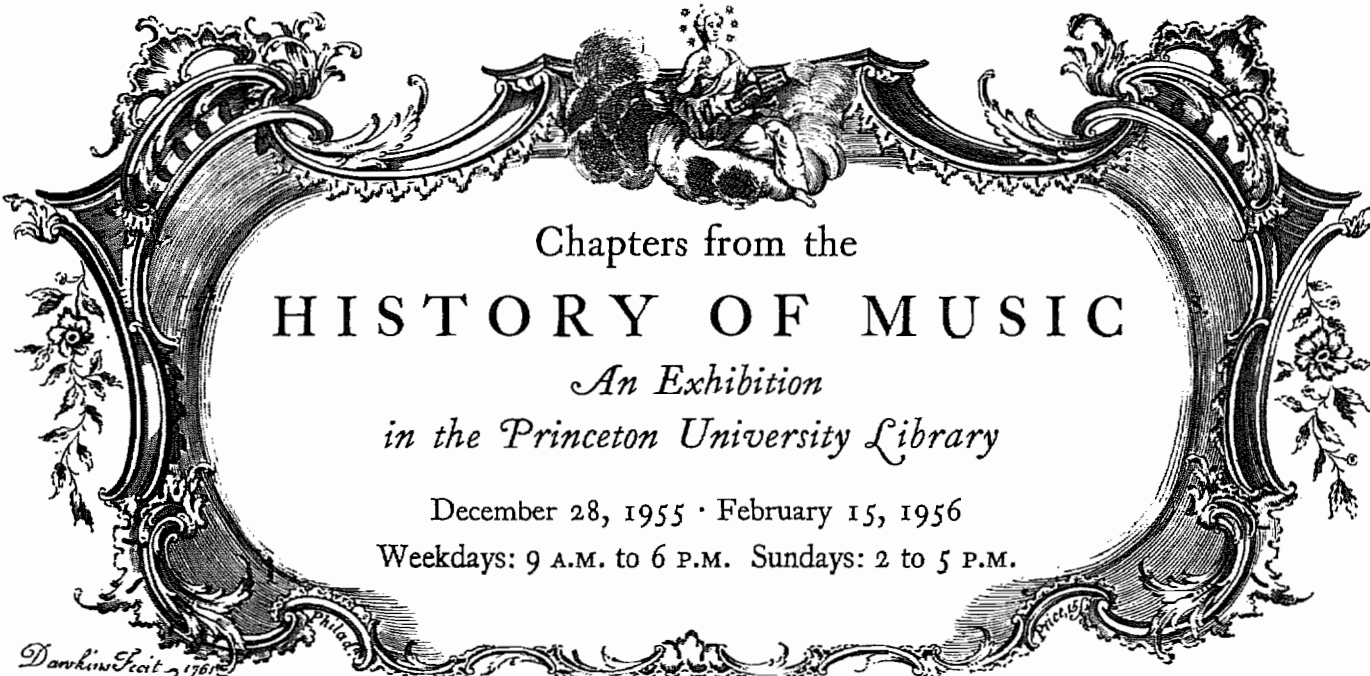


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EXHIBITION CATALOGUE

NO. 17



Chapters from the
HISTORY OF MUSIC

*An Exhibition
in the Princeton University Library*

December 28, 1955 · February 15, 1956
Weekdays: 9 A.M. to 6 P.M. Sundays: 2 to 5 P.M.

THE joint meeting of the American Musicological Society and of the Society for Music in the Liberal Arts Colleges, held this year in Princeton on December 28, 29 and 30, gives the University Library this opportunity to exhibit a selection of books and manuscripts relating to the history of music. The exhibition, arranged in cooperation with the Department of Music, will remain on view until February 15, for the benefit of the Princeton community and other visitors.

In addition to materials from its own collections, the Library has the privilege of showing several notable rarities lent by private collectors. Mr. William H. Scheide (Class of 1936) has lent the portrait of J. S. Bach, now in his possession, painted in 1748 by Elias Gottlieb Haussmann, as well as an autograph of Bach's Cantata No. 118, original sketches by Beethoven for the "Hammerklavier" Sonata, and the original score of Wagner's *Das Rheingold*. Mr. Scheide, the Director of the Bach Aria Group, is a member of the Council of the Friends of the Princeton Library and of the Advisory Council of the Department of Music. Mr. Arthur A. Houghton, Jr., well-known collector and also a member of the Council of the Friends of the Princeton Library, has lent the manuscript libretto of Wagner's *Die Meistersinger*, thus enabling us to bring together the finest Wagner manuscripts now in the United States. Mr. Edwin Bachmann, former member of the faculty of the Curtis Institute of Music and associated at various times with the Letz, Elman and Heifetz String Quartets, has generously allowed us to draw upon his fine collection of musical rarities, including first editions of Beethoven, Mozart and others.

As its title indicates, the exhibition makes no attempt to present a comprehensive history of music. The chapters represented fall largely within the period extending from the Middle Ages into the early nineteenth century, and include both theoretical works and examples of musical writing. Although the Department of Music is a comparative newcomer to the Princeton scene, music itself has played a role in Princeton life for a much longer period. As a reminder of this fact it has seemed appropriate to devote one small chapter of the exhibition to the eighteenth-century American composer, James Lyon, a graduate of Princeton, Class of 1759, whose *Urania, A Choice Collection of Psalm-Tunes, Anthems and Hymns* was published in Philadelphia in 1761. Henry Dawkins' engraved title-page for *Urania* (from a copy in the Library of the Princeton Theological Seminary) has supplied the cover design of the present leaflet. Although *Urania* is best known as the muse of Astronomy, she also represents, as Plato implies, the realm of musical speculation, while her sister *Polyhymnia* presides over musical practice. We thus feel justified in proposing her, in lieu of *Clio*, as the muse of musicologists.

Visitors to the exhibition, "Chapters from the History of Music," in the Main Gallery, will also, we hope, find interest in the material illustrating Chinese music on view in the Gest Oriental Library (Second Floor), in the display of modern designs for record albums in the Graphic Arts Collection (Second Floor), and in the exhibition "Albert Schweitzer, The Bibliographical Approach" in the Princetoniana Room (Main Floor).

CHAPTERS FROM THE HISTORY OF MUSIC

C A T A L O G U E

OF THE EXHIBITION HELD IN THE
PRINCETON UNIVERSITY LIBRARY

December 28, 1955 - February 15, 1956

and notes on related exhibitions

INTRODUCTION TO CHINESE MUSIC
CONTEMPORARY DESIGNS FOR RECORD ALBUMS

1956

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Foreword

The exhibition, "Chapters from the History of Music," was undertaken at the suggestion of the Department of Music, and arranged to coincide with the annual meetings of The American Musicological Society and of The Society for Music in the Liberal Arts College, held in Princeton, December 27-30, 1955.

Books and manuscripts from the Library's collections were supplemented, as indicated below, by others borrowed from the private collections of Messrs. William H. Scheide, Arthur A. Houghton, Jr. and Edwin Bachmann, and from the Library of the Princeton Theological Seminary and the Princeton Art Museum. The material for display was selected and assembled with the help of members of the Music Department -- notably by Professors Oliver Strunk, Arthur Mendel and Elliot Forbes -- who also supplied information used in the descriptive "labels." Professor Strunk's anthology, SOURCE READINGS IN MUSIC HISTORY, New York, 1950 [ML160.S92] and H. T. David and Arthur Mendel's THE BACH READER, New York, 1945 [ML140.B2D2] constantly served as basic reference texts.

The present catalogue includes also notes on two supplementary exhibition: "Introduction to Chinese Music," arranged by Mr. Shih-Kang Tung in the Gest Oriental Library, and "Contemporary Designs for Record Albumn," arranged by Mr. Gillett G. Griffin in the

Graphic Arts Room.

H. C. R. Jr.



I

M I D D L E A G E S

1. ~~Annius~~ Manlius T. S. Boethius. DE INSTITUTIONE ARITHMETICA. England, ca. 1200. [Med. & Ren. Mss. Kane No. 50]

The manuscript was opened, pp. 8-9, to the brief discussion of music and its relation to the other parts of the quadrivium, which forms part of Chapter I of Book I, "On the Divisions of Mathematics."

2. Flavius Magnus Aurelius Cassiodorus. THE VARIAE. England, ca. 1200. [Med. & Ren. Mss. Garrett No. 114]

The manuscript was opened (folios 28^{vo}-29^{recto}) to Epistola XL of Book II, a letter addressed to Boethius by Cassiodorus in his capacity of secretary to King Theodoric. Also shown was an abridged translation of the letter.

With Boethius and Isidore of Seville, a manuscript of whose Etymologies was shown as No. 3, Cassiodorus was one of the great intermediaries between the music of the ancient world and that of the Middle Ages.

