchen des Leibes sechs tausend Wohlthaten zu verdanken. Folglich schenkt dir Gott mit jeder Minute sechs tausend und zwei und vierzig, und in jeder Stunde, die du durchlebest, drei hundert und sechzig tausend, funf hundert und zwanzig Wohlthaten.

**Passage marked with three short broken single lines in margin.**

### **February 25: On the Constant Proofs of Divine Providence**

We want to assume thirty strengths in our souls, which it expresses in every minute. And according to the opinion of physicians, they calculate six thousand particles of our bodies which God receives at every moment. For according to this calculation, you are indebted to your creator for twelve benefits in regards to your breathing, thirty with regards to the power of the mind and the will, and six thousand with regards to the particles of the body. Consequently God gives you with every minute, six-thousand and forty-two benefits, and in every hour you live, three-hundred-sixty-thousand-five-hundred and twenty benefits.

### **20. Der 3. März: Zustand einiger Thiere im Winter. (vol. 1, p. 176)**

[Wahrlich, der Gott, welcher den Insekten und Vögeln Nahrung zu seiner Zeit gibt, der Gott, der diesen Thieren einen Ruheplatz in Klüften anweist, der sie in fremden Ländern Speise finden läßt, der wird auch für mich] sorgen, und auch mich im Mangel und in der Theuerung erhalten. Er wird mich, das glaube ich mit fester Zuversicht des Herzens, mein Brot finden lassen, wenn ich auch noch so wenig Anschein dazu vor mir sehe,

und wenn die Botzheit oder Lieblosigkeit der Welt mich von sich stößt, da wird er mir ein Plätzchen einräumen, wo ich sehr sicher ruhen kann.

**Marked by one line in margin**

**March 3: On the State of some Animals during Winter**

[Surely, God, who gives the insects and birds nourishment in his own time, the God, who directs these animals to a resting place in crevices, who allows them to find food in foreign lands, who will also provide for me], and also keeps me in need and scarcity. I believe with the firm confidence of heart that he will allow me to find my bread, even if I perceive but little of it before me, and if the malice or unkindness of the world turns me away, there he will arrange a small peaceful place for me, where I can rest very securely.

**21. Der 8. März: Der Leib des Menschen nach seinen äusserlichen Theilen. (vol. 1, 188, 190)**

**A.** Das Haupt hat unter den sichtbaren Theilen meines Körpers den reizendsten Anblick, und enthält zugleich die Quelle der Empfindung und Bewegung. Auf dem Antlitze, als dem schönsten Theile des Menschen, sind alle Empfindungen und Liedenschaften der Seele abgedrückt, und zugleich die vornehmsten Sinne vertheilt, durch welche ich einen Eindruck von den Gegenständen erhalten kann.

**B.** Zu dieser so edeln Anwendung meines Leibes bin ich um so vielmehr verbunden, da derselbe, wenn ich ihn im Grabe abgelegt haben werde, verklärt mir wieder gegeben werden soll. Einen Leib, der in dem zukünftigen Leben eine so herrliche Bestimmung erhalten wird, sollte ich entehren? Ich

sollte den Leib schänden, der einst dem verklärten Leibe Jesu ähnlich werden soll? Ich sollte die Glieder mißbrauchen, welche zu herrlichen Geschäften bestimmt sind? Nein, hier schon soll mich die selige Hoffnung der zukünftigen Verklärung ermuntern, meinen Leib und alle seine Glieder zu deinem Dienste zu heiligen, und ihn, als deinen Tempel, rein und unsträflich zu bewahren, bis auf den Tag der Zukunft Jesu Christi.

**A. Marked by two consecutive lines in margin. B. Marked by one line in margin.**

### **March 8: The Human Body with Regard to its Exterior Parts**

**A.** Among the visible parts of my body, the head is the most attractive and contains at the same time the source of feeling and motion. All of the feelings and passions of the soul are imprinted on the face, which is the most beautiful part of a person, and which at the same time distributes the most noble senses, through which I am able to receive an impression of all objects.

**B.** I am all the more indebted to this noble application of my body, since it shall be returned to me transfigured after I will have cast it off into the grave. Should I disgrace a body which shall receive such a glorious purpose in the future life? Should I ravish the body that shall once become similar to the transfigured body of Jesus? Should I misuse the limbs, which are intended for glorious jobs? No, already in this life the blessed hope of that future transfiguration shall incite me to sanctify my body and all its limbs to your service, and to guard it pure and chaste until the day of the future Jesus Christ!

**22. Der 9. März: Die Hoffnung des Frühlings. (vol. 1, p. 192)**

[Gelobet seyst du für die] Hoffnung der Ewigkeit, welche du mir erworben hast. Was wäre ohne dieselbe mein Leben, mein Glück und meine Freude, die ich hier auf der Welt finde: wenn ich mir nicht die süße Hoffnung machen könnte, einst ewig zu leben, ewig selig zu seyn, ewig mich zu erfreuen? Und da ich nun diese Hoffnung habe! Wie gar nichts sind alle Leiden, die ich hier auszustehen habe! Der Winter meines Lebens mag noch so rauh, noch so lange anhaltend seyn: getrost, ich erwarte den Frühling und die Verneuerung und Verbesserung meines Zustandes in jener Welt.

**Marked by one line in margin**

**March 9: On the Hope of Spring**

Be praised for the hope of eternity which you have won for me. What would my life, my happiness, and my joy that I find in this world be without it: if I could not cherish that sweet hope; to live eternally, to be eternally blessed, to be eternally joyful? And now since I have this hope! How insignificant are all the suffering which I must endure here. As rough and as long as the winter of my life may be, confidently I wait for spring and the renewal and improvement of my situation in that world.

**23. Der 11. März: Beförderungsmittel der Fruchbarkeit in der Natur. (vol. 1, pp. 196-97)**

**A.** Hier werde ich der verschiedenen Mittel erinnert, deren sich Gott bedient, auch die Geisterwelt fruchtbar zu machen. Um die Menschen zum Gefühle ihres Endzwecks, zur Verabscheuung der Sünde und zur Ausübung des Guten zu bringen, wendet Gott bald heftige bald gelinde Mittel an.

Bisweilen findet er es für gut, den Sünder durch gewaltige Erschütterungen, durch schwere Strafen, und durch anhaltende Gerichte aus dem Schlummer zu erwecken. Er redet zu den harten Herzen eben so, wie zu den Israeliten auf Sinai, mit Blitz in seinen Augen und mit Donner in seiner Stimme. Ander sucht der Herr durch gelindere Mittel der Eitelkeit und der Sünde zu entreissen. Er redet zu ihnen in der sanften Stimme seiner Wohlthaten, und bemühet sich, sie durch Freundlichkeit und Gnade zu gewinnen.

Ich bin von allem diesen ein lebendiger Zeuge. Ich muß es zum Preise deiner Güter bekennen, daß du alle Mittel versucht hast, mich zu dir zu ziehen. Bald gefiel es dir, mich die schwere Hand deines Zorns empfinden zu lassen; und durch mannigfaltige Züchtigungen mein stolzes Herz zu demüthigen. Krankheit und andere Unglücksfälle verhängtest du über mich, um mich zum Nachdenken über meine Abweichungen zu bringen. Bald versuchtest du es, durch gelinde Mittel [mich zu dir zu locken.]

B. Nur das einzige bitte ich dich, mein Gott, höre nicht auf an meiner Besserung zu arbeiten. Du magst mich durch deine Drohungen beunruhigen, oder durch deine Verheissungen erquicken, du magst mich durch die Strenge deiner Strafen oder durch die Anmuth deiner Wohlthaten zu dir ziehen: alle Mittel der Besserung, die du nach deiner Weisheit für gut findest, sollen mir willkommen seyn. Laß mich nur, auf welche Weise es wolle, zu dir kehren, und an gutten Werken fruchtbar werden.

**A. First paragraph marked with two short single lines. Second paragraph marked with single line in margin. B. Passage marked with two short consecutive lines with corresponding underlined passages.**

### **March 11: The Various Means which Contribute to the Fertility of Nature**

A. Here I will recall the different methods, which serve God, and also make the spiritual world fruitful. In order to bring people closer to the feeling of their final purpose, the abhorrence of sin, and the practice of goodness, God turns sometimes to violent, and sometimes to gentle means. Occasionally he finds it best to arouse the sinner out of his slumber through a powerful jolt, through difficult punishment and through continuous judgment. He speaks to the hardened hearts, as to the Israelis on Mount Sinai, with lightening in his eyes, and with thunder in his voice. The Lord tries to tear others away from vanity and sin through gentler means. He speaks to them in the soft voice of his blessings and endeavors to win them through friendliness and grace.

Of all of this, I am a living witness. I must confess to the praise of your goodness, that you have tried all means to pull me towards you. At times it pleased you to let me feel the hard hand of your anger; and to humble my proud heart through diverse means of chastisement. Illness and other accidents you impose on me, in order to bring me to contemplate my deviations. At times you tried to entice me unto you through gentler means.

B. I only ask one thing of you, my God, do not stop working on my improvement. You may unsettle me through your threats, or refresh me with you promises, you may pull me towards you through the severity of your Punishment, or through the grace of your blessings; all the means of improvement, which you deem good according to your wisdom, I shall welcome to me. Only to return to you in whatever way it may be and

become fruitful through good works.

**24. Der 12. März: Nutzbarkeit der Meere. (vol. 1, pp. 198-200)**

A. [Wäre nur halb so viel Meer auf der Erdboden als jetzt wirklich ist, so würden auch nur halb so viel Dünste daraus zusammen gezogen werden] können. Wir würden folglich auch nicht so viel Flüsse haben, und das trockne Land würde nicht hinlänglich gewässert werden können. Denn die Menge der Dünfte, die aus dem Meere zusammen gezogen werden, haben ein genaues Verhältniß mit der Oberfläche des Meeres, daraus sie aufsteigen, und mit der Hitze, die sie zusammenzieht. Der Schöpfer hat es daher recht weislich so geordnet, daß das Meer groß genug ist, um so viele Dünste herzugeben, als zu Befuechtung des festen Landes erfordert wird. Dieses würde aber nicht möglich gewesen seyn, wenn das Meer einen kleinern Raum einnehme.

B. [Das Meer ist also zu dem allgemeinen Behältnisse des Wassers gemacht worden, damit die Sonne] durch ihre Hitze eine solche Menge Dünste vereinige, welche alsdann entweder im Regen herab fallen, oder wenn sie auf den Gipfeln der Berge verdickt werden, zu Quellen werden, aus welchen die Bäche und Flüsse entspringen. Wäre nun der Umfang der Meere kleiner, so würden die Wüsteneien und dürren Gegenden weit größer seyn: weil alsdann weniger Regen auf die Erde fallen, und weniger Flüsse entstehen würden.

C. [Gott hatte nie die Absicht, daß ein Theil des Erdbodens von allen



übrigen ganz unabhängig seyn sollte:] sondern er wollte vielmehr, daß eine Gemeinschaft unter den Nationen und Volkern des Erdbodens erhalten werden sollte. Daher hat er hin und wieder große Meere ausgebreitet, damit die Menschen mit denjenigen eine Gemeinschaft unterhalten könnten, die in entfernten Weltheilen wohnten. Wie würden wir unsere Schätze und Reichthümer erhalten können, wenn wir sie nur mit Pferden und Wagen hohlen sollten? Wie würde die Handlung Statt finden können, wenn uns nicht durch die Schiff Fahrt der leichteste Weg dazu eröffnet würde?

Ich erkenne es daher als einen besondern Beweis der Güte und Weisheit meines Schöpfers, daß er auch die Eintheilung des Wassers und trockenen Landes zum Besten des Erdbodens eingerichtet hat. So entfernt ich auch von dem Weltmeer wohne, so genieße ich doch täglich die Wohlthaten, welche dadurch auf mich fließen.

D. Herr, ich bin bereit, deinem Namen zu danken. Verleihe mir deine Gnade, daß mein Dank dir wohlgefällig seyn möge. Aber vielleicht rührt mich diese Wohlthat nicht so stark, als sie mich wirklich rühren sollte? Wie viele Nationen werden vielleicht seyn, die für diesen Beweis deiner Güte erkenntlicher sind! Und wenn auch kein Volk wäre, welches deiner Wohlthat eingedenk wäre, so wird das Meer selbst ein Zeuge deiner Macht, und ein Herold deiner wunderbaren Güte seyn. Denn alle deine Geschöpfe, das Meer so wohl als die Erde mit allen Bewohnern, lobsingen deinen Namen, du Allgütiger.

**A. Marked with a single line in margin. B. Marked with a single line in margin. C. Marked with a single line in margin. D. Marked with three broken single lines in margin.**

### March 12: Advantages Derived from the Sea

A. [ If there only half as many seas on the earth as there are now, it would only be possible to extract half as much] water vapor from them. Accordingly, we would also not have so many rivers, and the dry land could not be watered sufficiently. For the amount of moisture collected from all the seas is in direct proportion to the surface of the seas from where it rises and to the heat by which it is drawn up. The creator has arranged it wisely in such a way that the sea is large enough to release as much water vapor as is required to produce moisture for firm land. This would not have been possible if the sea occupied a smaller space.

B. The sea has thus been made into the main reservoir of water, whereby the sun, through its heat, evaporates a great quantity of water vapor, which then either falls down in the rain, or, when condensed on the tops of mountains, becomes springs from which brooks and rivers originate. Now, if the size of the seas was smaller, the desert and barren regions would be much greater, because then less rain would fall on the earth, resulting in fewer rivers.

C. [God never had the intention, that a part of the earth should be entirely independent from all the others:] instead, he wanted [each] to be preserved among nations and peoples of the earth. Therefore, from time to time he has spread out large seas, so that mankind could maintain a community, with those who lived in far off parts of the world. How would we be able to

preserve our treasures and riches, if we could only transport them with horses and wagons. How would commerce take place if shipping had not been revealed to us as the easiest way [to transport goods]?

I perceive it therefore as a special proof of the goodness and wisdom of my creator, that he has arranged the distribution of water and dry land for the benefit of the earth. Even if I live far away from the oceans, everyday I enjoy the benefits which thereby flow through to me.

D. Lord, I am ready to give thanks to your name. Lend me your grace, that my thanks may be pleasing to you. But perhaps this favor does not stir me as strongly as it really should. How many nations will perhaps exist that are more appreciative of this proof of your goodness! And even if there were no people, who were mindful of your favor, then the sea itself would be witness to your might and a herald of your wonderful goodness. For all your creations, the sea, as well as the earth with all its occupants, sing praises of your name, You infinitely bountiful one.

**25. Der 14. März: Einförmigkeit und Mannigfaltigkeit der Naturwerke.  
(vol. 1, p. 207)**

Ja, Herr, alles hast du weislich geordnet, alles hast du zum Vergnügen und Nutzen deiner Geschöpfe eingerichtet. Jetzt, da ich nur gleichsam flüchtig die Mannigfaltigkeit deiner Werke betrachte, werde ich schon zum Erstaunen hingerissen. Was würde dann erfolgen, wenn ich fähig wäre, tiefer in das Wesen der Dinge zu dringen, und ihre Einrichtung vollkommener einzusehen? Doch auch für diese geringe Erkenntnis preise ich dich, o Vater des Lichts, o ewige Quelle der Weisheit. Mache es mir.

immer zur angenehmsten Pflicht, deine großen Werke zu betrachten, und in der ganzen Einrichtung der Natur dich zu finden. Bald werden die Tage erschienen seyn, wo die Erde ein Schauplatz von den mannigfaltigen Schönheiten seyn wird, welche der Frühling über unsre Gegenden verbreitet. Ich freue mich auf diese Augenblicke. Welche neue Empfindungen von deiner Weisheit und Güte werden meine ganze Seele einnehmen!

**Marked by one line in margin**

**March 14: On the Uniformity and Variety in the Works of Nature**

Yes, Lord, you have wisely ordered everything, You have arranged everything for the delight and benefits of your creations. Now, since I behold the diversity of your works only in a fleeting manner, I am already swept away by astonishment. What would occur then, if I were capable of penetrating deeper into the essence of things, and to comprehend more perfectly their arrangement? But even for this little knowledge I praise you, Father of light, everlasting source of wisdom. Make it always my most pleasant duty to contemplate your great works and to find you in the entire arrangement of nature. Soon the days will appear when the Earth will be a scene of many beauties which Spring spreads out over our regions. I rejoice in these moments. What new sensations of your wisdom and goodness will my entire soul take in!

**26. Der 16 März: Größe und Entfernung der Sonne. (vol. 1, p. 211)**

[Daher ist die Sonne in ihrem] mittlern Abstände, achtzehn Millionen, neun hundert und zwanzig tausend Deutsche Meilen von uns entfernt. Eine

Entfernung, welche mit ihrem Gebrauche und mit ihren Wirkungen wunderbar über einstimmt. Einige Planeten sind ihr näher.

**Marked by two consecutive lines in margin**

### **March 16: The Magnitude and Distance of the Sun**

Accordingly, the sun's core is on average eighteen million, nine hundred, twenty thousand German miles from us. It is a distance, which corresponds wonderfully to its use and with its effects. Several planets are closer to it.

### **27. Der 27 März: Unwissenheit in Ansehung unsrer künftigen Schicksale. (vol. 1, pp. 240-42)**

Daß uns unsere künftigen Schicksale unbekannt seyn, hat seinen Grund nicht bloß in unserer Seele, deren Fahigkeiten und Einsichten enge Grenzen haben; sondern zugleich in der Einrichtung, die die Weisheit des Schöpfers gemacht hat. Sie hat die Kräfte der menschlichen Natur gekannt, und ihr nicht mehr Erkenntnitz vorher geben wollen, als sie tragen könnte.

Das Licht der Erkenntnitz ist für die Seele das, was das Licht der Sonne für die Augen ist. Zu vieles würde Schmerzen verursachen, und doch nicht helfen. Es wäre zu gefährlich für die Tugend der Menschen, wenn ihnen das Vermögen geschenkt wäre, zukünftige Dinge vorher zu sehen. Denn mehrentheils haben die äußerlichen Umstände einigen Einfluß auf die Denkungsart, und auf die Entschließungen. Je mehr man also von zukünftigen Dingen vorher wüßte, desto mehr Verfuchungen wären zu überwinden, desto mehr Störung hätte die Tugend zu fürchten. Und wenn man seyn künftiges Schicksal vorher wüßte, wie wurde man sich quälen!

Gesetzt, die künftigen Begebenheiten wären glücklich; so lange man dieses zu erwartende größere Vergnügen noch nicht siehet, genießt man das, was man hat, und empfindet darüber Dankbarkeit und Freude. Man ziehe die Decke weg, und zeige Menschen eine angenehme Aussicht in die Zukunft; so höret alle Empfindung des Gegenwärtigen auf. Man ist nicht mehr vergnügt, nicht mehr glücklich, nicht mehr dankbar. Man wartet alsdann mit Unruhe und Aengstlichkeit auf das künftige größere Vergnügen; und so verstreicht ein Tag nach dem andern, ohne genossen zu werden. Gesetzt aber die künftigen Begebenheiten wären traurig, alsdann empfänden wir sie schon lange, als wir sie sähen, vorher. Die Tage, welche wir in der Unwissenheit mit Ruhe und Vergnügen hätten zubringen können, flößen in Furcht und Niedergeschlagenheit kümmerlich dahin. Die Vorstellung eines künftigen unangenehmen Schicksals würde uns gegen alles gegenwärtige Vergnügen unempfindlich machen.

Wie weislich und gnädig hat Gott gehandelt, da er mir die Zukunft in Dunkelheit verhüllet hat, und mich meine Schicksale nicht eher, als bis sie da sind, erblicken läßt! Ich will es nie wünschen, das Vergnügen der Glückseligkeit vorher zu schmecken, oder die Schwere des Unglücks eher zu fühlen, als es wirklich da ist.

Ich will vielmehr, so oft ich an die Zukunftsdenke, Gott dafür preisen, daß er mir bey der ganzlichen Unwissenheit, in welcher ich mich befinde, so manchen Kummer, so manche Sorgen un Unzufriedenheit erspart hat. Und warum sollte ich hinter den Vorhang der Zukunft zu sehen wünschen? Wenn ich weiß, daß ich mit Gott und meinem Erlöser in Verbindung stehe, so kann ich auch gewiß seyn, daß alle künftigen Schicksale, sie mögen traurig

oder angenehm seyn; mir zum besten dienen werden. Ist es denn nicht mein versöhntner Gott, der alle Begebenheiten ordnet, und das Zukünftige regiert? Er übersieht auf ein Mahl den ganzen Lauf meines Lebens; nicht allein den Theil deselben, welchen ich bereits zurück gelegt habe, sondern auch denjenigen, welcher vorwärts in die Tiefen der Ewigkeit hineingeht. Wenn ich mich schlafen lege, so empfehle ich mich seiner Sorgfalt, unbekümmert was etwa in der Nacht mir bevorstehen möchte. Wenn ich erwache, so übergebe ich mich seiner Führung, unbesorgt was etwa den Tag über mir begegnen möchte. Mitten unter allem Unglücke welches mir drohet, sehe ich auf seine Güte, und zweifle nicht, daß er dasselbe entweder abwenden, oder zu meinem Besten kehren werde. Und ob ich gleich die Roth nicht weiß, die in der Zukunft auf mich wartet, so bin ich deßwegen unbekümmert, weil ich gewiß bin, daß er es weiß, und daß er nicht unterlassen wird, mich darin zu trösten und zu unterstützen. Diesen weisen und gnädigen Regierer meines Lebens will ich mit Überzeugung und Vertrauen alle meine Schicksale überlassen.

Was Gott für mich ersehen,  
 Das soll und muß geschehen;  
 Ist mein bescheiden Theil.  
 Drum laß ich mir in allen,  
 Was er mir gibt, gefallen,  
 Und halt es für mein wahres heil

Ihm hab ich mich ergeben,  
 Zu sterben und zu leben:

Wie und wann er gebeut  
 Ich lebe oder sterbe,  
 So bleibt mein Theil und Erbe  
 Des Himmels ganze Seligkeit  
 So sey nun, Seele, stille!  
 Dein Ruhm sey dessen Wille,  
 Der dich erschaffen hat.  
 Es gehe, wie es gehe!  
 Dein Vater in der höhe,  
 Der weiß zu allen Sachen Rath.

**Title marked with three emphatic consecutive lines in margin**

### **March 27: On Our Ignorance in Regard to Futurity**

Our ignorance of our future fate has its basis not only in our souls, whose capabilities and insights have narrow limits, but also at the same time in the arrangement made by the wisdom of the creator. In his wisdom God has recognized the strength of human nature and did not want to give humans more understanding beforehand than they can bear.

The light of knowledge is for the soul, as the light of the sun is for the eyes. Too much would cause pain and would not help. It would be too dangerous for the virtue of people if they were given the ability to see future things before they happened. For in most cases the external circumstances have some influence on the way of thinking and on the final decisions. Thus the more one would know beforehand about future things, the more temptations would have to be overcome, the more disturbances virtue would



have to fear. And if one knew his future fate in advance, how one would torture himself!

Assuming that future events would be happy, as long as one does not yet see this greater, expected pleasure, one enjoys what one has, and feels thankfulness and joy because of it. If you pull the cover away and show people a pleasant vision of the future, then every sensation of the present ceases. One is no longer cheerful, no longer happy, no longer thankful. One waits for the great future pleasures with uneasiness and anxiety. And so one day stretches out after the other without being enjoyed. Assuming, however, that future events would be sad, then we would feel them far in advance of the time when we would see them. The days which in our ignorance we could have spend in peace and pleasure would now run wretchedly by in fear and dejection. The knowledge of a future unpleasant fate would make us insensitive to all present pleasures.

How wisely and generously God has acted, since he has covered the future in darkness for me, and does not allow me to glance at my destiny before it is here! I never wish to taste the pleasure of bliss nor to feel the pain of unhappiness before it is really here.

Rather, as often as I think of the future, I want to praise God for sparing me many grieves, so many anxieties and so much unhappiness through the complete ignorance in which I find myself. And why should I wish to see behind the curtain of the future? If I know that I remain connected with God and my Savior, then I can also be certain that all future destinies, be they sad or pleasant, will serve me for the best. Is it not my reconciling God who orders all events and reigns over the future? He oversees the entire course of

my life; not only the part which I have already behind me, but also that one which moves forwards into the depths of eternity. When I lay down to sleep, I commend myself to his care, untroubled about what may await me at night. When I awake, I give myself over to his guidance, unconcerned about what may happen to me throughout the day. In the midst of all the misfortunes that threaten me, I take heed of his goodness, and do not doubt that he will either avert them or turn it to my advantage. And if I do not know the red that awaits me in the future, I am unconcerned, because I am certain that he knows it, and that he will not fail to comfort and to support me in it. With conviction and confidence I want to entrust my entire fate to this wise and merciful ruler of my life.

What God has seen for me,  
That shall and must take place;  
It is my modest part.  
That is why I take delight in  
Everything he gives me  
And consider it my true salvation.

I have surrendered myself unto him  
To die and to live:  
How and when he desires  
I live or die,  
Thus, all of Heaven's bliss  
Remains my part and inheritance.

So now be silent, soul.  
 Let your glory be his will,  
 Who has created you.  
 Whatever may happen!  
 Your father in the heavens,  
 Who knows how to counsel you in all things.

**28. Der 1. April: Mißbrauch der Thiere. (vol. 1, p. 252)**

Der Mißbrauch der Theiere ist so mancherley, daß es schwer fallen würde, ein vollständiges Verzeichniß davon zu machen. So verschiedene Arten desselben es aber auch immer geben mag, so lassen sich dieselben doch fuglich unter zwey hauptclassen bringen.

**Marked with two consecutive lines in margin**

**April 1: The Mistreatment of Animals**

The mistreatment of animals is so frequent that it would be difficult to create a complete list. But no matter how different the animal species may be, they can reasonably be classified into two main groups.

**29. Der 2 April: Bewegung der Erde. (vol. 1, pp. 255-58)**

Wenn der reißende Anblick der aufgehenden Sonne dein Herz, mein Leser, an jedem Morgen mit neuer Dankbarkeit gegen deinen Wohlthater, und mit neuer Bewunderung des erhabenen Schöpfers erfüllet: so wirst du zugleich einer Veränderung des Orts, an welchem dieses prächtige Schauspiel vorgeht, von Zeit zu Zeit gewahr werden. Bemerke dir, um dich

selbst davon zu überzeugen, den Ort der aufgehenden Sonne, in Frühlinge und Herbste, so wirst du im Sommer dieselbe weiter nach Mitternacht zu, und im Winter mehr gegen Mittag erblicken. Du wirst daraus mit Recht schließen, daß eine Bewegung die Ursache einer solchen Veränderung seyn müsse. Denn nie kannst du einen Körper in einer andern Stellung wahrnehmen, es sey dann mit dir, oder mit diesem Körper eine Bewegung vorgegangen. Natürlicher Weise wirst du denken, daß die Sonne durch ihre Bewegung sich bald an diesem, bald an jenem Orte sehen lasse. Da aber einerlei Erscheinung erfolgen würde, wenn die Sonne stille stünde, du aber zugleich mit der Erde dich bewegtest, und man von der Bewegung beyderder Körper der Sonne so wohl, als der Erde nichts gewahr wird; so muß du den vielen Beobachtungen, welche die Naturforsher am Himmel angestellt haben, und wo durch die Bewegung der Erde bestätigt wird, mehr als deinen ungegründeten Muthmaßungen zutrauen.

Stelle dir daher den unermeßlichen Raum vor, in welchem sich die großen Weltkörper befinden, und der entweder ganz leer oder mit der allerseinsten Materie, die man Aether nennt, erfüllet ist. In diesem Raume schwebt die Erde mit allen übrigen großen Kugeln unsers Sonnensystem. Die Sonne, von deren ungeheuern Größe wir in einem der vorhergehenden Blätter geredet haben, befindet sich gleichsam unter ihren Unterhanen, die alle ihr an Größe weit nachstehen, in der Mitte. Die Schwere, welche unsere Erde mit allen Körpern gemein hat, treibt sie nach diesem Mittelpuncte, oder die Sonne, als ein größerer Körper, zieht die Erde als einen weit kleinern Körper an sich. So oft nun die Erde von der Sonne sich entfernen will, wird sie wieder von derselben zurück gezogen. Sie bewegt sich also, wie man

dergleichen im kleinen an einer Schläuder gewahr werden kann, in einem Kreise um dieselbe herum. Oder, um ein Beispiel zu gebrauchen, das mehrere Aehnlichkeit hat: wie eine Kanonenkugel, welche in einer krummen Linie fortgeht, und erst in einer gewissen Entfernung auf die Erde kommt, vielleicht einige Meilen fortgehen würde, wenn man sie auf einem hohen Berge abschöbe. In einer größern höhe würde sie noch weiter gehen; diese höhe noch mehr vergößert, würde die Kugel erst bey unsern Gegenfüßlern niederfallen, ja endlich gar bis zu dem ersten Orte, wo sie abgeschickt wurde, wieder zurückkehren. Alles nach den Geseßen der Schwere oder der anziehenden Kraft unserer Erde. Auf eben diese Art läuft die Erde in ihren Bahn um die Sonne. Diese Bahn ist kein vollkommener Kreis, sondern eine eiförmige Linie, in deren einem Brennpuncte sich die Sonne befindet, welche dahien zu einer Zeit weiter von uns entfernt ist, als zu einer andern. Der größere Durchmesser dieser Bahn beträgt 440000 halbmesser unserer Erde. Die Erde braucht zu ihrere Reise um die Sonne 365 Tage, 5 Stunden, 48 Minuten und 43 Seckunden: eine Zeit, nach welcher wir unsere Jahre zu berechnen pflegen, und nach deren Verfließung wir die Sonne genau wieder an einerlei Ort des Himmels erblicken. Denn in jedem Punkte der Erdbahn erscheint uns die Sonne in dem entgegengefeßten Orte des Himmels: so daß wir uns, mit jedem unmerklichen Fortrücken unsere Erde, vorstellen, die Sonne sey es, welche fortrücke. Im Frühlinge zeigt sich uns die Sonne in gleicher Entfernung von beyden Erdpolen: und macht Tag und Nacht gleich. Im Sommer ist sie um einen Bogen von 23 Grad 30 Minuten, weiter gegen Norden befindlich, und verursacht bey uns den längstert Tag. Im Herbste ist sie den Polen wieder in der Mitte, und im

Winter hat sie sich um einen eben so großen Bogen nach Süden entfernt, da wir denn den kürzesten Tag haben.

Nach solcher Regelmäßigkeit und mit solcher bewunderns würdiger Einrichtung, sind die großen Werke der Schöpfung hervorgebracht worden. Es ist dieß eine neue Veranlassung die Weisheit und Güte des Schöpfers unserer Welt zu bewundern, zu verehren und anzubethen. Kostbar muß dir billig o Christ! jede Erkenntniß seyn, wodurch du den Vater der Natur aus seinen Werken erkennenlernest. Ueberall mußt du bekennen und ausrufen Herr! Du hast alles gut, unverbesserlich gut gemacht. Aber wolltest du dich nicht der treuen Führung deines Schöpfers auf deiner Lebensbahn mit vollkommener Unterwerfung und Zuversicht überlassen da er ganze Welten in ihren Bahnen so weislich zu führen weiß? Seinen Befehlen folgen Sonnen und Planeten auf das püncklickte, und du wolltest sich seinem Willen widersetzen und seine Gebothe übertreten? Wenn du dich auf einer Reise befindest, wo jederzeit mehrer Gefährlichkeiten dich erwarten, so hast du schon mehrere Ursachen dich dem besondern Schutze deines Vaters anzuvertraen. Wie groß muß also die Ursache erst seyn, wenn du mit der Welt in dem un absehbaren Raume täglich so viele tausend Meile zurück legest? Ist es nicht eine neue unerkannte Wohlthat von Gott, daß er dich auf dieser großen Reise, die dir sonst so fürchterlich vorkommen müßte, bisher so gnädig geleitet hat? Sollte dich nun wohl in kleinern Gefährlichkeiten und bey geringern Veränderungen in der Natur dein Muth verlassen, da du deinen mächtigen Schutz bey so großen Veränderungen, die sich täglich ereignen erfahren kannst? Nein von nun an laß dir vor nichts grauen, sondern besiege jede Furcht und jedes Mißtrauen durch den Glauben an den

allmächtigen Vater des Himmels und der Erden, welcher durch Jesum dein versöhnter Vater worden ist.

**Title Marked with three emphatic consecutive lines in margin**

## **April 2: The Movement of the Earth**

If the thrilling sight of the rising sun fills your heart every morning with new thankfulness towards your benefactor and with new admiration for your sublime creator, my reader, then at the same time you will become aware of the change of location on which this magnificent drama takes place from time to time. If you observe, in order to convince yourself, the location of the rising sun in spring and fall, then you will behold its rising summer more towards midnight and in winter more towards noon. From this you will rightly conclude that the cause of such a change must be [some type of] movement. For you can never perceive a body in another position unless a movement has occurred with either yourself or with that body. Naturally, you would think that the sun, because of its movement, shows itself first in one place, then in another. However, since the same appearance would result if the sun stood still while, at the same time, you moved with the earth, and since one is not aware of the movement of either body (the sun or the earth) then you must trust the many observations which the scientists have made of the sky and which prove the earth's movement more than you trust your own unfounded assumptions.

Thus, imagine the immense space in which the great celestial bodies find themselves, and which is either entirely empty or filled with the omnipresent matter called ether. In this space the earth floats with all other

large spheres in our solar system. The sun (the huge size of which we have spoken about in one of the preceding pages) finds itself, so to speak, surrounded by all its subjects which are vastly inferior in size. The gravity, which our Earth has in common with all other bodies, pushes it towards this center. Otherwise stated the sun, as a larger body, pulls the earth, which is a much smaller body towards itself. In this manner, as often as the earth wants to move itself away from the sun, it will again be drawn back by the same.