- 2-A Thomas Hodgkin. THE LETTERS OF CASSIODORUS. BEING A CONDENSED TRANSLATION OF THE VARIAE EPISTOLAE OF MAGNUS AURELIUS CASSIODORUS SENATOR. With an introduction. London, 1886 [2829.392.886] Page 193.

3. Isidore of Seville. ETYMOLOGIARUM SIVE ORIGINUM LIBRI XX. Italy, ca. 1400. [Med. & Ren. Mss. Garrett No. 117]

An encyclopaedic treatise on the arts and sciences in the form of an inquiry into the origins of their technical terms. The manuscript was opened (fols. 23^{vo}-24^{re}) to the chapters on musical instruments which form part of the section devoted to music in general. Also shown in facsimile was an illustrated text of the same chapters, as given in a tenth-century copy in Turin.

- 3-A "S. Isidoro, Etimologie." In: Francesco Carta, MONUMENTA PALEOGRAPHICA SACRA: ATALANTE PALEOGRAFICO-ARTISTICO. Turin, 1899. Plate XIX. [ND 2898.T9C3f (SA)]

4. Abu-Nasr Muhammad ibn-Muhammad ibn-Tarkhān ibn-Awzalagh al-Fārābi. AL MUDEKHIL ILA SINA'AT AL MUSIQI (A Preface to the Art of Music). Garrett Collection, Arabic Manuscripts 220B]

This manuscript copied A. H. 866 [A. D. 1461] by Ahmad ibn-Muhammad is an introduction to the art of music, both theory and practice.

Shown with the manuscript was a French translation by Baron Rodolphe d'Erlanger.

The diagram at the foot of the left-hand page (folio 34) illustrates the division of the double octave and is essentially the same as that shown in the manuscript containing the MUSICA SPECULATIVA of Jean de Muris. (No. 5)

- 4-A Rodolphe d'Erlanger. LA MUSIQUE ARABE. Tome I: Al-Farabi...Grand Traité de la Musique...Traduction française. Paris, 1930. [2261.328, Vol. 1]. Pages 92-93 (Livre I: Les Eléments-Discours 1), Fig. 19, diagram.

5. LATIN TREATISES. Early 15th Century. England [Med. & Ren. Mss. Garrett No. 95]

This comprehensive collection of medieval Latin writings on physics, astronomy, geometry, and other subjects contains the following items bearing on Music:

1. Anonymous - DE PRACTICA MUSICAE
2. John Torkesey - DE QUADRATIS FIGURIS
3. Guião - COMPOSICIO CONSONANCIARUM
4. Guião - DE FISTULIS ORGANORUM
5. Gilbertus - DE PROPORCIONIBUS FISTULARUM
6. Jean de Muris - MUSICA SPECULATIVA

Shown here was a part of the MUSICA SPECULATIVA, a commentary on the DE MUSICA of Boethius, written in 1323 by the Parisian mathematician Jean de Muris, professor at the Sorbonne. At the foot of page 192 is a diagram illustrating the division of the double octave, essentially the same as that shown in the manuscript treatise by Al-Farabi. (No. 4)

6. MISSALE PLENUM. Southern France, 12th Century. [Med. & Ren. Mss. Princeton No. 64]

Mutilated and otherwise damaged remains of an important manuscript. The music ^{throughout} is in Aquitanian neumes, without staff, but with guide-line and custos.

The two leaves exhibited showed the ending of the service on Good Friday, with the antiphon "Super omnia ligna;" and the beginning of the Service on Holy Saturday, with the "Exultet," or Benediction of the Pascal Candle; and a part of the Easter Mass, with the Gallican ANTIPHONA AD COMMUNICANDUM, "Venite populi."

7. PAGE FROM AN ANTIPHONER. (Southern France, 11th Century. [Lent by Mr. William H. Scheide])

With responsories for the Fourth Sunday in Lent, beginning with "Locutus est dominus." Space was left, in the upper left-hand corner of the page, for an unusually large initial.

8. ILLUMINATED INITIAL "P" FROM AN ANTIPHONER. Italy, ca. 1100. [Lent by the Art Museum. No. 30-23]

With parts of two responsories for the feast of the Ascension - "Post passionem suam" and "Omnis pulchritudo."

9. ILLUMINATED INITIAL "P" FROM AN ANTIPHONER. Germany, 12th Century. [Lent by the Art Museum, No. 1024]

With part of a responsory for the Third Week in September - "Peto, domine." An earlier illustrated version of this same responsory was shown as No. 11.

10. MISSALE PLENUM. {South Germany} 12th Century. [Med. & Ren. Mss. Garrett No. 37]

Gothic neumes without staff. Shown here (fols. 85^{vo} - 86^{re}) is the greater part of the Mass for Saints Peter and Paul, June 29th, with the beginning of the Mass for St. Paul (June 30).

11. PAGE FROM AN ANTIPHONER. Italy, 13th Century. [Lent by the Art Museum, No. 1027]

With part of a responsory for the Third Week in September - "Peto, Domine." The initial "P" depicts Sarah and Tobit in prayer, illustrating the passage from the Book of Tobit from which the words are taken. An earlier version of this same responsory was shown as No. 9.

12. ILLUMINATED INITIAL "A" FROM AN ANGLO-FRENCH CHOIR-BOOK. [Lent by the Art Museum, No. 1025]

13. LEAF FROM A MISSAL. England, early 14th Century. Illuminated. [Med. & Ren. Mss. Garrett No. 38]

14. FRAGMENTS OF ENGLISH MUSIC, 13th Century. [Leaves forming part of the binding of : Med. & Ren. Mss. Garrett No. 119]

For description see:

Kenneth Jay Levy, "New Material on the Early Motet in England: A Report on Princeton Mss. Garrett 119", JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY, Vol. IV (1951), pp. 220-239 (with facsimiles and transcriptions). [ML1. A512 (SV)]

15. GRADUAL. Early 16th Century. In Latin. [Med. & Ren. Mss. Princeton No. 11]

Opened to folios XLIX verso and L recto: "Puer natus es..." Illuminated initial "P" with nativity scene.

Cf. Benedictines of Solesmes, ed. THE LIBER USUALIS, WITH INTRODUCTION AND RUBRICS IN ENGLISH. Tournai, 1950. Page 408: "The Nativity of our Lord: The Mass of the Day." [M 2148.1.L64 (SV)]

16. OBSEQUIALE SIVE BENEDITIONALE. Augsburg, Ratdolt, 1499. [Graphic Arts Collection]

A book containing certain services not in the Missal and Breviary, together with other related material according to the local use of Augsburg. It was opened (folio XXXIII) to the description of the ceremonies which follow the Easter Matins, culminating in the miracle play QUEM QUERITIS.

17. Stephan Planck, PONTIFICALE ROMANUM. Rome, 1497. [Kane]

The book was opened (ci^{vo}-ci^{rto}) to the description of that part of the solemn rite of dedication which involves the tracing of the Greek and Latin alphabets upon an X-like cross of ashes that has been spread upon the floor of the church.

18. MISSALE ROMANUM. Paris (?), 1500. [Ex 5942.248.11]

The book was opened (fols. 85^{vo}-86^{rto}) to show the music for the "Exultet," or Benediction of the Pascal Candle.

19. PROPHETOLOGION. 12th Century. [Lent by Professor Ernest T. De Wald]

A manuscript containing the Old Testament lessons for the whole year, with a musical notation that indicates in an approximate way the manner in which they are to be recited. Shown here (fol. 297) was the concluding lesson from the Book of Daniel, read at Vespers on Holy Saturday: this is followed by the Canticle of the Three Holy Children, to be chanted responsorially by a solo singer, with the choral refrain "Praise him, and magnify him forever." It will be noticed that while the lesson itself is provided with musical notation, no signs accompany the canticle which follows it.

20. PSALTER. IN GREEK FOR THE LITURGICAL USE OF THE EASTERN ORTHODOX CHURCH. Printed in Venice by Aldus Manutius, ca. 1497. [ExI 5156.1497]

In an introductory letter the editor announces the intention of Aldus, the printer, to issue a Pentateuch and Old Testament in Hebrew, Greek, and Latin and also the various liturgical books for the Orthodox service.

21. TYPIKON OF ST. SABA, Venice, 1603. [Ex 5942.696]

A book giving explicit directions for the conduct of daily worship in the public churches and monasteries of the Greek rite. In all, eight editions were printed in Venice - the first in 1546, the last in 1771.

II

THE RENAISSANCE

22. A. Franchino Gafori. DE HARMONIA MUSICORUM INSTRUMENTORUM OPUS. Milan, 1518 [ML 171.G12q (Ex)]

B. PRACTICA MUSICAE. Brescia, 1502. [Lent by Mr. Edwin Bachmann]

Franchino Gafori (1451-1522), eminent Italian Italian theologian, scholar and musician, served successively as choirmaster of the cathedrals of Monticelli, Bergamo and Milan. Gafori exerted considerable influence through his musical writings, the most important of which were: THEORICUM OPUS ARMONICE DISCIPLINE (1480); PRACTICA MUSICAE (1496); ANGELICUM AC DIVINUM OPUS MUSICE (1500); and DE HARMONIA MUSICORUM INSTRUMENTORUM (1518).