Thus, the earth moves around the sun in a circle, in the same way as one can perceive this on a small scale with a sling. Or to use an example that is more similar; [the earth moves] like a cannon ball, which advances in a curved line and falls to earth only after a certain distance, and which perhaps would continue several miles if one shot it off a high mountain. From a greater height it would go still farther; increase this height still more, and the cannon ball would descend by our antipodes, indeed, even until it finally returned again to the original spot from which it was fired. All of this is a result of the laws of gravity or the power of attraction of our earth. This is precisely the way that the earth runs in its path around the sun. This path is not a perfect circle, but rather an elliptical line. The sun is situated as one of the focal points [of the elliptical line], which is at one time farther away from us than it from another. The larger diameter of this path totals 440,000 times the radius of our earth. The earth takes 365 days, 5 hours, 48 minutes, and 43 seconds to travel around the sun: a time according to which we calculate our years. After this [equal] time elapses, we again see the sun exactly in the same spot in the sky. For at every point of the earth's revolution, the sun appears to us to be in the opposite point in the sky; so that with every imperceptible



forward motion of our earth, we imagine that it is the sun which advances. Every spring the sun appears to us at the same distance from both poles, making day and night equal. In the summer, the sun is at an angle of 23 degrees 30 minutes, towards the north, and creates for us the longest day of the year. Each autumn the sun is again in the middle of the poles, and in the winter it removes itself to an even greater degree towards the south, since we then have the shortest day.

According to such regularity and with such an admirable arrangement, the great works of creation have been brought forth. This is another reason to admire, honor and worship the wisdom and goodness of the creator of our world. Every insight must be precious to you, o fair Christian! By means of which you learn to recognize the father of nature through his works. Everywhere you must profess and call out: Lord! You have made everything good, good in a way which is unsurpassed. But would you not want to entrust yourself throughout the course of your life to the trusted guidance of your creator with absolute subjugation and confidence, since he so wisely knows how to guide entire worlds on their paths? Suns and planets follow his orders punctually; would you want to oppose his will and violate his commands? If you find yourself on a journey where at any time many dangers await you, then you really have many reasons to entrust yourself to the special protection of your father. How great must the motive [Ursache] thus be when you, along with the world, cover so many thousand of miles of the immense space daily? Is it not a new unrecognized benefit of God's that he has up to now guarded you on this great journey, which otherwise must seem so fearful to you? Should your courage abandon you now in the face of

minor dangers and slight changes in nature, even though you experience mighty protection of such great changes which occur daily? No, from now on let nothing terrify you, but rather conquer every fear and all mistrust through faith in the almighty Father of heaven and earth, who has become your consoling father through Jesus.

**30. Der 4. April: Aufgang der Sonne. (vol. 1, p. 261)**

Bist du wohl jemahls, mein Leser, ein Augenzeuge von jener prächtigen Erscheinung in der Natur gewesen, welche sich jeden Tag mit dem Aufgange der Sonne ereignet? Oder hat etwa die Weichlichkeit, die Liebe zum Schlafe, oder gar eine strafwürdige Gleichgültigkeit dich abgehalten, dieses Wunder in der Natur zu betrachten? Vielleicht bist du unter jener tausenden die es noch nie der Mühe werth geachtet haben, sich einige stunden vom Schlafe zu entziehen, und den Aufgang der Sonne zu betrachten.

**Marked with two consecutive lines in margin**

**April 4: The Rising of the Sun**

Have you ever been, my reader, an eyewitness to that magnificent phenomenon in nature which occurs every day with the rising of the sun? Or has perhaps weakness, the love of sleep, or even a reprehensible indifference prevented you from viewing this wonder of nature? Perhaps you are among the thousands who have never considered it worth the trouble to deprive themselves of a few hours of sleep and observe the sunrise.

**31. Der 10 April: Mannigfaltiger Boden des Erdreichs. (vol. 1, pp. 279-80)**

O hilf Herr! dass ich werde gleich  
 Dem fruchbarn guten Lande,  
 Und sey an guten Werken reich  
 In meinem Amt und Stande;  
 Viel Früchte bringe in Geduld,  
 Bewahre dein Lehr; und Huld  
 In einem guten Herzen.

Marked with one line in margin

**April 10: The Diverse Soils of the Earth**

O help Lord, that I shall be similar  
 To the fruitful good land.  
 And be abundant in good works  
 In my service and position;  
 Yield many fruits in patience;  
 Guard your instruction, and [keep] Graciousness  
 In a good heart.

**32. Der 16. April: Beständige Fortdauer der körperlichen Dinge.  
 (vol. 1, p. 294)**

Die beständige Fortdauer der Körperwelt kann mir diese Fortdauer  
 meines Geistes wahrsheinlich machen. Da kein Theil von den körperlichen  
 Dingen in der Welt vernichtet wird: wie läßt es sich wohl denken, daß meine  
 Seele unter allen erschafenen Dingen das einzige seyn sollte, das nicht  
 fordauerte? Nein, eher wird die ganze Körperwelt vercihtet werden können,

als daß meine Seele, die durch Jesum erlöset worden, zu Grunde gehe sollte.

**Marked with one line in margin. Wrote the word "Zülln" in margin.**

#### **April 16: The Continual Existence of Corporeal Things**

The continual existence of physical bodies can make it likely for me that my spirit will continue to exist. Since no part of corporeal things in the world is destroyed, how can one possibly think that among all things that were created, my soul should be the only one that does not continue to exist? No, it is more likely that all physical bodies shall be destroyed than my soul, should perish which has been saved through Jesus.

#### **33. Der 27 April: Wiederkunste der Vögel. (vol. 1, p. 321)**

Bisher war, einige Vögel ausgenommen, welche den Winter über bey uns bleiben, die ganze Schar der Vögel, aus unsern Gegenden entwichen. Diese hatten den Winter hindurch entweder andre Gegenden aufgesucht, wo sie vor der Kälte bewahrt bleiben, oder in Klüften end andern verborgennen [Oertern Zuflucht und Wärme gefunden.]

**Marked with two emphatic consecutive lines in margin**

#### **April 27: Migration of Birds**

Entire flock of birds fled from our regions which until now, the exception of some birds which stay among us over the winter. These had either sought out other regions throughout the winter, where they stay protected from the cold, or had found [refuge and warmth in caverns and other hidden places.]

**34. Der 4 May: Ermunterung, Gott in der Natur zu Suchen.  
(vol. 1, 341-43)**

Erwache, meine Seele aus deinem Schlummer! Öffne die Augen und Ohren, die bisher verschlossen gewesen. Siehe dich selbst, siehe die übrigen Geschöpfe an, betrachte ihren Ursprung, ihre Bildung, ihren Nußen, und tausend andere Umstände, welche einen aufmerksamen Beobachter der Werke Gottes in Verwunderung und Entzückung setzen können. Denke bei dir selbst, wenn du den Himmel dessen schöne Farben, die Gestirne, die daran leuchten, das Licht, welches die Gegenstände um dich her sichtbar macht, stehest denke, woher muß doch alles diese kommen? Wer hat dieses unendlich weite Gewölbe des Himmels aufgeführt? Wer hat die unzähligen Gestirne, die in einer so unbegreiflich weiten Entfernung dennoch so helle Strahlen von sich werfen, an das Firmament gesetzt? Wer macht, daß sie sich so ordentlich bewegen, daß ihr Glanz und ihre Wärme die Erde erleuchten, und fruchtbar machen? Hast nicht du es gethan, anbethungswürdiger Schöpfer? Ja, dein weises, dein mächtiges Wort hat diesem allem gerufen, daß es so sein sollte. Wie groß, wie unbegreiflich groß mußt du sein, Herr, mein Gott, der du alles dieses aus Nichts hervorgebracht hast. Wie unendlich muß deine Güte sein, welche alles so geordnet hat, daß es zu meiner Glückseligkeit dienen muß?

Welche mächtige Hand hat euch gegründet, ihr hohen Berge? Wer hat euer Haupt bis über die Wolken des Himmels erhaben? Wer hat euch mit Wäldern, mit fruchtbaren Bäumen, mit Gras und Blumen gezieret? Wer hat eure Gipfel mit Schnee und Eis bedeckt? Wer bringt aus euern Eingeweiden die Quellen und Ströme hervor, die die Erde befeuchten und fruchtbar machen? Deine Hand, allmächtiger Schöpfer, hat alle diese

Wunder gethan. Und diese deine Hand verher ich mit Verwunderung, mit Ehrfurcht mit Dankbarkeit.

Wer hat euch euren Pracht geschenkt, ihr Blumen des Feldes? Wie kommt es, daß ihr aus etwas Erde und einigen Tropfen Wasser konntet gezeuget werden? Woher euer angenehmer und erquickender Geruch, der so mannigfaltig ist, und dessen Verschiedenheit sich doch nicht bestimmen läßt? Woher euer lebhaften Farben, die das Auge und durch dasselbe den Geist entzucken, und die keine Kunst der Sterblichen nachahmen kann? Es ist dein Werk, o Schöpfer. Von dir kommt alles, was die Erde trägt.

Und ihr, ihr lebenden Geschöpfe, die ihr Luft, Wasser und Erde erfüllet. Wem habt ihr euer Dasein, euere Bildung zu danken, die sich nach einer jeden Natur und Nahrung richtet? Von wem habt ihr euer Leben und so viel tausend andere Wunder die ich an euch sehe und doch nicht ergründen kann? Und wie viele, wie große, wie unbegreiflich Wunder treffe ich an mir selbst an! Wie hat eine Hand voll Staub zu einem so wohlgebildeten Leibe werden können? Wie geht es zu, daß ein Theil desselben sieht, ein anderer durch die Bewegung in der Luft die Gedanken anderer vernimmt, ein anderer den so verschiedenen Geschmack der Nahrungsmittel empfindet? Wie geht es zu, daß ich die Bewegungen und Entschlüsse meines Geistes meinem Nächsten durch die Glieder meines Leibes offenbaren kann? Woher kommst, daß ein Stück Erde, die meine Zähne zermalmen, meiner Seele so viel Vergnügen erweckt?— Ich erkenne die Hand meines Schöpfers in allen diesen so unbegreiflichen Wundern. Ja, Herr, deine Weisheit, deine Macht und Gute haben sich vereinigt; mich einer so großen Glückseligkeit theilhaftig zu machen.

O so müsse es denn meine theuerst Pflicht bleiben, dich, Unendlicher, in allen deinen Werken zu suchen. Wo ist etwas im Himmel und auf Erde das mich nicht auf dich führte, und an deine Macht, Weisheit und Gute erinnerte? Ich werde den besten Gebrauch von der Anmuth dieser Frühlingstage machen, wenn ich in allen Veränderungen, welche sich auf dem Erdboden ereignen, auf dich, o Vater der Natur, sehe, der du in allen Jahreszeiten deine milde Hand aufthust, und alles mit Wohlgefallen sätigest. Und wenn ich dann deine Majestät und Gnade entdecke, so laß mich mit froher Entzückung deinen Nahmen preisen, und die Wunder deiner Weistheit erheben. Laß es mich andern erzählen, wie groß und gütig du bist, und deinem Nahmen lobsingen vor allem deinem Volke.

**Title marked with three emphatic consecutive lines in margin.**

#### **May 4: An Invitation to Seek God in the Works of Nature**

Awake my soul, out of your slumber! Open eyes and ears which up to now were closed. Look at yourself, look at all the other creatures, consider their origins, their form, their use, and the thousand other circumstances which are able to evoke admiration and rapture of the works of God in any attentive observer. When you look at the sky's beautiful colors, the stars which shine there in the light which makes things around you visible, ask yourself where all of this must come from? Who has created this infinitely vast canopy of the heavens? Who has placed the innumerable stars in the heavens which cast such bright rays of light in spite of their being at such an inconceivably far distance? In the heavens, who has created it so that they move in such an orderly way, that their brightness and their warmth

illuminate the earth and make it fruitful? Did you not make it, O' Creator? Yes, your wise, your mighty word has summoned everything to be arranged in this manner. How great, how inconceivably great you must be, Lord, my God, you that have brought forth all of this from nothingness. How infinite must be your goodness, which has arranged everything in such a way that it may serve my happiness?

Which mighty hand has established you, high mountains? Who has raised your head above the clouds in the sky? Who has adorned you with forests, with fruitful trees, with grass and flowers? Who has covered your summits with snow and ice? Who brings forth the springs and rivers from the bowels that irrigates the earth and makes it fruitful? Your hand, Almighty Creator, has made all these wonders. And your hand I adore with astonishment, reverence and thankfulness.

You flowers of the field, who has bestowed your splendor upon you? How does it come to pass that you can be conceived out of a little earth and a few drops of water? Where does your agreeable and refreshing odor, which is so varied and yet cannot be distinguished in all its differences come from? Where do your lively colors that enchant the eyes and through them the spirit, and which no mortal art can imitate come from? It is your work, O' Creator. From you comes everything that the earth yields.

And you, living creatures who fill the air, water and earth. To whom are you grateful for your existence, your fashioning follows in each of your natures and the nutrition of each one of you? Who gave you your life and so many other thousands of wonders which I see in you yet cannot fathom? And how many great and inscrutable wonders do I encounter within myself?



How was a handful of dust able to become such a well formed body? How does it happen that a part of it sees, and other parts perceive the thoughts of others through movement in the air, another experiences all the different tastes of food? How does it happen that I can reveal to my fellow man the movements and resolutions of my spirit through my body's limbs? How is it that a piece of earth, which my teeth grind, arouses so much pleasure in my soul? I recognize the Hand of my Creator in all of these wonders which are so inscrutable. Yes, Lord, your wisdom, power, and goodness have all united so that I may participate in such great bliss.

Thus it must become my most precious duty to seek you, Eternal One, in all of your works. Is there anything in heaven and on earth which would not lead me to you and which does not remind me of your wisdom, power and goodness? I will make the best use of the gracefulness of these days of Spring, when I shall look upon you in all the changes which occur on the face of the earth, O Father of nature, who opens his gentle hand in all the seasons, and who fills everything with pleasure. And when I discover your majesty and grace, then let me praise your name with joyful rapture and extol the wonders of your wisdom. Let me tell others how great and generous you are, and let me sing the praise of your name before all of your people.

**35. Der 11. May: Unermüdeter Fleiss der Bienen. (vol. 1, pp. 359, 361)**

**A.** Auch dieses gehört zu den Vorzügen des Frühlings, daß wir nunmehr Gelegenheit haben, die Arbeiten der Bienen zu betrachten. Denn einen Bienenstock zu betrachten, ist ohne Zweifel einer der schönsten Anblicke, die ein Liebhaber der Natur jemahls haben kann.

B. Mensch, geh zu der Biene hin;  
 Sieh die kleine Künstlerin;  
 Wie sie weise sich bemüht  
 Und aus allem Nutzen zieht!  
 Unverdrossen duldet sie  
 Ihres kurzen Lebens Müh,  
 Ist geschäftig spät und früh.

Und du wolltest müßig sein?  
 Deine Zeit den Lüsten leib'n?—  
 Nein, sei fleiß'ger noch als sie,  
 Der Gott nicht Verstand verlieh.  
 Deines Lebens kurze Zeit  
 Sei in froher Emsigkeit  
 Gott und deinem Glück geweiht

[Nicht zur trägen Weichlichkeit  
 Gab der Schöpfer dir die Zeit.  
 Du empfangst aus seiner Hand  
 Kräfte, Leben und Verstand.  
 Nun so heil'ge sie durch Fleiss  
 Ganz zu deines Schöpfers Preis  
 Jetzt als Mann, und einst als Greis.]

**A. Marked with three emphatic consecutive lines in margin. B. Marked with one line in margin.**

**May 11: The Tireless Diligence of Bees**

A. It is also one of the advantages of spring that we now have the opportunity to observe the work of bees. To observe a beehive is undoubtedly one of the most beautiful sights which the lover of nature can ever experience.

B. Man, go forth to the bee;  
See the tiny little artist;  
How wise its efforts are;  
And how it benefits from everything!  
Indefatigable it bears  
The hardships of its short life.  
Is busy both early and late.

And you would want to be idle?  
Dedicating your time to lusts?  
No, be more diligent than the bee,  
To whom God did not grant reason.  
In joyful industriousness  
Dedicate the short span of your life  
To God and your own happiness,  
Not to sluggish weakness.

The Creator gave you time.

Strength, life and reason  
 You received from his hand.  
 Thus, sanctify them through diligence,  
 Wholly for the praise of your Creator,  
 As a man now, and one day as an old man.

**36. Der 12. May: Anstalten in der Nature zur Nahrung der Thiere. (vol. 1, p. 363)**

Nun verstehe ich die Worte Davids: Aller Augen warten auf dich, Herr. Und du gibst ihnen ihre Speise zu seiner Zeit. Du thust deine milde Hand auf, und erfüllst alles, was da lebet, mit Wohlgefallen. (Pslams 145: 15-16)

**Marked with two consecutive lines in margin**

**May 12: Measures in Nature for the Nourishment of Animals**

Now I understand the words of David: The eyes of all wait upon thee; and thou givest them their food in due season. Thou openest thine hand, and satisfiest the desire of every living thing. (Psalms 145: 15-16)

**37. Der 15 May: Die Thierpflanzen. (vol. 1, p. 373)**

[Wer hätte muthmaßen sollen, daß es Thiere gäbe, deren] Structur der Pflanzen ihre ziemlich gleich käme, und die, gleich ihnen, aus ihren eigenen Krümmern hervorwüchsen? Wie hätte man nach den Begriffen, die man von je her von der Beschaffenheit der Thiere sich gemacht hat, darauf fallen können, daß in einem Thiere das Gehirn, das Herz, der Magen, und alle zum Leben wesentliche Eingeweide aufs neue hervorgebracht würden? Wie hätte

man das Dasein eines Thieres vorstellen können, an welchem sich weder Gehirn, noch Herz, noch Pulsader, noch Blutader wahrnehmen lassen, welches ganz Magen, ganz Gedärme zu sein scheint, und dessen Beine und Arme sogar Magen und Gedärme sind? Wie hätte man auf das Dasein eines Thieres verfallen können, welches wie ein Baum gepfropft, und wie ein Handschuh umgekehrt werden kann, welches seine Jungen, wie ein Baum seine Aeste hervorbringt? Vor einem halben Jahrhunderte würde man denjenigen für einen Thoren erklärt haben, der es gewagt hätte, sich dergleichen Vorstellungen zu machen, oder sie gar zu behaupten. Nun aber ist es außer allen Zweifel gesetzt, daß es dergleichen Thiere gibt, welche nicht nur durch ihre äußerliche Gestalt, sondern auch durch die Art ihrer Fortpflanzung den Pflanzen ähnlich sind.

Durch diese in der ersten Hälfte unsers Jahrhunderts gemachte Entdeckung hat die Natur die Naturgeschichte.

**Marked with one line in margin.**

### May 15: The Animal Plants

Who could have presumed that there are animals whose structure comes quite close to that of plants, and who, like plants, grow out of their own fragments? Based on the ideas about the constitution of animals which have always existed, how could it have occurred to anyone that in an animal, the brain, the heart, the stomach, and all the inner organs which are essential to life could be created anew? How could one have imagined the existence of an animal in which neither a brain nor heart nor veins or arteries could be perceived, which seems to consist entirely of a stomach or bowels and whose

legs and arms are even stomach and bowels? Who could have imagined the existence of an animal which can be grafted like a tree and turned around like a glove, and who produces offspring in the same way a tree sprouts its branches? Half a century ago, anyone who would have dared to imagine such things, or perhaps even to voice such ideas, would have been considered a fool. Now, however, it is beyond all doubt that such animals exist which resemble plants, not only in their outward appearance, but also in their manner of reproductions.

We have made the discovery which nature has in natural history in the first half of our century.

**38. Der 16 May: Anmuths des Land und Gartenbaues. (vol. 1, p. 375)**

[Ihr Lied ist ein Lobgesang des Schöpfers. Denn sie empfinden seine Wohlthaten, das] angenehme Licht, und die Wärme der Sonne, den [Geschmack ihres Futters, die süßen Triebe der Natur und die Munterkeit des Leben.]

Corresponding passage underlined

**May 16: The Beauty of Agriculture and Horticulture**

[Their song is a praise of the Creator.] For they [plants] feel his benefits, the pleasant light and the warmth of the sun, the taste of their nourishment, nature's sweet instincts and the cheerfulness of life.

**39. Der 17 May: Die Tulpe. (vol. 1, pp. 378-79)**

Denn der Mensch, vom Weibe geboren, lebet kurze Zeit; gehet auf wie

eine Blume und fället ab. Und wenn dich denn dieses Schicksall trifft, so wünsche ich, daß du dein Leben mit so viel Ehren als die Tulpe vollenden mögest. Sie war die Zierde des Gartens und die Freude des Gartenfreundes. Ihr Tod war weniger traurig, weil ihr Leben angenehm und nützlich war. So müsse dein Leben und einst dein Tod beschaffen sein.

Du müssest sterben,  
 Also zu leben,  
 Daß, wenn man dich einmal begräbt,  
 Die Frommen dich beklagen,  
 Und zu einander sagen:  
 O hätt'er länger doch gelebt!

**First paragraph is boxed in with a single line. Poem is marked with single line in margin. Corresponding passages are underlined.**

### May 17: The Tulip

For man, who is born of woman, lives a short length of time, blooms and falls off like a flower.<sup>4</sup> And when this fate befalls you, I wish that you may conclude your life with as much honor as the tulip does. It was the embellishment of the garden and the joy of the garden lover. Its death was less sad because its life was pleasing and useful. This is the way your life and in its time, your death must be.

You must die,  
 In order to live.

---

<sup>4</sup> Paraphrased from Job 14:1

So that, when you are laid in the grave one day,  
 The pious bemoan you  
 And say to each other:  
 Oh if he had only lived longer!

**40. Der 18 May: Betrachtung über das Gras. (vol. 1, p. 380)**

Von jenem Machtworte des Schöpfers: Es lasse die Erde aufgeben.  
 Gras und Kraut, das sich besame; rühret die ununterbrochene Fruchtbarkeit  
 unsrer Wiesen her.

**Marked with single line in margin.**

**May 18: Observation on the Grass**

The continuous fertility of our meadows stems from the Creator's  
 powerful word: It relinquishes the earth, Grass and plants pollinate  
 themselves; our meadows originate from the continuous fruitfulness.

**41. Der 19 May: Empfindungen bei dem Anblicke des Himmels.  
 (vol. 1, p. 384)**

[Billig sollten wir einen David nachahmen, der, wenn er sich an der  
 Beschauung der göttlichen Werke belustiget, ausruft:] Ich will dem Herrn  
 singen mein Lebenlang, und meinen Gott loben, so lang ich bin. Meine Rede  
 müsse ihm wohlgefallen, ich freue mich des Herrn, der Sünder müsse ein  
 Ende werden auf Erden, und die Gottlosen] nicht mehr sein. Lobe den Herrn  
 meine Seele. Halleluja!

**Marked with single line in margin.**



### May 19: Feelings upon the Sight of the Heavens

We should properly imitate a David, who, reveling in the contemplation of God's works, cries out: I want to sing my whole life long to the Lord, and praise my God as long as I live. My speech must please him well, I rejoice in the Lord, there must be an end to sinners on earth, and the godless will cease to exist. Praise the Lord, my soul. Halleluya!

#### 42. Der 20 May: Vermehrung der Gewächse (vol. 1, p. 385)

A. Eine Alme von zwölf Jahren hat oft fünf Mahl hundert tausend Samene körner. Was wird davon in einigen Jahren nicht vor eine Anzahl? Man setze, daß dieser Baum nur hundert tausend Knopsen habe, und daß jeder Jahresschuß nur fünf enthalte, so entstehen durch diesen Weg in einem Jahre fünf Mahl hundert tausend gleichsam neue Pflanzen Gebet man noch dazu, was durch das Fortkreichen der Wurzel, durch das Pfropfen u.f.w. entstehet, so geräth man in Verwunderung, daß die Erdkugel nicht schon längst von den Gewächsen vergangen ist.

B. [Aber unterdessen, daß] die Thiere zerstören, so pflanzen sie oft zugleich. Die Vögel fressen die Beeren, aber die Kerne gehen ohne Schaden von ihnen. Bei Verzehrung der Früchte werden eine Menge Samenkörner umher gestreuek.

C. [Ein Schley läßt] auf die zehn tausend Eier von sich: die Karpfe zwanzig tausend, und der Stockfisch eine Million.

**A. Marked with single line in margin. B. Marked with two consecutive lines in margin. C. Marked with single line in margin.**

### May 20: Reproduction of Plants

A. A twelve-year-old pasture often has five times one hundred thousand seeds. What will the amount then be in a few more years? If one considers that this tree has only a hundred thousand buds, and that every yearling contains only five, this gives rise in one year to five times one hundred thousand virtually new plants. If one adds to this all those which arise through the slow expansion of roots, through grafting, etc., then one is astonished by the fact that the planet Earth was not been covered long ago by plants.

B. However, while the animals destroy, they often plant at the same time. The birds eat berries, but the pits go through them unscathed. Through the consumption of the fruit many seeds will be scattered about.

C. A tench lays about ten thousand eggs: the carp twenty thousand, and the cod one million.<sup>5</sup>

### 43. Der 22. May: Sprache der Thiere (vol. 1, pp. 391, 393)

A. Eigentlich ist der Mensch das einzige Thier, welchem man eine Sprache beilegen kann. Er allein behauptet hierdurch vorzüglich die Herrschaft über alle Thiere. Durch die Sprache regiert er über die ganze Natur, steigt zu ihrem gottlichen Schöpfer hinauf, betrachtet ihn, bethet ihn an, und gehorchet ihm.

---

<sup>5</sup> Tench; *Fuca vulgaris*; an edible Eurasian freshwater fish having small scales and two barels near the mouth

B. [Sie [Thiere] sind ins gesammt so gut eingerichtet, den jeder Thierarte eigen Laut hervorzubringen, daß,] wenn man in die Luftröhre eines todten Schafes oder hahnes hineinbläst man das Thier selbst zu hören glaubt.

**A. Marked with two consecutive lines in margin and corresponding passage underlined. B. Marked with single line in margin.**

### May 22: The Language of Animals

A. Actually, man is the only animal to whom one can assign a language. It is through language that he alone particularly affirms his mastery over all animals. Through language he rules over all of nature, ascends to nature's divine Creator, beholds him, prays to him, and obeys him.

B. As a whole, animals are so well equipped to produce their own sounds unique to each species, that when one blows into the windpipe of a dead sheep or a rooster, one believes that one is hearing that very animal.

### 44. Der 24. May: Bilder der Eitelkeit und des Todes im Frühling. (vol. 1, p. 400)

[Des Lebens frische Blüthe  
Vermodre nur im Staub:  
Die Wange, die sonst glühte,  
Sei der Verwesung Raub.]

Ich hoff' ein beßres Leben,  
Das nie von mir entflieht  
Ein Leib wird mich umgeben,  
Der nimmermehr verblüht.

Dann eil ich dir entgegen,  
 Mein triumphierend Haupt,  
 Und seh entzückt den Segen  
 Des Heils, das ich geglaubt.  
 Du führst mich zu der Freude  
 Des ew'gen Lebens ein.  
 O stürb' ich doch schon heute!  
 Wie selig würd ich sein.  
**Marked with two consecutive lines in margin**

**May 24: Images of Vanity and Death in Spring**

[Life's fresh blossoms  
 Only rot in the dust:  
 The cheek which once glowed  
 Shall be the spoils of decay.]

I hope for a better life,  
 Which never escapes from me.  
 A body will surround me  
 Which never again shall fade.

Then I shall rush to Thee,  
 My triumphant leader,  
 And blissfully see the blessing  
 Of salvation, that I have believed in.

You introduce me to the joy  
 Of eternal life.  
 Oh, if I would only die already today!  
 How overjoyed I would be.

**45. Der 29. May: Harmonie und Patriotismus der Bienen.  
 (vol. 1, pp. 413-14)**

**A.** O möchten wir doch von diesen in unseren Augen so verächtlichen Insekten die Tugenden lernen, von deren Ausübung die Ruhe und das Glück unseres Lebens abhängt! Du magst, o Christ, in einer Verbindung stehen, welche es sein mag, so ist es nöthig, daß du harmonisch und patriotisch arbeitest.

**B.** [Und wenn ich sehe, wie bei allen Stürmen der menschlichen Leidenschaften und Botzheit dennoch das Reich der] Weisheit und Tugend erhalten wird, so bewundere ich die unendliche Weisheit des Regierers der Welt. O, wie herrlich wird die neue Welt sein, der ich zueile! Wie übereinstimmend werden die Neigungen der Einwohner derselben sein! Ich will mich glücklich preisen, wenn ich dieser glückseligen Welt bald näher kommen werde.

**A. Marked with three consecutive lines in margin and corresponding words underlined. B. Marked with single line in margin.**

**May 29: Harmony and Patriotism of Bees**

**A.** Oh, may we learn from these insects, who in our eyes are so contemptible, to practice the virtues on which the peace and happiness of our lives depend! Oh Christian, no matter what your allegiance may be, it is

necessary that you work in a harmonic and patriotic way.

**B.** And when I see how the realm of wisdom and virtue is nevertheless preserved in spite of all the storms of human passion and malice, then I admire the infinite wisdom of the Ruler of the world. Oh, how glorious will the new world be to which I rush. How harmonious will the inclinations of its inhabitants be! I will consider myself lucky when I shall soon come nearer to this blissful world.

**46. Der 3. Juny: Belebende Kraft der Sonne. (vol. 1, p. 428)**

Die Sonne mit ihrer belebenden Kraft ist das Bild eines Christen, der nach den Grundsätzen der Menschenliebe handelt. Auch er verbreitet Segen und Freude auf dem Erdboden. Durch ihn wird der Niedergeschlangne aufgerichtet, der Versmachtetete erquickt, der Unwissende erleuchtet, und der Dürftige gesegnet. Ich will mich bemühen, dieses Bild an mir zu tragen. In dem Bezirke, der mir angewiesen ist, will ich unter meine Brüder die Wohlthaten vertheilen, die ich von Gott empfangen habe. Ohne Eigennutz und ohne parteyische Liebe will ich jedem, der es bedarf, Hülfe leisten; jenem Unterricht, diesem Trost, jenem Stärkung und Nahrung mittheilen. Alsdann werde ich geliebt, bedauert und gesegnet die Welt verlassen.

**Marked with two broken single lines in margin.**

**June 3: The Invigorating Power of the Sun**

The sun, with its invigorating power, is the image of a Christian who acts according to the precepts of human love. He also radiates blessings and

joy on earth. Through him, the despondent is uplifted, the languishing one is refreshed, the ignorant enlightened, and the thirsty one blessed. I will trouble myself to carry this image in me. In the sphere which is allotted to me, I want to distribute among my brothers the benefits which I have received from God. Without self-interest and without biased love, I want to offer help to anyone who needs it: to share lessons with this one, consolation with that one, strength and nourishment with yet another. Then I will leave the world loved, regretted, and blessed.

**47. Der 4. Juny: Unendlicher Trieb der menschlichen Seele. (vol. 1, p. 429)**

[So groß das Vergnügen ist, welches du aus dem Anblicke der körperlichen Dinge in der Welt schöpfest:] so ist es doch nicht mit demjenigen Vergnügen zu vergleichen, welches dir die Betrachtung deiner Seele, ihres Wesens, ihrer Fähigkeiten und Kräfte gewähret. Jene Betrachtungen haben für einen Pilgrim Anmuth, der bey seiner Reise verschiedene Erfischungen nöthig hat: diese aber führen dich gerade auf das Glück der Unsterblichkeit, welche du als Bürger jener Welt zu erwarten hast.

**Marked with two spaced single lines in margin.**

**June 4: The Eternal Instinct of the Human Soul**

As great as the pleasure is which you derive from the sight of corporeal things in the world, it is not, however, to be compared with the pleasure offered you by the observation of your soul, its essence, its capabilities and powers. The Pilgrim who requires different refreshments on his journey finds the sights of material things charming: but the observation of the soul

leads you straight to the happiness of immortality, which you can expect as a citizen of that world.

**48. Der 7 Juny: Nutzbarkeitgiftiger Gewächse und Thiere. (vol. 1, p. 440)**

Auf diese Art ist das Oehl des Scorpions ein sichers Mittel gegen dessen Stich. Eine Biene, wenn sie gequetschet, zerrieben und auf den beschädigten Theil gelegt worden, heilet den von ihr verursachten Stich.

**Marked with single line in margin.**

**June 7: The Usefulness of venomous Plants and Animals**

In this way, the oil of the scorpion is a sure cure against its sting. A bee heals the sting it has caused if it is crushed, ground, and applied to the damaged part.

**49. Der 8 Juny: Geruch der Blumen. (vol. 1, pp. 442-44)**

A. Vielmehr sind die aus den Blumen dünstenden Theile so subtile, daß sie sich, keine Beschwerde zu verursachen, sehr weit ausbreiten. Ein einziger Gran Ambra kann ein ganzes Zimmer von zwanzig Schuyen in der Länge und Breite, und fünfzehn Schuyen in der höhe mit seinem Geruche erfüllen. Der Geruch des in der Provence wachsenden Rosmarins erstreckt sich bis zwanzig Meilen übers Meer.

B. Wohlan! ich will unter den wohlriechenden Düften der Blumen wandeln, und mein Herz zu dir, o himmlischer Wohlthäter, erheben, durch welchen die Blumen so gebildet sind, daß sie die angenehmsten Gerüche verbreiten, und durch welchen ich die Kraft erhalten habe, sie auf so



mannigfaltige Art zu empfinden. Ich will auch hier Lehren der Weisheit einsammeln, welche auf meine Glückseligkeit einen Einfluss haben. Ich sehe es an den wohlriechenden Blumen, wie schätzbar es ist, wenn man einen Geruch von guten Werken um sich herverbreitet: wenn mit der Schönheit des Köpers auch zugleich die Schönheit und Rectschaffenheit der Seele verbunden ist.

**A. Marked with single line in margin. B. Marked with single line in margin with last three lines marked with three consecutive lines.**

**50. June 8: The Aroma of Flowers**

**A.** On the contrary, the fine particles of the flowers are so subtle that they are widely distributed so to cause no grievance. A single gram of ambrosia can fill an entire room measuring twenty Schuyen in length and width, and fifteen Schuyen in height with its aroma. The smell of rosemary which grows in the Province extends out for up to twenty miles over the ocean.

**B.** Come! I want to stroll among the fragrant aromas of the flowers and raise my heart unto you, O celestial benefactor, through whom the flowers are made in such a way that they spread the most pleasant odors, and through whom I have received the power to experience them in such manifold ways. Here I also want to collect lessons of wisdom, which have an influence upon my happiness. In the fragrant flowers I see how valuable it is when one disseminates an aroma of good deeds: when the beauty of the body is bound at the same time with the beauty and righteousness of the soul.

**51. Der 10. Juny: Unermesslichkeit des Sternenhimmels.  
(vol. 1, pp. 448-49)**

A. Was siehst du alsdann? Ueber den vorigen Millionen erheben sich neue Millionen von Welten. Siehe weiter, und mache den Versuch, die Sterne, die du entdeckt hast, durch Zahlen auszudrucken.