23. Jacques Lefèvre d'Étaples. [COLLECTED WORKS]. [Cook 42843.572]

Jacques Lefèvre d'Étaples (1450-1537), philosopher, mathematician and theologian, was a leader of Biblical humanism in pre-Reformation France. He was condemned for heresy in his religious and critical writings and fled to Strasbourg in 1525 following charges of Reformation sympathies, but was later recalled to Paris. His musical treatise LIBRIS DEMONSTRATA QUATTUOR (ELEMENTA MUSICALIA) first appeared in 1496 but was reissued in 1514 and in 1551.

24. Plutarch. OPUSCULA OMNIA. Venice, 1532. [Ex 2742.2532]

The book is opened (p. 55) to the dialogue "De Musica," chiefly valuable for its many quotations from earlier writers, some of them preserved in this context only. The Greek text was first printed in 1509 - shown here is the earliest Latin translation.

25. Giovanni Bonaventura. REGULA MUSICE. Venice, 1539.
[ML 171.B64. (Ex)]

Giovanni Bonaventura (1221-1274), Italian scholastic philosopher, was of a generation which undertook the reconciliation of faith and reason. In the field of musical scholarship, though a strong theological tinge was still noticeable, all discussions now had connection with actual music and were not lost in symbolical speculation. Bonaventura's exposition REGULA MUSICAE PLANAE appeared in many editions between 1500 and 1545. His COMPENDIUM MUSICE (1511) and BREVIS COLLECTIO ARTIS MUSICE (1489) still exist in manuscript.

Opened to title-page, red and black; woodcut of choir singing before lectern with choirbook.

26. Clement Marot et Theodore de Bèze. LES CENT CINQUANTE PSEAUMES DE DAVID, MIS EN RIME FRANCOISE. Paris, 1562. [M2137.B4.C3 (Ex)]

This translation of the PSALTER into French verse by the poet Clément Marot (1495-1544), and the Protestant theologian, Théodore de Bèze (1519-1608), first printed in 1543, assumed great importance for the service of the Calvinist Church.

It contains a foreword in the form of an "Epistle to the Reader" by John Calvin, the great Franco-Swiss religious reformer.

Opened to the title-page.

27. Henricus Glareanus. DODECACHORDON. Basel, 1547.
[ML 171. G4A1q (Ex)]

Henrich Loris (1488-1563), known as Glareanus from his native Swiss canton of

Glarus, was a friend of Erasmus and one of the great humanists of the sixteenth century. The DODECACHORDON ("Instrument of twelve-strings") advocated four additions to the existing eight ecclesiastical modes.

The DODECACHORDON is valuable for its exhaustive treatment of the complicated polyphonic method of composition and for its specimens of early music printing. It contains examples from the works of Uckeghem, Obrecht, Josquin Desprez, and other fifteenth and sixteenth-century musicians.

The book was opened to an accompanied canon (p. 469), supposed by Glareanus to have been written by Josquin Desprez for Louis XII of France. The king had expressed a desire to take part in singing something by Josquin. But he was quite unmusical and had little voice - hence the "Vox Regis," a part consisting of one note only.

28. Boethius. OPERA OMNIA. Basel, 1570. [Ex 2823. 1570.2q]

Boethius (born at Rome about 375 A. D.), Roman statesman, philosopher and mathematician, was one of the most brilliant scholars of his time. His musical treatise DE INSTITUTIONE MUSICA remained as a standard text throughout Europe during the Middle Ages. It was first printed in 1491-92 in a complete edition of Boethius' writings.

Boethius, together with Cassiodorus, was the chief author who transmitted the knowledge of ancient Greek musical art to the Middle Ages. The edition of his complete works shown here was edited and expanded by the distinguished sixteenth-century humanist, Glareanus, author of the DODECACHORDON (1547). Cf. No. 27.

Opened: p. 1388-1389 - with diagrams.
Cf. the Boethius manuscript, above, No. 1.

29. Aristoxenus. LIBRI HARMONICORUM. Venice, 1562.
[ML 167.G55 (Ex)]

Aristoxenus (born about 350 B. C. at Tarentum in southern Italy), peripatetic philosopher and disciple of Aristotle, was the most celebrated musical scholar of the ancient Greeks. Of his numerous works only two books of the HARMONIC ELEMENTS and fragments of the ELEMENTS OF RHYTHMICS have been preserved. As a philosopher, Aristoxenus considers music from the viewpoint of pedagogy and politics and accordingly pays much attention to the ethos doctrine; but in his writings, contrary to the mathematical-numerical speculations of the Pythagoreans, he placed the study of musical sounds on a physical-acoustical basis.

Greek musical theory never surpassed the constructive logic of Aristoxenus and those who came after him, even centuries later, dealt with him as if he were a contemporary.

This edition of Aristoxenus, in Latin translation, was published at the suggestion of Zarlino, author of the INSTITUZIONI ARMONICHE.

Opened pp. 20-21.

30. Guiseppe Zarlino. TUTTE L'OPERE. Venice, 1589.
[ML 171.Z12q (Ex)]

Guiseppe Zarlino (1517-1590), Franciscan monk, composer and choirmaster of St. Mark's in Venice, was one of the most learned musical theorists of the sixteenth century. THE INSTITUZIONI ARMONICHE, his principal work, was first published in 1558. It was followed by the DIMONSTRATIONI ARMONICHE in 1571 and by the SUPPLIMENTI MUSICALI in 1588, this last in answer to the caustic diatribes of Zarlino's pupil, Vincenzo Galilei, who in his DIALOGO DELLA MODERNA (1581) attacked his master's teachings.

Intauolatura di Liuto, con la Musica del Passo e mezzo.

This page contains a musical score for a lute piece. It is organized into six systems, each consisting of three staves. The top staff of each system is a six-line lute tablature, with numbers 0-3 indicating fret positions. The middle staff is a standard musical staff with a treble clef, containing a melodic line with various note values and rests. The bottom staff is another six-line lute tablature, which often includes diamond-shaped symbols (likely representing natural harmonics or specific fretting techniques) and some note heads. Above the tablature staves, there are dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The piece concludes with a double bar line and the word 'ALLUI-' written below the final staff.

Zarlino professed to be more interested in the formulation of basic principles than in the laying-down of rules to govern particular cases and he looked upon music as an imitation of nature and endeavored to derive his teachings from natural law. In 1589 the *INSTITUTIONI, DIMONSTRATIONI* and *SUPPLIMENTI* were reprinted in the complete edition of his works displayed here.

Opened to: Vol. I, pp. 332-333.

31. Fabritio Caroso. *IL BALLARINO*. Venice, 1581.
[ML 3402.C22 (Ex)]

This treatise by Fabritio Caroso (1535-c. 1610), dancing master of Sermoneta, illustrates the relation of choreography to musical composition. It was first published in 1581 and was so popular that it was followed by another edition, entirely rewritten and enlarged, in 1600 and again in 1605.

IL BALLARINO gives valuable and colorful information about the dance in Italy with instructions for performing the dances of the period. The music is in Italian lute-tablature and the plates show the attitudes of the various dances.

Opened: p. 31 - engraved plate for "Florido Giglio Cascarda," dedicated to "Margherita Farnese Gonzaga, Principessa di Mantoua." With this was shown a photostat of the corresponding page of music. (p. 49).

32. Giovanni Pierluigi Palestrina. *HYMNI TOTIUS ANNI*. Venice, 1589. In four parts. [M 2069.P18 (Ex)]

Giovanni Pierluigi Palestrina (1526-1594) took the name by which he is generally known from his birthplace, the small cathedral town of Palestrina in the Campagna Romana. His early

secular compositions appear under the diminutive pet name of Giannetto. At the age of eighteen he became organist and choirmaster of the Cathedral in his native town. In 1550 the Bishop of Palestrina was elected Pope and at his suggestion Palestrina was called to Rome to become choirmaster of the Julian Chapel at the Vatican. In gratitude Palestrina dedicated his first printed work, a volume of five masses (1544) to his Papal patron. Thereafter Palestrina held for longer or shorter periods various important positions in Rome.

III

THE SEVENTEENTH CENTURY

33. Pietro Cerone. EL MELOPEO Y MAESTRO, Venice, 1613.
[MT 6.C33q (Ex)]

Pietro Cerone (1566-1613), an Italian priest who visited Spain and served as musician of the royal chapel under Philip II, wrote a treatise on plainsong which appeared in 1609 and a more extensive work, EL MELOPEO Y MAESTRO (1613). This last was a folio volume running to twenty-two books of fine print which gives a particularly comprehensive view of musical theory (even including an explanation of the music of the spheres). It is founded on the system of Zarlino and is a valuable work in some respects, but tedious and confused to an astonishing degree. It shows little understanding of Marenzio, and the names of Monteverdi and Marco da Gagliano are not so much as mentioned.