B. Allein die Entdeckungen, die seit der Erfindung der Fernröhre am Himmel gemacht worden, haben sie unwidersprechlich überzeugt, daß kein Mensch die Zahl der Sterne bestimmen könne.

C. [Und doch müssen die größten Sternkundigen] bekennen, daß diese Zahlen bey weitem nicht zureichen, nur die scheinbare Entfernung eines Firsterns von unserm Erdkreise zu bezeichnen. Es gibt Sterne, welche uns die allergrößten zu seyn scheinen, weil sie uns am nächsten sind. Diese werden daher Sterne der ersten Größe genannt. Diejenigen, welche diesen am nächsten sind, werden Sterne von der zweyten Größe genannt weil sie uns wegen ihrer weit größern Entrernung kleiner vorkommen, als die ersten.

**A. Marked with two consecutive lines in margin. B. Marked with a single line in margin. C. Marked with one line in margin.**

**June 10: The Immensity of the Starry Heavens**

A. So what is it you see then? Above the previous millions of worlds there arise new millions. Look farther, and make an attempt to express in numbers the stars you have discovered.

B. However, the discoveries, which have been made in the heavens since

the invention of telescopes have proven irrefutably that no man can determine the entire number of stars.

C. And yet the greatest astronomers must concede that these numbers are by no means sufficient to indicate the apparent distance between a rising star and our earth. There are stars which appear to us as the greatest in size because they are the closest to us. Therefore, these are known as stars of the first magnitude. Those stars which are closest to the latter are known as stars of the second magnitude, because they appear to us to be smaller than the others due to the fact that their distance [from us] is vastly greater than the first.

**52. Der 11 Juny: Besonderheiten aus dem Gewächsreiche.  
(vol. 1, pp. 451-54)**

Dieser Baum liebt vorzüglich das Zrockene. Das die Pifferlinge, das Moos und dergleichen ganz kleine Pflanzen in der Luft herum schwimmen, ist eine bekannte Sache, und ist auch nicht so selten, als Rosmarinstrauch, der in der Hand eines Todten, dem man, der Gewohnheit nach, einen Romarinstängel in die Hand gegeben, dergestalt zu allen Seiten ausgewachsen ist, daß er nach einigen Jahren, als man den Sargwieder eröffnete, mit seinen Blättern das ganze Gesicht des Todten bedeckt hatte.

Nichts desto weniger hat dieser Zufall lange nicht so viel Wunderbares, als die gemeine Art des Wachstums der Zrüffeln. Die besondere Frucht hat weder Wurzeln, noch Stängel, noch Blumen, noch, wie es scheint, Samen. Sie zieht ihre Nahrung durch die Oeffnungen ihrer Oberfläche an sich. Allein woraus entsteht sie? Warum pflegt gemeinlich

in den Gegenden, wo Truffeln stehen, kein Gras zu wachsen, das Erdreich zu bersten und leichter zu werden? Dieses sind Besonderheiten, welche noch nicht haben ergründet werden können. Allein keine Pflanze kann füglicher mit den Wasser und Landthieren verglichen werden, als das besondere Gewächs, welches man Himmelsblumen oder Nostoch nennet. Es ist ein unordentlicher Körper von dunkelgrüner Farbe, ein wenig durchsichtig, und zittert, wenn man ihn anrührt, er ist zäh und läßt sich nicht leicht von einander reißen. Man bekommt ihn nicht anders zu sehen, als wenn es geregnet hat. Er findet sich alsdann an vielen Orten, besonders aber auf unbearbeitem Erdreiche und in sandigtem Wege. Man findet ihn in allen Jahreszeiten, sogar auch im Winter; allein niemahls ist er häufiger, als im Sommer nach vielem Regen. Das alle besonderste ist sein geschwinder Ursprung. Er entseht gleichsam in einem Augenblicke. Denn wenn man des Sommers in dem ganze eines Gartens spazieren geht, so wird man nicht der geringsten Spur davon gewahr. Fällt aber geschwind Regenwetter ein, und man kommt nach einer Stunde wieder in eben denselben Gang, so findet man dessen so viel, daß der ganze Gang damit belegt zu seyn scheint. Man hat lange Zeit den Ursprung dieses Gewächses vom Himmel hergeleitet. Allein jetzt hat man gefunden, daß das Nostoch nichts anders, als ein Blatt ist, welches das Wasser häufig an sich zieht. Dieses Blatt, an welchem man keine Wurzeln bemerken kann, ist in seinem natürlichen Zustande so lange es mit diesem Wasser angefüllt ist; allein ein starker Wind oder heiße Sonnenschein entzieht ihm seyn Wasser in wenig Stunden wieder. Alsdann faltet und schrumpft es sich zusammen, und wird ganz klein, undurchsichtig und verliert seine Farbe. Und eben dieses ist die Ursache, daß es so

geschwinde zu wachsen, und mit dem Regen auf eine wunderbare Wiese zu entstehen scheint, und daß ein neuer Regen, der darauf fällt, nachdem es verdorret und unsichtbar geworden, daselbe wieder zum Vorschein bringt und sichtbar macht.

Man kann das Verzeichniß derjenigen Pflanzen unendlich vermehren, die ihrer Lebensart wegen in Vergleichung mit den Thieren gesetzt werden können. Allein es gibt noch andere Besonderheiten bey den Pflanzen, die bemerkenswerth sind. Der ganze Dunstkreis ist mit Millionen unsichtbarer Gewächse und Sammen angefüllt. Auch die größten Samen werden durch die Luft über den ganzen Erdboden ausgestreuet, und sie ist der Vermittler der allgemeinen Fruchtbarkeit. So bald die Luft die Samen der Gewächse dahin geführt hat, wo sie keimen können, so verwandeln sie sich in Pflanzen, und oft ist dazu so wenig nöthig, daß man erstaunen muß, wo die Materie zum Wachstume herkommt. Man hat große Gewächse und Bäume, die ohne alle Erde zwischen den Felsenrißen, einwurzeln und erwachsen. Zuweilen geschieht diese Entwicklung in unbegreiflicher Beschwindigkeit wie bey den Pfifferlingen und der gemeinen Kresse, deren Saat sich in 24 [Stundend auf einem nassen Zuche in eine Salat verwandeln kann.]

**B.** Wie wunderbar ist es, daß der Nahrungssaft der Pflanzen nicht allein von den Wurzeln, sondern auch aus der Luft und den Blättern eingesogen wird, und daß es Pflanzen gibt, deren Zweigen zu Wurzeln, und die Wurzeln zu Zweigen werden, wenn man sie umgekehrt ein pflanzet! Wie erstaunenswürdig ist es, wenn man das hohe Alter der Bäume bedenkt. Man

hat Aepfelbäume, die gewiß über tausend Jahre alt sind. Und wenn man von den Früchten, die ein solcher Baum jährlich liefert, einen Ueberschlag macht, so muß man über die Fruchtbarkeit eines einzigen Apfelnkernsbillig erstaunen, der allein hinreichend gewesen wäre, ganz Europa mit Bäumen und Früchten dieser Art zu versorgen.

- A. Marked with sporadic emphatic lines all along the margins.
- B. Marked with two broken single lines in margin.

### June 11: Peculiarities of the Vegetable Kingdom.

A. This tree especially loves a dry environment. That chanterelles, moss and other very tiny plants swim about in the air is a well known fact. And it is also not uncommon that a stem of rosemary, having been placed in the hand of a dead person according to custom, grows out in every direction in such a way that after a few years, upon opening the casket, it covers the dead person's entire face with its leaves.

Nevertheless, this occurrence is hardly as wonderful as the ordinary way in which truffles grow. This special fruit has neither roots nor stems, flowers, nor, as it seems, seeds. It draws its nourishment through the openings on its surface. Yet from where does it originate? Why is it that usually no grass grows in the regions in which truffles are found, that the soil is cracked and becomes lighter? These are peculiarities which have not yet been comprehended. However, no plant can be more rightfully compared with the water and land animals than the special plant which is called "Flowers of Heaven" (Himmelsblummen or Nostoch). It has an irregular, dark green colored body, somewhat transparent, and it quivers when touched. It is tough and not easy to tear apart. One only gets to see it after it has rained.

Then it can be found in many places, especially in untilled soil and in sandy paths. One finds it in all seasons, even in winter, yet [it is found] mostly in the summer, after it has rained a lot. The most special thing about it, is its swift beginning. It originates, as it were in an instant. For if one takes a walk in the entirety of a garden in summer, one does not perceive the slightest trace of it. But if rain suddenly begins to fall, and one returns after an hour along the same path, then one finds so many that the entire path appears to be covered with them. For a long time, the origin of this plant was said to have derived from heaven. However, now it has been found that the "Flowers of Heaven" plant is nothing more than a leaf which repeatedly draws water to itself. This leaf, upon which no roots can be detected, is in its natural state as long as it is filled with this water. However, a strong wind or hot sunshine deprives it of its water again within a few hours. Then it folds and shrivels up and becomes very small, opaque and it loses its color. And this is exactly the reason why it appears to grow so swiftly, and to rise in such a wonderful way with the rain, and why a new rainfall produces the same thing anew and makes it visible after it wilted and became invisible.

One could endlessly increase the list of plants which on the basis of their mode of existence, can be compared to animals. Yet there are still other peculiarities among plants which are remarkable. The entire atmosphere is filled with millions of invisible plants and seeds. The big seeds are also dispersed throughout the whole earth by the air, which is the agent of universal fertility. As soon as the air has carried the plant seeds to a place where they can germinate, they turn into plants. And often so little is required for this that one is amazed from where the material for growth

comes. There are large plants and trees which take root and grow without any soil between the crevices of rocks. Sometimes this development occurs with inconceivable speed, as with the chanterelles and the common watercress, whose seeds can turn when [placed] in a wet piece of linen into a salad within 24 hours.

**B.** How wonderful it is that the nourishment of plants is not only absorbed through the roots, but also from the air and the leaves, and that there are plants whose stems turn to roots and whose roots turn to stems when they are planted upside down! How astonishing it is when one considers the advanced age of trees. There are apple trees which are certainly over a thousand years old. And if one makes an estimate of the amount of fruit that such a tree yields every year, then one must simply be amazed at the fertility of a single apple seed, which alone would suffice to provide all of Europe with trees and fruits of this sort.

**53. Der 12 Juny: Beförderungsmittel unserer Glückseligkeit in der Natur.**  
(vol. 1, p. 457)

[Und glaubt man wohl, daß die Menschen glücklich wären, wenn keine giftigen Thiere auf dem Erdboden hatte?] Das Gift, welches sie in sich tragen, machte vorher einen Theil derjenigen schädlichen Dünste aus, die der Mensch außer dem in sich saugen mußte, und welche ihm den größten Nachtheil zuziehen würden. [Man kann sicher sagen, daß auf dem ganzen Erdboden gar nichts ist, das dem Menschen schädlich wäre, er müßte es denn selbst zu seinem Nachtheile anwenden.]

**Marked with single line in margin.**



## June 12: Means of Happiness Found in Nature

[It is certain, that people would be happy if there were no poisonous animals on the Earth?] The poison they contain previously made up a part of those harmful vapors which the person had to inhale, and which would bring him the greatest harm. [One can then safely say that there is nothing on the entire earth poisonous to man, unless he uses it to his detriment.]

### 54. Der 13. Juny: Der Magnet. (vol. 1, pp. 458-59)

A. Hängt man ihn an einem Faden frey auf: so wird man finden, daß, so bald er in Ruhe kommt, der eine dieser Pole beständig nach Mitternacht, und der andere nach Mittag sich drehet. Dieses erfolgt jederzeit übereinstimmig, so oft man den Magneten in Bewegung bringt, und ihn darauf seiner Freyheit überläßt. Diese genaue und beständige Richtung des Magneten, die nur kleinern Abweichungen an verschiedenn Orten der Erde unterworfen ist, verursachte, daß man den einen Pol des Magneten, der sich nach Mitternacht drehet, den Nordpol, den andern aber, der sich gegen Mittag kehrt, den Südpol nannte. Beyde Eigenschaften, das Anziehen des Eisens so wohl, als die Richtung nach Norden, theilte der Magnet dem Eisen mit, welches mit ihm hestrichen worden. Diese Entdeckung gab Gelegenheit zur Erfindung der Magnetnadel, eines den Schiffern auf ihren weiten Reisen unentbehrlichen Werkzeuges, und diente zugleich zum Beweise, daß anfänglich geringscheindende Sachen zum großen Nutzen der Welt angewendet werden können, und daß überhaupt die genauere Erkenntniß und Untersuchung der herrlichen Werke Gottes in mehrern Absichten dem menschlichen Verstande wichtig seyn müsse.

**B.** Man entdecke, daß von zwey Magneten der Nordpol des einen den Südpol des andern anziehe, und den Nordpol des andern von sich stoße: da hingegen der Nordpol des andern von dem Südpole des erstern angezogen, und der Südpol des andern von ihm abgestoßen wurde. Man urtheilte, daß die anziehende Kraft eben so gut in dem Eisen, als in dem Magneten liegen könnte, indem das Eisen den Magneten eben so stark anzog, als es von ihm angezogen wurde. Um sich hiervon zu überzeugen, hänge man einen Magnet an das Ende eines Wagehaltens, und lege in die Wageschale am andern Ende deselben so viel Gewicht, als der Magnet wiegt. Wenn das Gleichgewicht den Magneten in Ruhe gebracht hat: so halte man ein Stück Eisen darunter: sogleich wird der Magnet, der von dem Eisen angezogen wird, herab sinken, und verursachen, daß die Wageschale mit dem Gewichte in die Höhe steigt. Eben das wird erfolgen, wenn man das Eisen an die Stelle des Magneten hängt, und den Magneten darunter bringt, wo alsdann das Eisen sich nach dem Magneten bewegen wird.

**A. Marked emphatic lines along the margin. B. Marked with three broken lines in margin.**

### **June 13: The Magnet**

**A.** If one hangs it freely from a string, one will find that, as soon as it comes to a stop, one of these poles always turns towards midnight, and the other one towards noon. This occurs every time one moves the magnet in motion and gives thereby its freedom. This exact and constant direction of the magnet, which is subjected to only minor deviations in different parts of the earth, was the reason that the pole of the magnet which turns towards midnight was called the north pole, while the other pole which turns towards

noon was called the south pole. Both properties, the attraction of iron as well as the direction towards the north, are shared by both the magnet and the iron which has been rubbed by a magnet. This discovery enabled the invention of the magnet needle, an indispensable tool for seamen upon their long journeys, and also served as proof of how things which at first seemed modest could be applied for the greater benefit of the whole world. And it proves, after all, that the more exact recognition and study of God's glorious works must be important for human understanding for many purposes.

**B.** One discovers that with two magnets, the north pole of one of them attracts the south pole of the other. There the North pole is attracted to the South pole while the North pole repels itself and the South repels itself. One determines that the attractive force could lie in both the iron and the magnet, in that the iron attracted the magnet as strongly as the magnet attracted it. In order to convince oneself of this, one hangs a magnet from the end of a balance scale and sets as much weight onto the magnet scale as the magnet weights. When the equilibrium brings the magnet to rest, then one holds a piece of iron under it: the magnet, attracted by the iron, will immediately sink and cause the weighted scale to rise. The same will occur if one hangs an iron in the magnet's place and places the magnet underneath, whereby then the iron will move according to the magnet.

**55. Der 22. Juny: Die Nachtigail. (vol. 1, pp. 487-88)**

Dieser Vogel kann dir, mein Christ! zu sehr vielen guten und erbaulichen Gedanken Gelegenheit geben. Solltest du nicht die Wahrheit

von ihm lernen können, daß bisweilen in dem häßlichsten Körper eine schöne Seele und gute Eigenschaften verborgen liegen können? Wie unbillig handeln daher diejenigen Menschen, welche nur auf das Aeußerliche der Gesichtsbildung und anderer körperlicher Vollkommenheiten sehen, und nur nach dem Verhältnisse derselben ihr Lob oder ihren Tadel einrichten! Wie ungerecht verfahren diejenigen, welche ihren Bruder um einiger Mängel seines Körpers willen lieblos beurtheilen oder verachten! Lerne mein Christ! richtiger und billiger urtheilen. Auch derjenige Mensch verdient deine Achtung, welcher bey allen Unvollkommenheiten seines Lebens oder seines Glückszustandes solche Eigenschaften äußert, die in einer weisen und heiligen Seele ihren Grund haben. Nur die Vorzüge der Seele sind eigentlich dasjenige, was dem Menschen einem wahren Werth gibt, und was Verwunderung verdient. Alles übrige ist nur für diejenigen reizend, die weder Weisheit noch Tugend recht zu schätzen wissen. Und wie oft sind durch kleine unangesehene Personen die größten Thaten im Staate und in der Kirche verrichtet worden! Wie oft hat ein Krüppel oder ein Mensch, der andere Leibesgebrechen hatte, durch die Größe seiner Seele auch die wohlgebildetsten Personen übertroffen!

Dieß soll dir, eine Lehre seyn,

Nie auf den äuserlichen Schein

Blotz dein Vertrauen zu setzen.

Der, den wir oft verächtlich schätzen,

Vielleicht ist er ein größrer Mann,

Als du und ich nie werden kann.

Und wenn du den künstlichen Gesang der Nachtigall bedenkst, wie

natürlich mußttest du auf den Schöpfer geleitet werden, der ihr diese Fähigkeiten geschenkt hat! Mit welcher Weisheit hat Gott diesen Vogel gebauet, damit er fähig seyn möchte, solche Töne herfürzubringen! Die Nachtigallen würden leicht Gefahr laufen, ein so in der Schweben hängendes Eingeweide, als die Lunge ist, bey der heftigen Bewegung zu verletzen, wenn sie nicht den besonderen Vortheil besäßen, daß ihre Lungen hinten, längs den Rückenwirbeln hinab, vermittelst vieler kleinen Fäserchen befestigt wären. Die Oeffnung ihrer Luftöhre ist sehr weit aufgeschliß, und dieses kann zur Mannigfaltigkeit dieser Töne das allermeiste beytragen, wodurch sie das Herz der Menschen bezaubern und mit einer andächtigen Freude beleben. Wer sehet hier nicht die deutlichen Spuren der sorgenden Vorsicht und der höchsten Weisheit Gottes? Und wer sollte also nicht bey dem Anblick einer Nachtigall erweckt werden, den Herrn zu preisen, der auch hierin sich so herrlich geoffenbaret hat.

Nicht eher, o liebenswürdige Sängerin! will ich dich verlassen, als bis ich vorher von dir die Kunst gelernte habe, deinem und meinem Schöpfer zu lobsingen. Singe doch so manchen Gefühllosen Dank und Freunde in das Herz. Erinnere denjenigen an seine Pflicht, der in diesen Tagen der Freude ungerührt die Werke Gottes betrachtet.

**Marked with single line in margin.**

### **June 22: The Nightingale**

This bird, my Christian, can provide you with the opportunity for many good and edifying thoughts. Should you not learn the truth from him, that sometimes in the ugliest body there can lie hidden a beautiful soul and

good qualities? Therefore, how unjust do those people act who only pay attention to the external features of the face and other bodily perfections, and who express their praise or criticism only according to those features. How unjust is the act of those who turn their backs on their brother or who disdain him. Learn, my Christian, to judge correctly and fairly. But the man who, despite all the imperfections of his life or his well being, lends expression to such qualities as those which rest upon a wise and devout soul, also deserves your respect. Truly it is only the virtues of the soul which give man his true value and which merits our amazement. Everything else is only attractive to those who do not really know the value of either wisdom or virtue. And how often have the greatest acts of state and church been carried out by small, insignificant people! How often has a cripple or a person with some other infirmity, surpassed even the most cultivated people through the greatness of his soul?

This should be a lesson to you,  
 Never place your trust  
 Merely on outward appearances.  
 He whom we often deem contemptible,  
 Is perhaps a greater man  
 Than you and I could ever become

And when you reflect on the artful song of the nightingale, how naturally you must be led to think about the Creator who gave it these abilities! With what wisdom did God construct this bird so that it might be able to produce such sounds! Nightingales would easily run the risk of damaging such a freely floating organ as the lung, through intense

movement if they did not possess the special attribute that their lungs are attached from the back side along the entire vertebrae by means of tiny fibers. The opening of their windpipes is very wide, and this could contribute the most to the variety of their sounds, through which they enchant people's hearts and stimulate them with a reverent joy. Who does not see here the clear traces of God's prudent care and of his supreme wisdom? And thus, who should not be aroused to praise the Lord at the sight of a nightingale, in which he has also manifested himself so wonderfully?

Oh gentle singer, I do not want to leave you until I have learned from you the art of singing praises to your Creator and to mine. Sing gratitude and joy into the hearts of many an insensitive person. Remind him of his duty, who steadfastly beholds the works of God in these days of joy.

56. **Der 25. Juny: Das Electriche Feuer. (vol. 1, p. 499)**

Aus solche Art, meine Leser, bekommen wir von Zeit zu Zeit immer mehrere Ausschlüsse von den großen Werken unsers Schöpfers. Wie klein müssen die Einsichten unsers Verstandes, wie gering muß die Aufmerksamkeit der Menschen seyn, daß so wichtige Dinge, die uns doch so nahe vor Augen liegen, so vielen Jahrhunderten verborgen geblieben sind! Wie wenig erkennen wir noch jetzt von der Natur, und wie viel haben wir noch immer zu lernen!

**Marked with two consecutive lines in margin.**

**June 25: The Electric Fire**

In this manner, my readers, from time to time we always gain more

revelations from the great works of our creator. How small must our rational insights, how limited must the attention of people be that such important things, which to us are so visible, have remained hidden for so many centuries! How little do we recognize about nature even today, and how much have we yet to learn!

**57. Der 1 Juli: Wandernde Pflanzen und Gewächse. (vol. 2, p. 3)**

Wohin du mich, mein Gott! versetzen wirst, will ich meine Pflicht erfüllen. Ich will für meine Nebenmenschen, ja selbst für die Nachwelt Früchte tragen, bis ich in jenes Land der Vollkommenheit versetzt werde, wo ich keinem Wechsel mehr ausgesetzt seyn werde.

**Passaged boxed in with single line**

**July 1: Wandering Plants and Growths**

Wherever you will place me, my God, I want to fulfill my duty. I want to be fruitful for my fellow men, indeed, for posterity, until I am brought to that land of perfection, where I shall no longer be exposed to change.

**58. Der 9 Juli:Die Ameisen. (vol. 2, p. 27)**

Der große Schöpfer dieses Lebens,  
 Von welchem alles Athem hat,  
 Erschuf nichts leer und nichts vergebens  
 Auf allen Bäumen nicht ein Blatt.  
 Auf unsern Angern nicht ein Gräschen,  
 Auf unsern Blumen nicht ein Fäschen;



Auch selbst die kleinste Milhe nicht  
 Hat er vergebens zugericht.  
**Marked with a single line in margin.**

**July 9: The Ants**

The great Creator of this life,  
 From whom everything has its breath,  
 Created nothing empty and nothing in vain.  
 Not a leaf on all the trees.  
 Not a blade of grass in our meadows.  
 Not a cup in our flowers:  
 Not even the smallest mite  
 Did he make in vain.

**59. Der 13 Juli: Mondwechsel. (vol. 2, p. 63)**

Alle Erscheinungen bestätigen es, daß der Mond eine eigene Bewegung um die Erde, von Abend gegen Morgen habe.

**Marked with two consecutive lines in margin.**

**July 13: The Phases of the Moon**

All appearances confirm that the moon has its own movement around the earth, from evening towards morning.

**60. Der 7. August: Vergleichung der menschlichen und tierischen Sinne. (vol. 2, p. 113)**

Dank sey der unendlichen Weisheit des Shöpfers, der den Grad der

Sinnlichkeit so genau abzumessen wußte, welcher hinreichend war, uns die Wohlthaten der Natur im Ueberflusse genießen zu lassen; ohne die edle Beschäftigung der menschlichen Vernunft dadurch zu unterbrechen. Für uns ist ein minderer Grad der Sinnlichkeit mehr Gewinn als Verlust, mehr Vollkommenheit als Mangel. Wohl denen, die der erhabenen Vernunft die kluge Leitung der Sinne überlassen, und die Vortheile in ihrem ganzen Umfange genießen, welche die Uebereinstimmung der Vernunft mit der Sinnlichkeit gewähren kann!

**Marked with single line in margin.**

#### **August 7: Comparison between the Human and the Animal Senses**

Thanks be to the infinite wisdom of the Creator, who knew how to weigh the degree of sensuousness which was sufficient to allow us to abundantly enjoy the benefits of nature so exactly that it does not thereby interrupt the noble activity of human reason. For us, a lower degree of sensuousness is more a gain than a loss, more perfection than fault. Happy are those who have entrusted the leadership of the senses to sublime reason, and who entirely enjoy the benefits which the marriage of reason and sensuousness can grant!

#### **61. Der 30 August: Die Regierung Gottes. (vol. 2, pp. 178-79)**

**A.** [Die kleinste Begebenheit,] der geringste Umstand entgeht seinem Verstande nicht: eine jede wird in den Plane aufgenommen, welchen er zuer Erreichung seiner heiligen Absichten entworfen hat: Absichten, die sich zuletzt sämtlich in der einzigen vereinigen, seinen Geschöpfen den

möglichsten Grad der Glückseligkeit zu ertheilen. Ja, Herr, du nimmst dich deiner Werke an, du überschauest sie mit einem Blicke, und regierest sie durch deinen Wink. Deine Gesetze sind Ordnung; Freude und Wonne quillt aus deine Geboten.

B. [Durch die Wirkung an den Leblosen befördert Gott die Erhaltung und das Vergnügen der Lebendigen:] und alle macht er endlich demjenigen Geschöpfe unterthänig, das allein fähig ist, ihn in seinen Werken zu erkennen und verehren. Er, der da heilig ist, wünscht auch, seine vernünftigen Geschöpfe heilig zu sehen. Durch die Beweise seines Wohlgefallens am Guten, und seines Mißfallens am Bösen, redet er an ihre Herzen, und fordert sie auf in seinen Geboten zu wandeln. Er lenkt ihrer Handlungen zu seiner Absicht: er hintertreibt ihre Entschleißungen, wenn sie derselben zuwider sind, und lenkt alles nach seiner Weisheit, um Versündigungen bey ihnen zu verhindern.

C. [Der Lasterhafte triumphiert,] und der Fromme wird unterdrückt: der größte Bösewicht ist im Schooß des Glücks, und der Lieblings Gottes unter der Last des Unglücks. —Und dennoch ist es eine Regierung Gottes?— Ja, auch bey diesen ungleichen Schicksalen bleibt er der gütige Vater, der weise Gott, der gerechte Regierer aller seiner Geschöpfe. Er, der Unerforschliche, verdient in seinen sämtlichen Verfügungen unsere Verehrung. Sein Rath ist wunderbar, aber er führt doch alles herrlich hinaus. Alle Veränderungen dieses Lebens, sie mögen uns auch noch so unbergreiflich sheinen, haben weiter Zwecke. Dieses Joch des Elendes hat vielleicht den glücklichsten

Einfluß in dein künftiges Schicksal. Dieses scheinbare Uebel ist vielleicht ein unentbehrliches Heilmittel der Seele, und von dieser Züchtigung hängt vielleicht ein unentbehrliches Heilmittel der Seele, und von dieser Züchtigung hängt vielleicht die Stärke des Glaubens, die Reinigkeit des Herzens, und unsere größte Seilgkeit ab. Vernimm dieses, Unzufriedener, und höre auf zu murren.

O Mensch! was strebst du doch den Ratschluß zu ergründen,  
Nach welchem Gott die Welt regiert?

Mit endlicher Vernunft wirst du die Absicht finden,  
Die der Unendlicher bey seiner Schickung führt?

Du siehst bey Dingen, die geschehen,  
Nie das Vergagne recht, und auch die Folge nicht;

Und hoffest doch den Grund zu sehen,  
Warum das, was geschah geschieht?

Die Vorsicht ist gerecht in allen ihren Schlüssen.

Dieß siehst du freylich nicht bey allen Fallen ein;

Doch wolltest du den Grund von jeder Schickung wissen!

So mußttest du, was Gott ist, seyn.

**A. Marked with a single line in margin. B. Marked with broken single lines in margin. C. Marked with broken single lines throughout margin.**

### **August 30: The Reign of God**

A. The slightest occurrence, the slightest situation does not escape his understanding: every situation is incorporated into the plan he has devised in order that his holy intentions be fulfilled. Intentions, which in the end all

come together in the one goal: to spread among his creatures the highest degree of bliss. Yes Lord, you provide for your works, you see them with glance, and reign over them with the wave of your hand.

**B.** Through his action on lifeless beings, God promotes the survival and the pleasure of the living. And lastly, he makes them all subservient to the one creature who alone is capable of seeing him in his works and of worshipping him. He who is holy also wishes to see his intelligent creatures as holy. Through the evidence of his pleasure in good, and his displeasure in evil, he speaks to their hearts, and calls unto them to walk in the path of his commandments. He directs their deeds according to his intentions: he foils their resolutions when they run against these intentions, and directs everything according to his wisdom in order to avoid sins among them.

**C.** The corrupt triumphs and the pious is oppressed. The greatest villain is in the bosom of happiness, and God's dearest one under the burden of misfortune. And is it nevertheless a reign of God? Yes, even in these unequal fates he remains the kind Father, the wise God, the righteous ruler of all his creatures. He the Unfathomable, deserves our worship in all of his determinations. His counsel is wonderful, yet how marvelously he leads everything. All changes in this life, as inconceivable as they may seem to us, serve a further purpose. This yoke of misery has perhaps the most fortunate influence on your future destiny. This apparent misfortune is perhaps essential means of healing for the soul, and perhaps strength of faith, pureness of heart and our supreme happiness depends on this punishment.

Hear this, unhappy one, and cease your grumbling.

O man! Why do you seek to fathom the judgment

According to which God rules the world?

With finite reason you wish to find the intention

Which the Infinite One in his providence fosters?

In things which occur,

You never quite see the past, nor the consequence:

And yet you hope to see the reason,

Why is it that what has happened, happens?

Providence is just in all its resolutions.

This you certainly do not recognize in all cases:

And yet you would want to know the reason for every act of  
providence!

Then you would have to be what God is.

**62. Der 31. August: Dank für die Vorsorge Gottes. (vol. 2, pp. 181-82)**

**A.** Herr, du bist würdig zu nehmen Preis, Ehre und Dank. Herr, mein Gott, mein Erretter, mein Schuß, meine Zuversicht meine Hülfe und mein Heil! Ich danke dem Herrn von ganzen Herzen, und erzähle alle seine Wunder. Ich freue mich, und bin fröhlich in dir, und lobe deinen Namen du Allerhöchster!

B. Erfahrung erkennen soll, worin die Seligkeit des Himmels besteht. Ich preise dich für diesen durchlebten Monat. Herr, du hast Großes an mir gethan, daß bin ich froh.

**A. Marked with a single line in margin. B. Marked with a single line in margin.**

**August 31: Thanks for the Providence of God**

A. Lord, you are worthy of receiving praise, honor and thanks. Lord, my God, my Savior, my end, my confidence, my help and my salvation! I thank the Lord with all my heart, and tell of all his wonders. I am happy and am joyful in you, and I praise your name, you Highest [being] of all!

B. Experience should recognize where the bliss of heaven lies. I praise you for this past month I have lived through, Lord, you have done great things unto me, and for this I am happy.

**63. Der 1 September: Gottes Allgegenwart. (vol. 2, pp. 182-83)**

Du bist es; ja, du bist,  
 Allgewärtiger,  
 Du bist es? Dort und hier,  
 Und hier und überall,  
 Du Grosser, wandelst du!  
 Du wandelst, Heiliger!  
 Hier steht ein Veilehen, hier,  
 Und eine Sonne dort;  
 Und dort und hier bist du!  
 Du bist im Hauch im Sturm,

Im Licht, in Finsterniß!  
Im Licht und Finsterniß,  
Du Grosser, wandelst du!  
Du wandelst, Heiliger,  
Auf einem Sonnenstaub  
Und einer Welt! Du bist  
Allgegenwärtig hier  
In diesem Blumenthal,  
Und hörst mein schwaches Lied,  
Und hörst, Allmächtiger,  
Am Fuße deines Throns  
Des Seraphs Harfenklang  
Gedanke, steig hinauf,  
Hinauf zu deinem Gott!  
Der du des Seraphs Gott  
Und meiner bist, du hörst,  
Du hörst ihn, und mich,  
Und diese Lerche, die  
Zu deinem Himmel steigt,  
Und diese Biene, die  
Auf deine Rose sich  
Sanftsummend niederläßt.  
Ach, wenn du denn mich hörst,  
Allgegenwärtiger,  
Ach, so erhöre mich,



Erhöre mich und gib  
 Daß deine Gegenwart  
 In meinem Leben stets  
 Vor meinen Augen sey,  
 Daß ich geflissentlich  
 Das alles, was gedacht  
 In meiner Seele wird,  
 So denk, als denk ich es  
 In deiner Gegenwart,  
 Und alles, was ich thu,  
 So thu, als thu ich es  
 In deiner Gegenwart,  
 Damit, Allmächtiger,  
 Wenn deine Geisterwelt  
 Vor ihrem Richter steht,  
 Ich nicht entfliehen darf  
 Vor dir, nicht fliehen darf  
 In eine Felsenkluft.

**In margin Beethoven writes: "poetischer Stoff zu einer Musik." (poetic stanza to music.) Marked with broken single lines in margin.**

### **September 1: God's Omnipresence**

This you are: yes, you are  
 Omnipresent.  
 This you are? There and here,  
 And here and everywhere.

You Great One, You change!  
You change, Holy One.  
Here stands a violet, here,  
And a sun there;  
And there and here, are you!  
You are in the breeze, in the storm,  
In light, in darkness,  
In light and the darkness,  
You Great One, You change!  
You change, Holy One.  
On a sun spot  
And a world! You are  
Omnipresent here  
In this valley of flowers,  
And hear my weak song,  
And hear, Almighty,  
The seraph's harp song at the foot of your throne.  
Thought [Gedanke], rise up,  
Up to your God!  
You, who are the seraph's God,  
And mine, you hear,  
You hear him and me.  
And this lark, who  
Rises to your heavens,  
And this bee, who,

Humming softly,  
Settles down upon your rose.  
Oh, if you hear me then,  
the Almighty,  
Oh, then hear me,  
Hear me and make your presence  
Always visible before me  
In my life.  
That I will assiduously  
Everything I think,  
I think as if I thought it  
In your presence  
Becomes alive in my soul.  
That I think, as if I thought of it  
In your presence.  
And everything I do,  
I do as if I did it  
In your presence.  
So that, the Almighty,  
When your world of spirits  
Stands before the Judge,  
I may not escape  
From you, may not escape  
Into the crevice of a cliff.