Opened to pp. 1092-1093: "Enigma de las Sierpes. Num. XVII. Cum tribus vocibus."

34. Marin Mersenne. HARMONIE UNIVERSELLE. [Paris, 1636-37?]. [ML 3805.M55q (Ex)]

Mersenne (1588-1648) was a French priest who was a student of both mathematics and music. HARMONIE UNIVERSELLE, one of several treatises on music written by Mersenne, is his most important work. Containing numerous illustrations and full descriptions of contemporary instruments, it is of great value as a source of information on music of the 17th century, particularly French music and musicians.

Vol. 5 was shown, pp. 108-109, engraving of the "épinette", forming part of the "Traité des Instrumens à cordes, Livre Troisième."

35. Athanasius Kircher. MUSURGIA UNIVERSALIS. Rome, 1650. [Graphic Arts]

Athanasius Kircher (1602-1680), a German Jesuit, was a scholar of wide learning who wrote books on a great variety of subjects. MUSURGIA UNIVERSALIS, his major work, contains (among much nonsense) valuable treatment of the nature of sound and the theory of composition, with interesting examples from the instrumental music of such 17th-century composers as Frescobaldi and Froberger. The second volume, on the music of the Greeks, is considered untrustworthy; Meibom accused Kircher of having written it without consulting a single ancient Greek authority.

The MUSURGIA UNIVERSALIS contains many illustrations of the organs of hearing and speaking, of musical instruments, of the songs of birds, animals, etc.

Opened to pp. 26-27: "De Quadrupede animali Americano quam Pigritiam dicunt, & nura vocis eiusdem conformatione." Woodcut of the American Sloth, and "Musica Haut sive Pigritie Animalis Americani."

- 35-A Athanasius Kircher. NEUE HALL- UND THON-KUNST. Nördlingen, 1684. [ML 3805.K63q (Ex)]

A translation into German of Kircher's PHONURGIA (1673), this work is an amplification of part of the MUSURGIA and deals mainly with acoustical instruments.

Opened to pp. 116-117: plates on acoustics.

36. Marcus Meibom. ANTIQUAE MUSICAE AUCTORES SEPTEM GRAECE ET LATINE. Amsterdam. Elzevir, 1652. 2 volumes bound in one. [ML 167.M47 (SV)]

One of the most important source-books of information on ancient music. It is dedicated to Queen Christina of Sweden, at whose court Meibom (d. 1711) resided for some time.

37. Jean Baptiste Lully. PHAETON. Tragédie mise en musique. Paris, 1709. [M 1500.L9P5q (Ex)]

Lully (1632-1687), an Italian of obscure origin who became surintendant de la musique, secretary to Louis XIV and the foremost figure in music in France in the second half of the 17th century, was a composer of graceful minuets and dances and the first composer of legitimate French opera. At the age of twenty he entered the service of the King, who formed for him a special body of string players, in which Lully was violinist, conductor, and composer. He wrote innumerable songs (including "Au Clair de la Lune"), violin solos, ballets (many in collaboration with Molière), divertissements, and even church music. With Philippe Quinault as his collaborator, Lully composed and produced no less than twenty operas on a great variety of subjects, in all of which he was at home, passing easily from lively and humorous divertissements to scenes of heroism and pathos, from picturesque and dramatic music to downright comedy, and treating all styles with equal power.

PHAETON was first produced at Versailles on January 9, 1683, and in Paris on March 27, 1683.

Opened to pp. 184-185: Acte Cinquième, with engraved head-piece of the Fall of Phaeton.

38. Philippe Quinault. PHAETON, TRAGÉDIE EN MUSIQUE.
Paris, 1683. [Ex 3280.349 (6)]

7.
The libretto of the opera composed by
Lully in collaboration with Quinault.

Opened to the title-page and engraved
frontispiece, "Le Trébuchement de Phaeton."

39. "LA CHUTE DE PHAETON." Engraved plate in Diderot
et al, ENCYCLOPÉDIE, Planches, Vol. X (1772).
[Ex 0984.325q. Pl., V. 10]

This plate illustrates the theatrical
machinery used in staging the fall of Phaëton
from his air-borne chariot. It is plate XX,
fig. 2, of the section "Machines de Théâtre",
and is entitled "Idée ou esquisse de la chute
de Phaëton."



IV

J O H A N N S E B A S T I A N B A C H

40. Johann Sebastian Bach. CANTATA No. 1~~18~~¹¹⁸. Original autograph score. [Lent by Mr. William H. Scheide]

"O Jesu Christ, mein's Lebens Licht."
Written on both sides of two leaves, and on one side of one half-sheet, making four and one-half pages.

- 40-A Bach. CANTATE No. 118. Printed version in:
JOHANN SEBASTIAN BACH'S KIRCHENCANTATEN,
Herausgegeben von der Bach-Gesellschaft in
Leipzig, Vol. 12 [Vol. 24, of WERKE], pp.
xxx-xxxii, 185-192. [M3. B12q, Vol. 24]

41. Albrecht Christian Ludwig. PSALMODIA SACRA, ODER
ANDÄCHTIGE UND SCHÖNE GESÄNGE. Gotha, Reyher. 1715.
[M 2138.196] (Ex)].

The PSALMODIA SACRA printed at Gotha in 1715, as a hymn-book for use in the principality of Gotha and Altenburg, supplies an example of Bach's use of traditional hymn tunes.

Bach's Cantata GOTTES ZEIT IST DIE ALLERBESTE ZEIT makes use of two chorales ("In dich hab ich gehoffet, Herr," and "Ich hab mein Sach Gott heimgestellt") in versions that match those of the Gotha hymn-book and differ from the versions used in Cöthen or in Leipzig. This difference was pointed out, as one basis for dating the cantata prior to 1717, by Wilhelm Rust, who edited the volume containing

Albrecht Christian Ludwig

PSALMODIA SACRA,

Oder:

Andächtige und schöne

Gesänge,

Wo wohl des Mel. LUTHERI,
als anderer Geistreichen Männer,

Auf

Hochst. gnädigste Verordnung,

In dem

Fürstenthum Gotha und Altenburg,

auf nachfolgende Art zu singen und zu spielen.

Nebst einer

Vorrede und Nachricht.

G O T H A ,

Verlegt Christoph Neuber, 1715.

this cantata for the Bach-Gesellschaft edition of Bach's collected works.

The earliest source for the cantata GOTTES ZEIT IST DIE ALLERBESTE ZEIT is a manuscript copy made by C. F. Penzel in 1768 (of which the Princeton Library has a microfilm). Penzel's copy obviously provides no direct evidence of the date of the composition. Both Rust and Spitta, the great biographer of Bach, suggested the year 1711. But it now seems more likely that the work was written in Mühlhausen in 1707-1708 - the period of the Cantata AUS DER TIEFFEN, (cf. No. 10).

a. PSALMODIA SACRA, opened to p. 333, No. 606: "In dich hab ich gehoffet, Herr."

b. JOHANN SEBASTIAN BACH'S KIRCHENCANTATEN, Bach-Gesellschaft, Leipzig, Vol. 11 [Vol. 23 of WERKE], [M3B12q (SV); Vol. 23]. Opened to pp. xl, 173: "Glorie, Lob, Ehr' und Herrlichkeit..."

42. J. S. Bach. THE PASSION ACCORDING TO SAINT MATTHEW. Facsimile of Bach's autograph score. [ML96.B2M6q (MSF)]

a. Enlarged microfilm prints of two pages from the "Organo Chori 1."

These two pages from the (transposed) Organo Chori 1, one of the original performing parts for the final version of the ST. MATTHEW PASSION, show the opening chorus and the first recitative, illustrating the difference between the treatment of the secco recitative of the Evangelist and the accompagnato of Jesus (mm. 3 to end; "Ihr wisset dass nach dreien Tagen Ostern wird und des Menschen Sohn wird Überantwortet werden, dass er gekreuziget werde").

Mss. ms. analog. Bach

St. 40, 140

Continuo per Cembalo (Cembalo) (Cembalo)

The image shows a page of handwritten musical notation for a Continuo part. It consists of approximately 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Staves 1-3:** Initial notation with a treble clef and a key signature of one sharp (F#).
- Staff 4:** A section marked "Cembalo" with a treble clef.
- Staff 5:** A section marked "Cembalo" with a bass clef.
- Staff 6:** A section marked "Cembalo" with a treble clef.
- Staff 7:** A section marked "Cembalo" with a bass clef.
- Staff 8:** A section marked "Cembalo" with a treble clef.
- Staff 9:** A section marked "Cembalo" with a bass clef.
- Staff 10:** A section marked "Cembalo" with a treble clef.
- Staff 11:** A section marked "Cembalo" with a bass clef.
- Staff 12:** A section marked "Cembalo" with a treble clef.

Other notable markings include "Cembalo" written vertically on the left side of several staves, and "Cembalo" written horizontally at the end of the final staff. The handwriting is dense and characteristic of 18th-century manuscript notation.



The manuscript is in an as yet unidentified hand, although the thoroughbass figures are believed to be by J. S. Bach himself.

- b. Enlarged microfilm print from the "Continuo pro Cembalo, Chori 2di."

This print shows the first ten movements, those involving the singers of the Evangelist and Jesus roles, or other members of Chorus I being represented here by rests or the word "tacet." The manuscript is in a handwriting as yet unidentified, but closely resembling that of Carl Philipp Emanuel Bach as a young man (according to Max Schneider).

The score and parts of the ST. MATTHEW PASSION were a part of Carl Philipp Emanuel Bach's estate, later belonged to to Berliner Singakademie, and in 1855 passed into the possession of the Royal Prussian Library in Berlin (now the Deutsche Staatsbibliothek). Microfilms of the parts are now in the Princeton Library through the courtesy of the Universitäts-Bibliothek of Tübingen (which now holds them for the Deutsche Staatsbibliothek), and thanks to the generosity of Mr. William H. Scheide.

The microfilm enlargement prints shown here are presented as an example of the scholarly tools now at the disposal of musicologists for their studies.

43. J. S. Bach. CANTATA No. 131: "AUS DER TIEFFEN RUFFE ICH HERR ZU DIR." Enlarged microfilm prints. [ML96. B143 (Film)]

Shown were the first and last pages of the autograph score of the Cantata, one of Bach's earliest.

At the top of the first page:

"Aus der Tieffen ruffe ich Herr
zu dir, a una Obboe, una Violino,
doi Violae, Fagotto, C[antus],
A[ltus], T[enor], B[assus]. è Fond-
[amento] da Gio. Bast. Bach"

At the bottom of the last page;

"Auff begehren Tit: Herrn D: Georg.
Christ. Eilmars in die/Music gebracht
von/Joh. Seb. Bach/ Org. Molhusino."
[At the desire of Mr. Georg. Christ[ian]
Eilmar set to music by Joh. Seb. Bach
Organist of Mühlhausen].

Georg Christian Eilmar, at whose request
the Cantata was written, was pastor of the
Marienkirche in Mühlhausen, where Bach resided
in 1707-1708. [See Nos. 44,45].

The autograph of this Cantata was photo-
graphed for the Princeton University Library
through the courtesy of its present owner, Mr.
Rudolph Kallir, of New York City.

44. Voigt. GESPRACH VON DER MUSIK ZWISCHEN EINEM ORGANISTEN
UND ADJUVANTEN. Erfurt. 1742. [MT180.V87 (Ex)]

Showing title-page and frontispiece (repre-
senting organists and musicians), and photostat
of page 38. At this point in the dialogue the
"Organist" (believed to be the mouthpiece of
Voigt himself) recounts how a visitor who
boasted about his keyboard prowess "fell into
a discourse about Mr. Bach," and asked "whether
I knew him," for he had heard "that I was a
Thuringian and born in Mühlhausen, and Mr. Bach
had been organist in Mühlhausen."

"I replied that I did indeed well remember
having seen him, but that I did not know him
any more, since at that time I had been only
twelve years old; and that I had not been
back there in thirty years; that Mr. Bach

noch niemals so hätte spielen hören, oder gesehen, welches ihm recht in seinen Krähm zu seyn dünkte, kaum aber war ein Augenblick vorbei, so zer- sprungen die Saiten auf dem Clavier, welches mir schmerzlich wehe that, und deswegen ihm zuredete, nicht so stark auf zuschmeissen. Er versetzte aber darauf, das muß ein Clavier ausstehen können. Als ich ihm nun die Parthien von bemeldeten Autoribus vorlegte, hilff Himmel, da kam erst ein Gebacke heraus, und schlug ledwede Note wohl 2 bis 3 mahl an, ehe er zur andern Schritte, weniger aber eine solche Parthie durchspielen konte. Ich sagte zu ihm, man könnte ja im Anfange nur langsam spielen, damit man in einer Mensur bliebe, zum andern und dritten mahl würde es sich schon besser geben. Ich bekam aber unangenehm zur Antwort: Die guten Herren hätten mit ihren Parthien können zu Hause bleiben, man hätte sonst ja Sachen genug aufs Clavier von denen Italiänern und Franzosen, wie auch von dem bekannten Bach schöne Clavier-Ubungen, welche gewiß recht gut gesetzt wären. Ich war nicht faul, suchte des bemeldeten Herrn Bachs seine Clavier-Sachen hervor, und zeigte ihm dieselben, hatte er aber zuvor nicht gehackt, so gieng es hier erst recht an, und fiel er hierauf in einen Discurs von Herrn Bachen, ob ich ihn kenne, er hätte vernommen, daß ich ein Thüringer und von Geburt ein Mühlhäuser wäre, und er, Herr Bach, wäre ja in Mühlhausen Organist gewesen. Ich versetzte, daß ich mich zwar noch wohl erinnerte, ihn gesehen zu haben, aber doch nicht mehr kenne, weiln ich dazumal nur 12. Jahre alt gewesen, auch in 30. Jahren nicht wieder dahin kommen, wie er Herr Bach nach des Herrn Ahlens Tode succediret, und dieses sey geschehen 1707. 1708. aber kam er nach Weymar. Er hatte ein Stücken Spiel in der St. Blasii Kirchen angegeben, alleine, da er fast damit fertig war, wurde er, wiewohl mit grossem Verdruss des Raths zu Mühlhausen, als Cammer-Musicus nach Weymar beruffen.

Adjuvant.

Verzeihe er mir, daß ich ihm in die Rede falle; gab er denn sein Vater-Land nicht an Tag, wo er her war?

Organist.

Darum habe ich ihn nicht gefragt. Höre er nur noch ein wenig zu. Nachdem er nun dieses von mir vernommen hatte, verließ er mich, und gieng nach Hause, bathe sich aber zugleich mit aus, die Erlaubniß zu ertheilen, und ihn künftigen Sonntag auf der Orgel spielen zu lassen, welches ich ihm auch, um ihn los zu werden, versprach. Als er nun in die Kirche kam, setzte er sich hin, u. spielte, und weil gleich damahls der bekannte Choral: *Tun freut*

had succeeded to the post after the death of Mr. Ahle, and this had been in 1707. But in 1708 he had moved to Weimar. He had specified a peal of chimes for St. Blasius' Church, but when it was almost finished he had been called, although to the great regret of the Council in Mühlhausen, to be chamber-musician in Weimar..."

Voigt's GESPRACH contains a foreword by Lorenz Christoph Mizler, founder of the Society of Musical Sciences, for which Bach had his 1748 portrait painted by Haussmann. [cf. No. 46]

45. Portrait of Georg Christian Eilmar, Pastor of the Marienkirche in Mühlhausen. Reproduction in: Werner Neumann, AUF DEN LEBENSWEGEN JOHANN SEBASTIAN BACHS. (Berlin), Verlag der Nation. 1953. Page 8. [ML410. B2N4q]

It was at the request of Eilmar that Bach wrote his Cantata No. 131. [Cf. above, No. 43]

Eilmar was an aggressive champion of Lutheran orthodoxy and foe of Pietism, which earned Bach's enmity partly no doubt by its opposition to elaborate church music. The bitterness of the controversy between the Orthodox and Pietist factions seems to have been one of the reasons that made Bach welcome the opportunity to leave Mühlhausen and accept an appointment to the court of Weimar.

On page 81, facing Eilmar's portrait, is reproduced Bach's letter of 25 June 1708, resigning his position as organist in Mühlhausen, which includes the oft-quoted passage:

"Now, God has brought it to pass that an unexpected change should offer itself to me, in which I see the possibility of a more adequate living and the achievement of my goal of a well-regulated church music without further vexation....."

46. Studies in Bach Iconography

The reproductions of the various portraits of J. S. Bach (authenticated or doubtful) grouped here were selected to provide points of comparison and a commentary on the original oil portrait by E. G. Haussmann [No. 2] lent by Mr. William H. Scheide.

The commentary on the different portraits is based largely on a paper on Bach Iconography by Mr. Scheide, read by him before the Greater New York Chapter of the American Musicological Society in May 1954.

[1] Johann Sebastian Bach. By Elias Gottlieb Haussmann. 1746. Reproduction in color of portrait in oils in the Staatgeschichtliches Museum, Leipzig. [Lent by Prof Arthur Mendel]. This portrait was probably presented by Bach to the Society of the Musical Sciences (Societät der musicalischen Wissenschaften) when he joined it in July 1747 - in accordance with the laws of the Society requiring a presentation portrait from new members.