**64. Der 3 September: Wachstum eines Baumes. (vol. 2, p. 189)**

[Möchte ich aber zu gleicher Zeit mit Festigkeit der Seele niederwärts] wachsen, um meinem ganzen practischen Leben Richtung und Stärke zu geben, mich gegen alle Stürme des Unglücks in Sicherheit zu setzen, und mich in der nöthigen Demuth zu erhalten! Desto mehr aber zittere ich davor, allen Bäumen darin gleich zu werden, daß ich durch meine wachsenden Wurzeln immer fester an die Erde gefesselt werde. Je näher ich dem Grabe komme, desto weiter sey es von mir entfernt, mich in der Welt festzuwurzeln.

**Marked with a single line in margin. Corresponding line is underlined.**

**September 3: Growth of a Tree**

[But at the same time, may I grow downwards with firmness of soul], in order to give my entire practical life direction and strength, to plant myself steadfastly against all storms of misfortunes, and to keep me in the necessary humility. Yet I shudder all the more at the thought that I may become like all trees as my growing roots bind me ever tighter to the earth. The closer I come to the grave, I should be from rooting myself firmly in the world.

**65. Der 5. September: Aehnlichkeiten Zwischen den Pflazen und Thieren. (vol. 2, pp. 194-95)**

**A.** Lieber Leser! gebrauchte diese Warhheit zu dem Endzwecke, wozu dir alle Offenbarungen der Natur und Schrift gegeben sind, nähmlich zur Verherrlichung Gottes und zur Befestigung in der Jugend. Aber lerne auch Demuth.

- B. Du stehst zwischen den Thieren und Pflanzen mitten inne.
- C. Suche durch Gottseligkeit immer mehr diese Geister zu erreichen.  
 Ein wunderbar Geschöpf, das, wie die dümmsten  
     Thiere,  
 Sich Nahrung aus Erde gräbt,  
 Und wie der Engel denkt: halb, wie die dümmsten  
     Thiere,  
 Vergebt und halb unsterblich lebt:  
 Geschaffen, daß es heilig wandle,  
 Gott unterwürsig, aber frei.  
 Nach weisen Pflichten, handle,  
 Ihn lob' und ewig glücklich sey.

**A. Marked with a single line in margin. B. Marked with a single line in margin. C. Marked with broken single lines in margin. Corresponding passages underlined.**

#### September 5: The Conformity between Plants and Animals

- A. Dear reader! Use this truth for the ultimate purpose to which all manifestations of nature and writing are given to you, namely, for the glorification of God and the fortification of virtue. However also learn humility.
- B. You stand right in between animals and plants.

C. Try again and again to contact these spirits through the bliss of God.

A wonderful creature, who like the dumbest  
animals,

Digs his nourishment out of the soil.

And who thinks like the angel: like the dumbest  
animals,

dies away partly

And lives partly immortal:

Created so that it changes in a holy way,

Servile unto God, but free.

According to wise duties, act,

Praise him and be forever happy.

66. **Der 16. September:Vergleichung der Kräfte zwischen Menschen und Thiere. (vol. 2, p. 232)**

[Gesittete Menschen kennen ihre Stärke nicht; sie wissen nicht, wie viel die da durch verlieren, daß sie sich der Trägheit ergeben, und wie viel sie durch die] Gewohnheit einer starken Uebung daran gewinnen konnten.

Unterdessen hat es auch unter uns bisweilen Leute von außerordentlicher Liebsstärke gegeben. Allein diese Gabe der Natur, die ihnen kostbar seyn würde, wenn sie dieselbe zu ihrer Vertheidigung oder zu andern nützlichen Arbeiten gebrauchen müßten, ist in einer gesitzeten Gesellschaft nur von geringem Nutzen. Denn da thut die Seele mehr als der Leib, und Handarbeiten werden nur der niedrigsten Classe von Menschen angewiesen.

**Marked with two broken single lines in margin.**

### September 16: The Comparison of Strength between People and Animals

[Well-bred people do not know their strength; they do not know how much they lose by abandoning themselves to sluggishness, and how much they] could win through the habit of strong exercise. Meanwhile, there are also sometimes among us people with extraordinary physical strength. Yet this gift of nature, which would be valuable to them if they had to use it to defend themselves or for other useful tasks, is only of limited use in a civilized society. For here the soul does more than the body, and manual labors are assigned to only the lowest class of people.

67. Der 17. September: Naturtrieb des Schmetterlings in Absicht auf seine Nachkommenschaft. (vol. 2, pp. 234, 236)

A. [Es verdient aber hierbey bemerke zu werden, daß, obgleich einerley Sattung auch immer einerley Methode von Geschlecht zu Geschlecht bey behält, dennoch die] verschiedene Maßregeln nehmen, ihre Nachwelt aufzubewahren. Die Naturkundiger sagen uns, daß einig ihre Eyer früh im Herbstelegen, und sogleich hernach, über ihre geliebte. Familie ausgebreitet dahin sterben.

B. Möchte doch aller Aeltern Haus in Ordnung gebracht seyn, damit nicht nach ihrem Tode ihre Kinder unterdrückt oder gardurch Fremde aufgefressen werden möchten!

**A. Marked with single line in margin. B. Marked with single line in margin.**

**September 17: The Instinct of the Butterfly, Relative to the Propagation of its Species**

A. However, it is worth mentioning here that, although each species follows the same method of fertility from generation to generation, they nevertheless take different measures to preserve their descendants. The nature experts tell us that some of them lay their eggs early in the fall, and immediately thereafter die, spread out over their dear families.

B. May the house of all parents be brought to order so that, after their death, their children shall not be oppressed or even devoured by strangers!

**68. Der 18 September: Der Weinstock. (vol. 2, pp. 237-38)**

A. [Dieses Gewächs erhält auf ebenem Boden niemahls eine besondere Güte: ja selbs nicht in allen hergign Gegenden, sondern nur in denjenigen, die] gegen Morgen or Mittag liegen, kommt es zum Gediehen.

B. [Und doch ist die Kraft bey einer Weinrebe so stark, daß der Saft wohl fünf bis acht Mahl höher getrieben wird,] als der Treib des Blutes in den Thieren ist. Dabey ist ihre Ausdünstung so heftig, daß zu Ersetzung dessen, was durch die Blatter einer Weinrebe ausdampft, hundertzwei und funfzig Zoll Nahrungsfast in Zeit von zwölf Stunden steigen muß, welcher in gleicher Dichte wie Wasser gesetzt wird.

C. Asten ist eigentlich das Vaterland des Weinstocks.

D. Man hat von je her in solchen Landern, die weaen ihrer Düftigkeit in



allgemeiner Verachtung waren, Senies entstehen sehen, welche andern Provinzen durch ihre kenntnisse Vortheile brachten. Kein Land is so öde, keine Stadt ist so schlecht, kein Dort so elend, daß nicht gewisse Product der Gelehr—hervorgebracht werden könnten.

E. Ihr Ubrigkeiten, ihr Prediger, ihr Schullehrer wie viel konntet ihr zum Besten der Welt und zum Heile der Nachkommen beytragen, wenn ihr durch Belohnungen, Ermunterungen und andere Pflichtmatzige Arbeiten ein verwilderies Land, ein. versalzene Stadt oder ein schlechts Dorf zur Weisheit, Religion und allen gesellschaftlichen Tugenden führen wolltet!

F. Jesus, der als ein dürres Reis in ein unfruchtbares Land verpflanzt war, brachte solche Früchte, die der ganzen Welt zum Segen gereichten. Und er zeigte uns mit seinem Beyspiele, daß man arm, verachtet und elend in der Weltleben, aber dennoch die Ehre Gottes und das Beste der Menschen befördern könne.

A. Marked with a single line in margin. B. Marked with a single line in margin. C. Marked with a single line in margin. D. Marked with a single line in margin. E. Marked with emphatic consecutive lines in margin. Letters Nb: are written in margin "Wo seid ihr? Doch nicht hier!!" (Where are you? You are not here!!)

### September 18: The Grapevine

A. This plant never acquires any particular excellence on flat ground: yes, not even in all the hergigrn regions, but rather only in those which lie near morning or noon does it thrive.

**B.** And yet the strength of a grapevine is such that the sap is pushed up a good five to eight times higher than the force of the blood [der Treib des Blutes] instinct is in animals. In the process, its evaporation is so strong that, in order to replenish all that evaporates from the leaves of a grapevine, one hundred and fifty-two inches of nourishing sap, which has the same consistency as water, must rise within twelve hours.

**C.** Branches are, in effect, the fatherland of the vine.

**D.** In countries such as those which, on account of their sparseness were generally held in contempt, one has always seen geniuses arise, who through their knowledge proved valuable to other provinces. No country is so barren, no city so bad that a certain product of erudition could not be brought forth there.

**E.** You authorities, you preachers, you school teachers, how much you could contribute to the betterment of the world and to the salvation of the descendants if you wished to lead a savage country, a salted city or an evil village to wisdom, religion and all social virtues by means of rewards, encouragement and other obligatory tasks.

**F.** Jesus, who was transplanted as a lean grain of rice to an unfruitful land, brought those fruits which proved a blessing, for the whole world. And through his example he showed us that one could live poorly, despised and

miserable in the world, but can nevertheless foster God's honor and the best in men.

**69. Der 19 September: Die täglichen Wunder Gottes. (vol. 2, p. 241)**

**A.** [Die mannigfaltigen Erweisungen Gottes zu unserm Schutze und unserer Erhaltung, davon ein jeder besondere Proben hat;] die Wege, die Gott ein Menschen führt ihn zu sich zu ziehen; [die Trübiae, die ihn zum Nachdenken erwecken; die Ausführung wichtiger Veränderungen zum Vortheile seines Reichs, welche gemeinlich durch geringe Werkzeuge unter solchen Umständen geschehen, die es diesen Werkzeugen unmöglich zu machen scheinen; die großen Revolutionen,] die Gott veranstaltet, um sein Wort und sein Erkenntnitz aus einer Weltgegend in eine andere zu verpflanzend: das alles sind Wirkungen, darin wir die stets geschäftige Hand Gottes erblicken, und wenn wir aufmerksam genug wären, dagen müßten; das kommt vom Herrn und ist ein Wunder vor unsern Augen.

**B.** Lasset uns, meine Freunde! durch alles, was wir vor Augen sehen, nur zum Nachdenken und zur Betrachtung ermuntert werden, so werden wir Gott finden, der mit den ordentlichen Mitteln seiner Gnade beständig an uns arbeitet und seyn Wort reichlich unter uns wohnen läßt. Wahrlich, diejenigen, welche durch seine Wirkungen, die sie sehen und fühlen, nicht gewonnen werden, die würden keine neuen Wunder bekehren. Ein Mensch, der da siehet, daß Gott diese herrliche Welt gemacht, daß er ihn künstlich bereitet, daß er ihm alles zu danken hat, sollte doch wohl angetrieben werden ihm zu glauben und ihn zu lieben, und er widersteht doch. Wem würde eine solche Seele nicht widerstreben?

Christ! du Zeuge der Wunder Gottes, sey wahrheitliebend darauf zu achten. Laß dich nicht durch die Vorurtheile und Lüste hindern, dem Nachdenken über die Wunder Gottes Raum zu geben. Betrachte die sichtbare Welt, siehe dich selbst an, so wirst du genug Materie finden, den Gott zu erkennen, der vor deinen Augen täglich große Wunder thut: du wirst alsdann nachdenkend stille stehen und ausrufen:

[Lob, Ehr und Preis dem höchsten Gut!

Dem Retter meiner Seele!

Dem Gott, der alle Wunder thut:

Dem Gott, der meine Seele

Mit seinem reichen Trost erfüllt.

Dem Gott, der allen Jammer stillt!

Gebt unserm Gott die Ehre!]

**A. Marked with single line in margin. B. Marked with broken single lines in margin.**

### September 19: The Daily Wonders of God

**A.** [God's diverse favors concerning our protection and our preservation, of which each one has special proofs: the paths along which God leads a person in order to attract him towards him [God]: the tribulations which arouse him to reflection: the undertaking of important changes for the benefit of his kingdom, which commonly occur by means of lesser instruments under those conditions, which would appear to make these instruments unsuitable [for the task]: the great revolutions which God organizes in order to transplant his word and his knowledge from one region of the world to another: these are all actions in which we see the constantly active hand of

God. And if we were attentive enough, we would have to say: that comes from the Lord and is a wonder before our eyes.

B. My friends! If we let ourselves, my friends, be directed towards reflection and contemplation through everything we see with our eyes, then we will find God, who constantly works on us through the ordered means of his grace, and who lets his word generously live among us. Verily, there are those who are not won over by his actions, which they see and feel, and those who would not be converted by any new wonders. A person who sees that God made this glorious world, that he artfully created him, that he must thank him for everything, that person should indeed be driven to believe him and to love him, and yet he resists. Who would not be disinclined to feel opposed to such a soul?

Christian! You witness of God's wonders. Do not let yourself be hindered by prejudice and desires from giving room to reflection on the wonders of God. Observe the visible world, look at yourself, then you will find enough material to recognize the God who performs miracles daily before your eyes: at that moment you will stand still in reflection and cry out:

[Homage, honor, and praise be to the highest Good!

The savior of my soul!

The God who performs all wonders;

The God who fills my soul

With abundant comfort.

The God who eases all misery!

Give honor unto our God!]

**70. Der 17. November: Vorstellung des Welthauses. (vol. 2, p. 430)**

Bisher hat dich, mein Leser, die Erde beschäftigt: dieser kleine Punct, der in dem ganzen Weltbaue zu bemerken ist. Und nun erhebe dich über den Erdball zu jenen Welten, bey deren Anblick der Punct, worauf du nebst einigen Millionen Geschöpfen wohnst, in Nichts verschwinden wird.

Betrachte: denke nach: erstaune: bethe an!

**Marked with two consecutive lines in margin.**

**November 17: Image of the World House**

Up to now, my reader, the earth has occupied you: this small point, which is noticeable in the whole world edifice. And now rise above the globe to these worlds, at which the sight of the point, on which you and several million other creatures live, disappears into nothingness. Observe: reflect: be amazed: pray!

**71. Der 28. November: Zufällige Begebenheiten. (vol. 2, pp. 466-47)**

A. [Wie würde Gott] die Menschen regieren können, wo nicht seinem Befehle auch der Zufall gehorchte? Das Schicksal der Menschen, der Geschlechter, ja ganzer Königreiche rührt zuweilen von einigen Umständen her, die uns klein und verächtlich zu seyn dünken. Wo wir nun der göttlichen Regierung solche Umstände entziehen wollten, so würden wir ihr zugleich die größten Veränderungen und wichtigsten Begebenheiten, welche in der Welt vorgehen, entziehen.

B. In allen andern Fällen aber muss der Fleiß und die Klugheit der

Menschen mit der Hülfe und dem Beystande Gottes sich vereinigen, bloß bey den unvermutheten Zufällen handelt die Vorsehung allein. Und da wir in dem, was wir Zufall nennen, unfehlbare Spuren der Weisheit, Güte und Gerechtigkeit Gottes antreffen, so muß selbst der Zufall der Vorsehung unterworfen seyn

C. Haben wir nicht tausend Exempel, daß die Glückseligkeit, ja selbst das Leben der Menschen, das Schicksal der Königreiche, der Ausgang der Kriege, die Veränderung der Regierungen und dergleichen der dergleichen Dinge mehr von unvermutheten Zufällen herrühren? Ein Zufall kann die allergeheimsten Anschläge verrücken, und die grösste Stärke zu nicht machen.

D. Diese Wahrheit, wenn sie lebendig erkannt wird, muß bey uns eine vollkommene Ehrebiehrthung vor dem Herrn der Welt erwecken. Sie muß eine feste Entschliessung bey uns wirken, Gott an allen Orten zu suchen, und ihm alles zuzuschreiben, damit wir auf nichts unser Vertrauen setzen, als auf den mächtigen Schutz der Vorsehung. Diese Wahrheit muß allen Stolz in unserer Seele tilgen, und sonderlich in den Herzen der Großen der Welt eine heilige Ehrfurcht vor demjenigen Wesen erwecken, welches tausend unsichtbare Mittel und Zufälle in Händen hat, das Gebäude unseres Glückes gänzlich zu Boden zu stürzen, welches wir in unserem Stolz aufgerichtet haben. Diese Wahrheit muß endlich allen Kleinmuth, alles Mißtrauen aus unserer Seele verbannen und unser Herz mit Freude erfüllen.

**A. Marked with an emphatic single line in margin. B. Marked with a single line in margin. C. Marked with a single line in margin. D.**

**Marked with a single line in margin.**

**November 28: Chance Occurrences**

- A. How could God rule over mankind if chance did not also obey his orders? The fate of mankind, of lineages, indeed, of entire kingdoms sometimes derive from certain circumstances which seem small and disdainful to us. If we wanted to withdraw such circumstances from the Divine Reign, at the same time we would withdraw, the greatest changes and most important events which occur in the world.
- B. In all cases, however, the diligence and intelligence of mankind must unite with the help and the aid of God, but in unexpected occurrences Providence acts alone. And since we find infallible traces of God's wisdom, goodness and righteousness in that which we call chance, then even chance must be subjected to providence.
- C. Do we not have a thousand examples that bliss, yes, even men's lives, the destiny of kingdoms, the outcome of wars, the changes of governments and similar things derive more from unexpected chance occurrences [than expected ones]? A chance occurrence can alter the most secret attacks, and turn the greatest strength into nothing.
- D. This truth, when recognized as a living truth, must awake in us a perfect reverence for the Lord of the world. It must bring about in us a sound resolution to search for God everywhere, and to attribute everything to him, so that we may trust nothing more than the mighty protection of providence.