Bach holds in his hand the triple canon (that is, a combination of three two-part canons) which he also presented as an "initiation fee" to members of the Society. This canon was published by Lorenz Christoph Mizler, founder of the Society, in his MUSIKALISCHE BIBLIOTHEK:

*Tab. IV Tom. IV part I Bibl. mus.
fig 15. Canon triplex á 6 voc.*



After the Society was dissolved, the portrait came into the possession of A. E. Müller, Cantor of the Thomas-Schule in Leipzig from 1801 to 1809, who presented it to the school. It hung in the school for many years and suffered considerable damage there. When it was restored, in 1913, it was found to have been subject also to considerable over-painting. It is therefore impossible to tell now exactly what it originally looked like. The painting now hangs in the Stadtgeschichtliches Museum in Leipzig.

[2] Johann Sebastian Bach. Oil portrait by Elias Gottlieb Haussmann. 1748. [Lent by Mr. William H. Scheide]

This portrait was painted in 1748 by Elias Gottlieb Haussmann (1695-1774) --

whether from life or as a copy of the same artist's 1746 portrait (No. 1) is not known. It belonged at one time to Bach's son, Carl Philipp Emanuel (1714-1788). After the latter's death it is said to have belonged to Bach's pupil, Johann Cristian Kittel (1732-1809). In the course of the 19th century it was owned by the Jenke family, and in 1953 it was acquired from Walter E. E. Jenke (now living in England) by William H. Scheide of Princeton.

[3] Johann Sebastian Bach. Engraving by S. G. Kütner. 1744. Reproduction in: Hans T. David and Arthur Mendel, eds. THE BACH READER. A LIFE OF JOHANN SEBASTIAN BACH IN LETTERS AND DOCUMENTS. New York. W. W. Norton, 1945. Facing p. 193. [ML410. B2D2]

Presumably this is the picture referred to by Carl Philipp Emanuel Bach in his letter of 10 April 1774 to J. N. Forkel, Bach's first biographer:

"When I send you these Psalms...I shall have the pleasure of sending you a recently executed copper engraving of my late father's portrait, drawn in pastels, in my gallery of musical pictures...."

The engraving is clearly not a copy of No. 4. But Nos 2, 5 and 6 (the only other pictures which have been thought to be portraits of J. S. Bach from Emanuel's collection) are oil paintings, not pastels. The inclusion by Kütner in his engraving of the canon makes it seem likely that he copied either No. 1 or No. 2. The portrait has, of course, been reversed in the engraving.

[4] J. S. Bach. Pastel portrait attributed to Gottlieb Friederich Bach. Color reproduction in: Karl Geiringer. THE LOST PORTRAIT OF J. S. BACH. New York, Oxford University Press. 1950. Frontispiece.

This pastel portrait, belonging to Mr. Paul Bach of Weimar, is traditionally attributed to Gottlieb Friederich Bach (1714-1785), son of the Meinigen composer Johann Ludwig Bach (1677-1741).

The picture was first published in 1950, with an explanatory essay by Professor Karl Geiringer, now President of the American Musicological Society.

[5] J. S. Bach. Oil portrait attributed to E. G. Haussmann. Reproduction in color in: Rudolf Steglich. JOHANN SEBASTIAN BACH. Potsdam. Akademische Verlagsgesellschaft Athenaion. 1935. Tafel 1. [ML410.B2S8]

This portrait belongs to the Library of the Peters music-publishing firm in Leipzig. From 1895, when it was first published, until 1936, when its authenticity was questioned by Charles Sanford Terry, it was generally believed to have been the work of Elias Gottlieb Haussmann, the painter of Nos. 1 and 2. There appears, however, to be no real evidence for such a belief, and it now seems likely that it is a copy of Kütner's engraving (No. 3).

[6] J. S. Bach. Oil portrait by E. G. Haussmann. 1723. Reproduction in: Hans T. David and Arthur Mendel, eds. THE BACH READER. New York, 1945. Frontispiece. [ML410.B2D2]

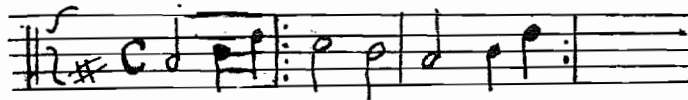
This portrait was rediscovered about 1932, when it was in the possession of Manfred Gorke in Eisenach. It now belongs to a private collector in New York. Inscriptions on the painting describe its subject as J. S. Bach at the age of 38. It was for some time thought to be the Haussmann portrait that had belonged to Carl Philipp Emanuel Bach, but since the rediscovery of No. 2, generally acknowledged to be the one from Emanuel's collection, it has lost that support for its claim to be an authentic Bach portrait. The inscriptions on the painting are not easy to explain away, but neither is its lack of resemblance to the portraits known to have been painted twenty-three or twenty-five years later (Nos. 1 & 2).

The inventory of Emanuel's collection lists a picture that corresponds exactly to this one in size -- a painting of Bach's pupil J. G. Ziegler (b. 1688). The collection also included a drawing of Ziegler "by Joh. Seb. Bach" -- presumably Johann Sebastian Bach II, Emanuel's artist son, who, incidentally, had been a fellow student of Kütner, the engraver of No. 3. Mr. Scheide has suggested the hypothesis that this is how the name J. S. Bach came to be associated with this portrait.

[7] J. S. Bach. Posthumous oil portrait by C. F. R. Lisiewsky. 1772. Reproduction in: ZEITSCHRIFT FÜR BILDENE KUNST. Carl von Lützow, ed. Leipzig. Neue Folge, Vol. 8 (1897), facing p. 120. [N3.Z48q (SA); Vol. 8]

This portrait was executed in 1772 by C. F. R. Lisiewsky for Princess Amalie of Prussia, sister of Frederick the Great. It shows the canon of the Haussmann portraits of 1746 and 1748 (Nos. 1 and 2) and was probably based on one of them.

It will be noted that in No. 2 the second line of the canon reads (as it does in the Mizler publication of it):



while in No. 1 the notes are not clearly in their proper positions on the staff. If No. 1 was the picture that Bach presented to the Society, it is hardly conceivable that the canon would not have been perfectly correct, as it is in No. 2. The only explanation for this discrepancy would seem to be that this part of No. 1 is not in its original state. At what period it was altered we do not know. But when a copy reproduces some of the uncertainties or mistakes of the canon as we see it in No. 1, there is a fair presumption that No. 1 served as the original from which the copy in question was made.

[8] J. S. Bach. Oil portrait by Johann Jakob Ihle. Reproduction in color in: JOHANN SEBASTIAN BACH IN THURINGEN. FESTGABE ZUM GEDENKJAHR 1950. Weimar. Thüringer Volksverlag. 1950. Frontispiece [ML410.B2J6]

This portrait by Johann Jakob Ihle (1702-1774) is in the Bach Museum at Eisenach, and was formerly in the Electoral Castle at Bayreuth. Its supposed connection with Bach seems to be based entirely on fancied resemblance and guesswork -- arguing from such facts as that the reigning prince in Bayreuth in 1717-1720, a collector of paintings, was a member of the same family as the Elector of Brandenburg, to whom Bach dedicated the Brandenburg Concertos in 1721.

[9] J. S. Bach. Oil portrait by an unknown artist. Photographic reproduction: Postcard, "Bärenreiter-Karte 2217," Kassel und Basel.

This portrait, connected with Bach by oral tradition in the family of the owner, is now in the possession of Professor Walter Volbach, of Texas Christian University, Fort Worth, Texas. The German publishing firm of Bärenreiter, which issued a full-size color reproduction of it, claims the authority of Professor Heinrich Bessler -- who is said to have been "in touch with specialists of all pertinent kinds, among others, an eye specialist and an anatomist" -- for calling this painting a portrait of J. S. Bach. It is sometimes referred to as "The Texas Bach."

[10] J. S. Bach. Oil painting by an unknown artist. Reproduction in: Werner Neumann. AUF DEN LEBENSWEGEN JOHANN SEBASTIAN BACHS. [Berlin]. Verlag der Nation. 1953. Page 85. [ML410.B2N4q]

Nothing is known of either the authorship or the history of this painting in the Museum of the City of Erfurt, where it is described as "Joh. Sebast. Bach born the 21st of Mar. 1685 at Eisenach."

[11] J. S. Bach. Pencil and water-color drawing by an unknown artist. Reproduction in: JOHANN SEBASTIAN BACH DOCUMENTA. Herausgegeben durch die Niedersächsische Staatsbibliothek von Martin Luther zum Bachfest 1950 in Göttingen. Kassel & Basel. Bärenreiter-Verlag. 1950. Page 120. [ML410.B2L93]

This portrait was first published in 1909, at which time it belonged to Edwin Bormann of Leipzig. It is said to have been handed down through seven generations of the Bormann family as a portrait of J. S. Bach. The Bormanns had lived in Hirschberg, Silesia, in which city J. B. Reimann, who visited Bach in 1740, had once been organist.