This truth must erase all the pride in our soul and in the hearts of the great people of the world. It [truth] must especially arouse a sacred veneration for that special Being. [The special Being] has a thousand invisible means and chance occurrences in his hands to bring down to the ground the edifice of our happiness which we, in our pride, have constructed. This truth must once and for all banish all pettiness, all mistrust from our soul and fill our heart with joy.

**72. Der 8. Dezember: Die Natur als eine Schule für das Herz.  
(vol. 2, pp. 493, 495-96)**

**A.** Unser Herz gewinnt in aller Absicht durch die Betrachtung der Natur. Man kann die Natur mit Recht eine Schule für das Herz nennen, weil sie uns auf sehr einleuchtende Art die Pflichten lehret, welche wir so wohl in Absicht auf Gott, [als auf uns selbst und unsere Nebenmenschen auszuüben schuldig sind.]

**B.** Ich kann mir nicht vorstellen, daß ein Mensch niederträchtiger Empfindungen fähig sein sollte, der überall in der Natur die erhabene Denkungsart des höchsten Wesens betrachtet, dessen Absichten eben so wohl auf das besondere Gute eines jeden Wesens, als auf das große und allgemeine Gute der Welt gehen.

**C.** So eine herrliche Schule ist die Natur für das Herz! Wohlan, ich will ein Schüler in dieser Schule werden, und ein lehrbegieriges Herz zu ihrem Unterrichte darbringen. Hier werde ich Weisheit lernen, die einzige Weisheit, die nie mit Ekel verbunden ist. Hier werde ich Gott kennen lernen

und in seiner Erkenntniß einen Vorgeschmack des Himmels finden. Und unter diesen Beschäftigungen werden meine irdischen Tage sanft dahin schleichen, bis ich in jene Welt aufgenommen werde, wo ich nicht mehr ein Schüler, sondern ein Kenner der Weisheit seyn werde.

**A. Marked with a single line in margin. B. Marked with a single line in margin. C. Marked with a single line in margin.**

### **December 8: Nature as a School for the Heart**

**A.** Our heart gains in every aspect through the observation of nature. One can rightly call nature a school for the heart because it teaches us in a very clear way the obligations we are expected to carry out, both with regards to God as well as to ourselves and our fellow men.

**B.** I cannot imagine that a person could be capable of vile feelings who observes the sublime way of thinking of the highest Being everywhere in nature, the Being whose intentions are being both the special goodness of every individual being and the greater and more general goodness of the world.

**C.** Such a marvelous school for the heart is nature! Come, I want to become a student in this school, and to bring to its class a heart eager to learn. Here I will learn wisdom, the only wisdom which is never connected with disgust. Here I will meet God and find a taste of heaven in his wisdom. And my earthly days will gently steal away under these preoccupations, until I am accepted into that world where I will no longer be a student, but rather, an expert on wisdom.

**73. Der 29 Dezemberz: Veränderlichkeit der Erdischen Dinge.**  
(vol. 2, p. 565)

[Gelassen wiil] ich mich also allen Veränderungen unterwerfen, und  
nur auf deine unwandelbare Güte, o Gott! mein ganzes Vertrauen setzen.

Dein, Unwandelbarer! dein

Soll sich meine Seele freun.

Sey mein Fels, Gott! sey mein Licht,

Ewig mein Zuversicht!

**Marked with two consecutive lines in margin.**

**December 29: Variability of Earthly Things**

Thus I want to calmly submit myself to all changes, and to place my  
trust only in your unchangeable goodness, oh God!

In you, Unchangeable One! In you

My soul shall rejoice.

Be my rock, God! Be my light,

Eternally my trust!

## BIBLIOGRAPHY

### Primary Sources:

- Albrecht, Theodore, ed. *Letters to Beethoven*. 3 vols. Lincoln: University of Nebraska Press, 1996.
- Anderson, Emily, ed. *Letters of Beethoven*. 3 vols. London: Macmillan Press, 1968.
- Beethoven, Ludwig van. *Sechs Lieder von Gellert, am Klavier zu singen*. Bonn: N. Simrock, 1803.
- Fedderson, Jacob Friedrich. *Christoph Christian Sturms gewesenen Hauptpastors zu St. Petri und Scholarchen in Hamburg, Leben und Character*. Hamburg: Johann Henrich Herold, 1786.
- Kant, Immanuel. *Naturgeschichte und Theorie des Himmels*. Trans., W. Hastie. Ann Arbor, Michigan: University of Michigan Press, 1969.
- Solomon, Maynard. "Beethoven's *Tagebuch*." *Beethoven Essays*. Cambridge: Harvard University Press, 1988.
- Sturm, Christoph Christian. *Betrachtungen über die Werke Gottes im Reich der Natur und der Vorsehung auf Alle Tages des Jahres*. 2 vols. Reutlingen, 1811. Beethoven's copy is in the Deutsche Staatsbibliothek, Berlin, autograph 40,2.

### Articles:

- Jander, Owen. "Beethoven's 'Orpheus in Hades'." *Nineteenth Century Music* 8 (1984): 195-212.
- \_\_\_\_\_. "The Prophetic Conversation in Beethoven's 'Scene by the Brook'." *The Musical Quarterly* 77:3 (Fall 1993): 442-57.
- Kinderman, William. "Beethoven's Symbol for the Deity in the *Missa solemnis* and the Ninth Symphony." *Nineteenth Century Music*. 9:2 (Fall 1985): 202-28.

- Kirkendale, Warren. "Gregorianishcher Stil in Beethovens Streichquartett Op. 132." *Gesellschaft für Musikforschung, Bericht über den internationalen musik wissenschaftlichen Kongress Berlin, 1974*. Kassel: Bärenreiter, 1980.
- Knotzinger, Kurt. "Beethoven's Religiosität." *Beethoven Almanach*. Wien: Verlag Elisabeth Lafite, 1970.
- Meredith, William. "In His Own Words: The Essential Beethoven." *Beethoven in Vienna, The Second Style Period 1803-1812*. Kevin Bazzana, ed. Milwaukee, Wisconsin: The Historical Keyboard Society of Wisconsin, 1994.
- \_\_\_\_\_. "Conference Report: 'Rethinking Beethoven's Late Period: Sources, Aesthetics, and Interpretation,' Harvard University Department of Music, November 1-3, 1996." *Beethoven Journal* 12:1 (Spring 1997): 32-41.
- Schubring, Walther. "Beethovens indische Aufzeichnungen." *Die Musik Forschung* 6:3 (1953): 208-210.
- Solomon, Maynard. "The Quest for Faith." *Beethoven Essays*. Cambridge: Harvard University Press, 1988.
- Taruskin, Richard. "Resisting the Ninth." *Nineteenth-Century Music*. 12:3 (Spring: 1989): 241-56.

Books:

- Baumel, Howard. *Biology: Its Historical Development*. New York: Philosophical Library, 1978.
- Beck, Lewis. "Immanuel Kant." *Makers of Modern Thought*. New York: American Heritage Publishing Co., 1972.
- Berry, Arthur. *A Short History of Astronomy, From Earliest Times Through the Nineteenth Century*. New York: Dover Publications, 1961.
- Cook, Nicholas. *Beethoven: Symphony No. 9*. Cambridge Music Handbooks. Cambridge: Cambridge University Press, 1993.

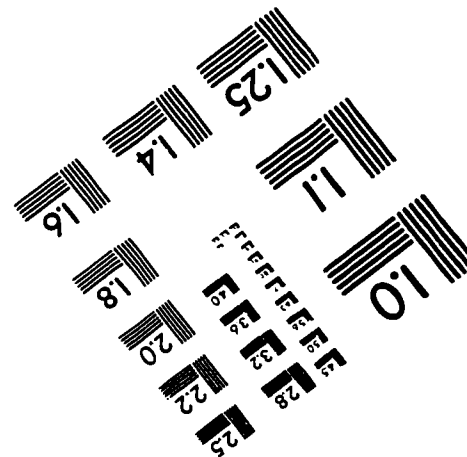
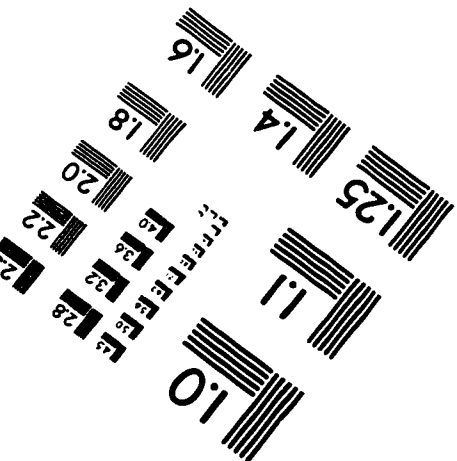
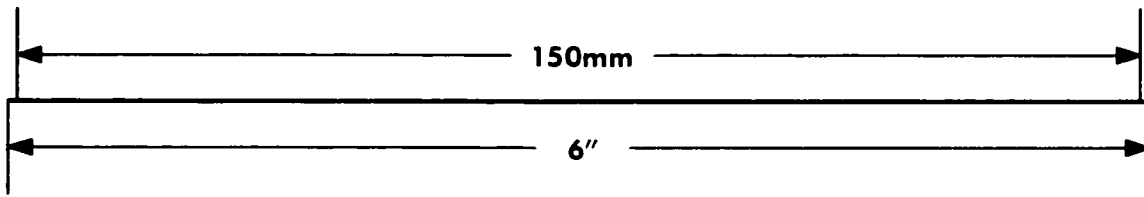
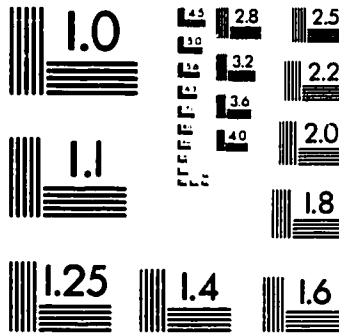
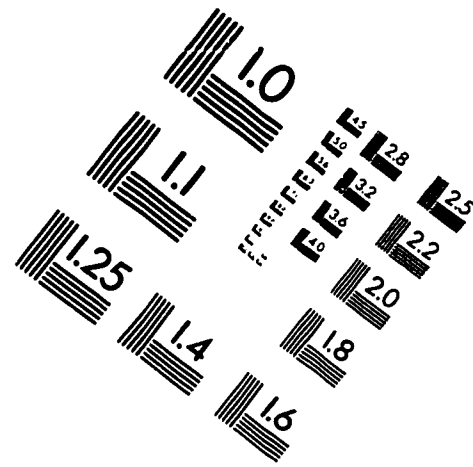
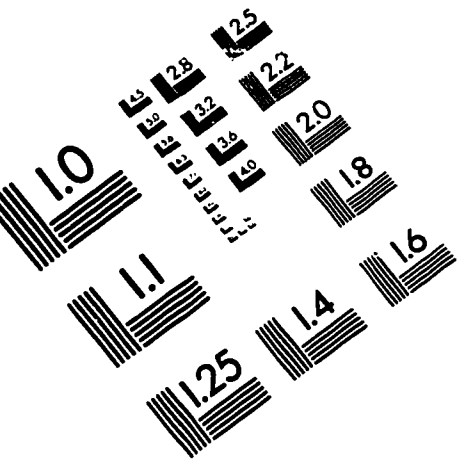
- Cooper, Barry, ed. *The Beethoven Compendium*. London: Thames and Hudson, 1991.
- Cooper, Martin. *Beethoven: The Last Decade, 1817-1827*. Oxford: Oxford University Press, 1970.
- Darnton, Robert. *Mesmerism and the End of the Enlightenment in France*. Cambridge: Harvard University Press, 1968.
- DeNora, Tia. *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792-1803*. Berkeley: University of California Press, 1995.
- Eliade, Mircea, ed. *The Encyclopedia of Religion*. Vol. 4 and Vol. 11. New York: Macmillan Press, 1987.
- Fink, B. Raymond. *The Human Larynx, A Functional Study*. New York: Raven Press, 1975.
- Gay, Peter. *The Enlightenment: An Interpretation*. Vol. 1. *The Rise of Modern Paganism*. New York: Alfred Knopf Press, 1966.
- \_\_\_\_\_. *Deism: An Anthology*. Princeton, New Jersey: D. Van Nostrand Company, Inc., 1968.
- Hamilton, Edith. *Mythology, Timeless Tales of Gods and Heroes*. New York: Meridian Press, 1969.
- Herold, J. Christopher. *The Age of Napoleon*. Boston: Houghton Mifflin Co., 1963.
- Hézelles, Norbert and Nadine Vigier. *La Généologie*. Paris: Hachette, 1979.
- Hopkins, Antony. *The Nine Symphonies of Beethoven*. Seattle: University of Washington Press, 1981.
- Jander, Owen. "Farewell and Transfiguration, The Piano Sonata in C minor, Opus 111." Forthcoming chapter in a book on Beethoven.
- \_\_\_\_\_. "The Classical Vision of Death and Transfiguration: The Opus 135's 'Süsser Ruhegesand, oder Friedensgesang'." Forthcoming chapter in a book on Beethoven.

- Kerman, Joseph and Alan Tyson. *The New Grove Beethoven*. New York: W.W. Norton Press, 1983.
- Kerst, Friedrich. *Beethoven, the Man and the Artist, as Revealed in His Own Words*. Trans. and ed., Henry Edward Krehbiel. New York: Dover Publications, 1964.
- Kinderman, William. *Beethoven*. Berkeley: University of California Press, 1995.
- Kirkendale, Warren. "New Roads to Old Ideas in Beethoven's *Missa solemnis*." *Beethoven Essays*. Ed. Henry Lang. New York: W.W. Norton Press, 1971.
- Köhler, Karl Heinz and Grita Herre eds. *Ludwig van Beethovens Konversationshefte*. Leipzig: Deutsche Verlag für Musik, 1983.
- Landon, H.C. Robbins. *Beethoven, A Documentary Study*. New York: Macmillan Press, 1970.
- Leitzmann, Albert. *Ludwig van Beethoven, Berichte der Zeitgenossen*. Leipzig: Im Infel, 1921.
- Levy, David. *Beethoven: The Ninth Symphony*. New York: Schirmer Books, 1995.
- Marx, A.B. *Ludwig van Beethoven, Leben und Schaffen*. 2 vols. Berlin: Verlag von Otto Janke, 1901.
- Meyer, Herbert W. *A History of Electricity and Magnetism*. Norwalk, Connecticut: Burndy Library, 1972.
- Nohl, Ludwig. *Beethoven Brevier*. Leipzig: Herman Seemann Nachfolger, 1870.
- Pannekoek, A. *A History of Astronomy*. New York: Interscience Publishers Inc., 1961.
- Parsons, James. *Ode to the Ninth: the Poetic and Musical Tradition Behind the Finale of Beethoven's "Choral Symphony"*. Ph.D. Dissertation, University of North Texas, 1992.

- Ronan, Colin A. *Changing Views of the Universe*. New York: Macmillan Company, 1961.
- Schlereth, Thomas J. *The Cosmopolitan Ideal in Enlightenment Thought, Its Form and Function in the Ideas of Franklin, Hume, and Voltaire, 1694-1790*. Notre Dame: University of Notre Dame Press, 1977.
- Schindler, Anton. *Beethoven As I Knew Him*. Trans., Constance S. Jolly. Ed., Donald MacArdle. New York: W.W. Norton Press, 1966.
- Solomon, Maynard. *Beethoven*. New York: Schirmer Books, 1977.
- Steblin, Rita. *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*. Ann Arbor, Michigan: UMI Research Press, 1983.
- Stoddard, Roger E. *Marks in Books*. Cambridge: Harvard University Press, 1985.
- Strayer, Gene Paul. *The Theology of Beethoven's Masses*. Ph.D. Dissertation for the University of Pennsylvania, 1991.
- Swidler, Leonard. *Aufklärung Catholicism, 1780-1850, Liturgical and other Reforms in the Catholic Aufklärung*. Missoula, Montana: Scholars Press, 1978.
- Sykes, Stephen. *Friedrich Schleiermacher*. Richmond: Virginia Press, 1971.
- Thayer, Alexander. *Life of Beethoven*, ed., Elliot Forbes. Princeton: Princeton University Press, 1967.
- Winter, Robert. "Reconstructing Riddles: The Source for Beethoven's *Missa solemnis*." *Beethoven Essays, Studies in Honor of Elliot Forbes*. Eds. Lewis Lockwood and Phyllis Benjamin. Cambridge: Harvard University Press, 1984.
- Wolf, A. *A History of Science, Technology, and Philosophy in the Eighteenth Century*. New York: Macmillan Co., 1939.



# IMAGE EVALUATION TEST TARGET (QA-3)



**APPLIED IMAGE, Inc**  
1653 East Main Street  
Rochester, NY 14609 USA  
Phone: 716/482-0300  
Fax: 716/288-5989

© 1993, Applied Image, Inc., All Rights Reserved