V

EIGHTEENTH CENTURY: WRITINGS ON MUSICAL
THEORY AND PRACTICE

47. Johann David Heinichen. NEU ERFUNDENE UND GRÜNDLICHE ANWEISUNG. Hamburg, 1711. [MT49.H36 (Ex)]

The first edition of Heinichen's best known work, a treatise on the thorough-bass, the short-hand of harmony that came into use at the opening of the 17th century, when the vogue of unaccompanied choral music in elaborately woven patterns was declining and that of solo vocal recitative accompanied by plain chords was beginning. A copy of the second and much altered edition of this work (1728) was also exhibited.

Heinichen (1683-1729), the composer of several operas and much church music, was capellmeister at Dresden.

Opened to p. 160-161. "Von der Application der Accorde."

- 47-A. A later edition of Heinichen, Dresden, 1728 [MT49.H37 (Ex)]

Opened to pp. 68-69.

48. Johann Mattheson. DER VOLLKOMMENE CAPELLMEISTER. Hamburg, 1739. [MT85.M43q (Ex)]

Mattheson was born in Hamburg in 1681 and died there in 1764. Of great versatility, he was a good classical scholar, was proficient in modern languages, a student of law and political science, was not only thoroughly trained in the theory of music but was a fine

player on the harpsichord and organ, and was a singer, an elegant dancer, and master of fencing. He composed oratorios and cantatas, operas, sonatas for flute and violin, suites for clavier, arias, etc.

His books, however, are of greater value than his compositions. In both branches of music, theoretical and practical, he attacked and demolished much that was antiquated and furnished at the same time a great deal that was new and instructive. His more important books are standard sources of information on the state of music in the 18th century, especially in Hamburg.

DER VOLLKOMMENE CAPELLMEISTER is a treatise of encyclopedic proportions containing the practical, theoretical, and aesthetic precepts which the 18th-century capellmeister needs to know as director of a secular and ecclesiastical musical organization. It is the product of all Mattheson's earlier works on music and contains much that is to be found in them. In the introduction are stated two fundamental musical beliefs of the author: his belief in the importance of church music as a means of worshipping God and his belief in melody as the basis for all musical learning and composition.

Opened pp. 412-413, showing, on p. 412
"Can a4. dédié à Monsieur Houdemann et composé
par J. S. Bach."

49. Johann Adolph Scheibe. CRITISCHER MUSIKUS. Leipzig, 1745. [ML60.S32 (Ex), Vol. 1]

The revised edition of a work famous in the history of German opera, first published in periodical form in 1737-40. The author is noted for his championship of German opera as opposed to the Italian operatic conventions. Scheibe (1708-1776), the son of a German organ-builder was a teacher of music, a director of opera, and a composer.

In the sixth number of this periodical in its first edition, Scheibe had attacked Sebastian Bach, who as a judge in an organists' competition had not approved of Scheibe's playing, but the attack was withdrawn in the revised edition.

Opened to p. 55: "Das 6 Stück. Dienstags, den 14^{te} May, 1737."

50. Jean Philippe Rameau. TRAITE DE L'HARMONIE. Paris, 1722. [M50.R14 (Ex)]

Rameau (1683-1764) was both the founder of the theory of harmony, in the modern sense of the term, and the most important French composer of the 18th century. In addition to operas, Rameau wrote a number of cantatas and motets, as well as pieces for the harpsichord, alone and in conjunction with other instruments. The TRAITE DE L'HARMONIE was the first of a long list of writings by Rameau on the theory of music.

Opened to pp. 238-239.

51. Jean le Rond d'Alembert. ELEMENS DE MUSIQUE THEORIQUE ET PRATIQUE, SUIVANT LES PRINCIPES DE M. RAMEAU. New Edition, Revised and Enlarged. Lyon, 1772. [ML3815. A37 (Ex)]

D'Alembert (1717-1783) was an eminent writer philosopher, and mathematician who was one of the principal contributors to the famous ENCYCLOPEDIE. He took a leading part in all the musical controversies of his time, was a fervent promoter of Gluck's reform of dramatic music, and wrote various treatises on acoustics and music.

The ELEMENS DE MUSIQUE, first published in 1752, is a presentation of Rameau's theories in a clear and concise form which did much to make those theories better known.

52. . Jean Jacques Rousseau. LETTRE SUR LA MUSIQUE FRANCOISE. [n.p.], 1753. (Ex3288.359]

A work which raised a storm of indignation in French musical circles and for which the author was hanged and burned in effigy by the actors and musicians of the Opéra. In it Rousseau declares that French music has neither rhyme nor melody, the language not being susceptible of either; French singing to be but a prolonged barking, absolutely insupportable to an unprejudiced ear; French harmony to be crude, devoid of expression, and full of mere padding; French airs not airs, and French recitative not recitative. From all of which he concludes that the French have no music and never will have any.

53. Jean Jacques Rousseau. DICTIONNAIRE DE MUSIQUE. Paris, 1768. [Ex3288.3265.11]

With his battle-cry "Retournons à la nature" Rousseau (1712-1778) exerted a deep and lasting influence on the music of his time. Although not technically trained as a musician, he took a keen interest in things musical. In the "guerre des Bouffons" Rousseau fought with Grimm on the side of the partisans of the Italian "opera Buffa," and he tried his hand as a composer of comic opera on a French text based on the principles of the "opera Buffa." The work -- LE DEVIN DU VILLAGE (1752) -- was success and played an important role in forming the style of the "opéra comique."

The aesthetic part of Rousseau's dictionary of music is admirable both for matter and style, but it contains mistakes in the didactic and serious omissions in the technical portions. The work, however, became very popular and was translated into several languages.

Opened to title-page.

- 53-A Jean Jacques Rousseau. A DICTIONARY OF MUSIC. TRANSLATED FROM THE FRENCH BY WILLIAM WARING. London, [1779]. [Ex3288.3265.9]
54. Dom François Bedos de Celles. L'ART DU FACTEUR D'ORGUES. Paris, 1766-1778. [ML555.B39f (EX)]. Bound in two volumes, one of them comprising the plates.

Dom Bedos de Celles' great work on organ-building was issued as part of the DESCRIPTION DES ARTS ET METIERS, a series published by the Académie Royale des Sciences of Paris from 1761 to 1788. The greater renown of Diderot's ENCYCLOPEDIE, which appeared during much of the same period (and which, in fact, occasionally borrowed without acknowledgement from the DESCRIPTION) has somewhat unjustly overshadowed the excellence of the DESCRIPTION DES ARTS ET METIERS work which provides a splendid survey of the arts and crafts on the eve of the Industrial Revolution.

Dom Bedos de Celles' L'ART DU FACTEUR D'ORGUES, issued in four parts, comprises 676 pages, of text and 137 engraved plates. The plate shown here (No. 77) -- together with the explanatory text (pp. 470-476 [misnumbered 525]) -- represents the organ in the Abbey of Weingarten in Swabia, Germany, completed in 1750 by Gabler, Master Organ-builder of the city of Ravensburg.

The author of this book, Dom François Bedos de Celles (1706-1779), a Benedictine father, was a correspondent of the Royal Academy of Sciences in Paris, and member of the Academy of Sciences of Bordeaux. Several fine organs have been attributed to him, including the one in the Cathedral of Bordeaux.

L'ART DU FACTEUR D'ORGUES has had a long and influential history. As early as 1779 Johann Samuel Halle, of Berlin, analyzed Dom Bedos de Celles' work in his KUNST DES ORGELBAUES; in 1793 Johann Christoph Vollbeding published his KURZGEFASSTE GESCHICHTE DER

ORGEL AUS DEM FRANZÖSICH DES DOM BEDOS DE CELLES (Berlin). Jan van Heurn published an adaptation of it in Dutch, 1805-1806, under the title DE ORGELMAKER. In 1855 J. S. Topfer included a complete translation of it in his LEHRBUCH DER ORGELBAUKUNST. In 1849, and again in 1903, the original French work was reprinted in Paris by the publishing firm of Roret. Finally, in 1934-1936, a facsimile edition (two-thirds the original size) was published in Kassel.

With the recent twentieth-century interest in the older organs, Dom Bedos de Celles' work has acquired fresh significance as the best summary of the technique of organ building during the 17th and 18th centuries.

- 54-A. Wilhelm Pinder. DEUTSCHER BAROCK. DIE GROSSEN BAUMEISTER DES 18. JAHRHUNDERTS. Königstein im Taunus & Leipzig, Karl Robert Langwiesche Verlag, 1929. [Lent by Prof. W. G. Hollmann; also: NA1066.P66 (SA)]

Opened to pp. 110-111: exterior and interior views of the Klosterkirche Weingarten, designed by Caspar Moosbrugger. Cf. p. 125, explanatory note.

IV

G. F. H A N D E L

55. FAC-SIMILE OF THE AUTOGRAPH SCORE OF MESSIAH, AN ORATORIO COMPOSED IN THE YEAR 1741 BY G. F. HANDEL. BY PERMISSION OF HER MAJESTY THE QUEEN, EXECUTED IN PHOTO-LITHOGRAPHY BY VINCENT BROOKS, DAY AND SON. FROM THE ORIGINAL IN THE LIBRARY AT BUCKINGHAM PALACE. London. Published by the Sacred Harmonic Society Exeter Hall. June 1868. [Lent by Mr. Edwin Bachmann]
56. George Frederick Handel. MESSIAH. AN ORATORIO in score.... London [ca. 1769] [M2000.H2M5q (Ex)]

Handel (1685-1759) was born in Halle, Lower Saxony, the son of a barber-surgeon. After a childhood in which music steadily asserted its claims in the face of his father's disapproval, Handel became a member of the opera orchestra of Hamburg. From 1707 to 1709 he was in Italy, where he acquired a high reputation as a performer on harpsichord and organ and underwent that process of Italianization which affected all his later compositions. In 1710 he accepted the position of director of music to the Elector of Hanover, who became king of England in 1714. From 1712 until his death England was Handel's home, and he became a British subject in 1726. There he wrote operas, music for the harpsichord, concertos for the organ and other instruments, and oratorios, and was the director of several operatic ventures. Following his death he received the honor of burial in Westminster Abbey.

The greater part of Handel's creative activity during the last twenty years of his life was given to the composition of oratorios, the most famous of which is the MESSIAH. In this work definite use is made of the contrast

between aria, recitative, and chorus. The three divisions of the work follow one another with an unevitable impetus. There is a feeling philosophic calm in even the most emotional moments which precludes that sentimentality which the subject might in other minds have engendered.

The MESSIAH was first produced in Dublin on April 13, 1742, and in London on March 23, 1743.

Shown: Title-page, and engraved frontispiece, a portrait of Handel.

57. Libretto, by Charles Jennens, for Handel's MESSIAH. First, and five subsequent editions. [Lent by Mr. Edwin Bachmann]

The text is made up from the Scriptures with some skill and a moderate feeling for the words. Jennens was one of several librettists employed by Handel.

The editions shown were:

1. Messiah, an Oratorio. Set to Musick by George-Frederic Handel, Esq... London, Tho. Wood. 1743.
2. Messiah: An Oratorio. As it is performed at the Theater-Royal in Covent Garden. Set to Music by Mr. Handel.... London. J. Watts, sold by T. Lowndes. [1743]
3. The Messiah: A Sacred Oratorio. As performed at Covent Garden Theater. 1791.
4. The Messiah. A Sacred Oratorio. The Music composed by G. F. Handel.... As performed at the Theatre Royal, Covent-Garden. 1796.

5. Messiah, A Sacred Oratorio. By Handel: As performed at the Theatre Royal, Hay-Market, 1801.
6. The Messiah. A Sacred Oratorio, composed by G. F. Handel. As performed under the Direction of Mr. Ashley. At the Theatre Royal, Covent Garden, during Lent 1802.
58. George Frederick Handel. A COLLECTION OF TWENTY-FIVE LIBRETTOS FOR OPERAS BY HANDEL, THE WORK OF GIACOMO ROSSI, PAOLO A. ROLLI, NICOLA F. HAYM, METASTASIO, AND OTHERS. [ML49.H12 (Ex), 4 Vols.]

From 1711 to 1737 Handel worked unceasingly on the composition of operas, producing some forty. The emphasis which has always been placed on his oratorios has resulted in a rather one-sided appreciation of his powers, insufficient justice being done to the expression of his character and genius in the operas.

The librettists who served Handel with opera texts -- with the exception of Zeno and Metastasio -- were little more than scribes. With a complete absence of poetic feeling and with a very rudimentary dramatic sense, they strung together couplet after couplet, seemingly unaware of the realization that their words could be tolerated only as pegs from which to hang music.

Contents of the collection:

- Vol. I. 1. Aaron Hill. RINALDO. London, 1711.
 2. G. Rossi. IL PATOR FIDE. London, 1712.
 ** 3. P. A. Rolli. IL MUZIO SCEVOLA. London, 1721.
 4. N. F. Haym. OTTONE, RE DI GERMANIA. London, 1723.
 5. N. F. Haym. FLAVIO, RE DE' LONGOBARDI. London, 1723.
 6. N. F. Haym. GIULIO CESARE IN EGITTO. London, 1724.

- Vol. II
1. N. F. Haym. TAMERLANO. London, 1724.
 2. N. F. Haym. GIULIO CESARE DE' LONGOBARDI. London, 2nd edition, 1725.
 3. N. F. Haym. ROBELINA. REGINA DE' LONGOBARDI. London, 1725.
 4. ATALANTA. London, 1736.
 5. P. A. Rolli. SCIPIONE. London, 1726.
 6. P. A. Rolli. ALLESANDRO. London, 1726.
- Vol. III
1. P. A. D. B. Metastasio. EZIO. London, 1732.
 2. SOSARME, RE DI MEDIA. London, 1732.
 3. F. Colman(?). ARIADNE IN CRETE. London, 1733.
 4. A. Marchi (?). ALCINA. London, 1735.
 5. L. de Cahusac. PHARAMOND. London, 1737.
 6. P. A. Rolli. FLORIDANT. London, 1721 (?).
- Vol. IV
1. A. Salvi. BERENICE, QUEEN OF EGYPT. London, 1737.
 2. P. A. Rolli. RICCARDO I, RE D'INGHILTERRA. London, 1727.
 3. ADMETO, RE DI TESSAGLIA. London, 1727.
 4. N. F. Haym. TOLOMEO, RE DI EGITTO. London, 1728.
 5. N. F. Haym. SIROE, RE DI PERSIA. London, 1728.
 6. N. F. Haym. IL RADAMISTO. London, 1728.
 7. LOTARIO. London, 1729.

**Ms. notation on fly-leaf of Vol. I: "The copy of the libretto of Mutius Scævola in this volume evidently belonged to Handel; on the last blank leaf one of his domestics has written Mr. Handel's washing bill. William H. [....?]mings."

59. Charles Avison. AN ESSAY ON MUSICAL EXPRESSION.
London, 1752. [ML3847.A982 (Ex)].

The best-known work of Avison (ca. 1710-1770), an English composer and organist. It contains some judicious reflections on music, and included the highest praise of the contemporary Italian composers Geminiani and Marcello, frequently to the disparagement of Handel.

Avison is one of the seven people of importance in Robert Browning's PARLEYINGS WITH CERTAIN PEOPLE OF IMPORTANCE IN THEIR DAY (1887).

Opened p. 53: "To these we may justly add our illustrious HANDEL; in whose manly style we often find the noblest Harmonies...."

MOZART



Several small, rectangular informational cards or labels placed in front of the central architectural drawing.



Three pages of handwritten musical manuscript, likely the title page of a quintet. The text includes:

Grande
QUINTETTO
per Violino, Viola, Violoncello, Fagotto e Contrabbasso
SIG. MOZART
Composto per la Camera Imperiale di Vienna l'anno 1783
G. Hummel

QUINTETTO
per
Clarinete
per Clarinetto in Sol maggiore, Fagotto, Violoncello e Contrabbasso
W. A. Mozart
Composto per la Camera Imperiale di Vienna l'anno 1783
G. Hummel

Grande
QUINTETTO
per Violino, Viola, Violoncello, Fagotto e Contrabbasso
SIG. MOZART
Composto per la Camera Imperiale di Vienna l'anno 1783
G. Hummel

Small informational cards are placed between the manuscript pages.

VII

M O Z A R T

60. Leopold Mozart. VERSUCH EINER GRUNDLICHEN VIOLIN-SCHULE. Augsburg. Gedruckt bey Johann Jacob Lotter. 1756. [Lent by Mr. Edwin Bachmann]

The first edition of the treatise on violin-playing by Mozart's father Leopold, published at Augsburg in 1756, the year of Wolfgang's birth. This is one of a limited number of copies specially bound and evidently intended as gifts.

Opened: Figs. II, III.

61. Leopold Mozart. GRUNDLICHE VIOLINSCHULE. Zweyte vermehrte Auflage. Augsburg. Johann Jacob Lotter. 1769. [Lent by Mr. Edwin Bachmann]

The second edition of Leopold's treatise, published at Augsburg in 1770. It has been suggested that the words "Leopold Mozart," identifying the subject of the frontispiece, are in the handwriting of the younger Mozart and that this copy must accordingly have been Mozart's own. The writing may be compared with the address on the letter shown in facsimile (tipped into this volume opposite the portrait) -- this was written by the younger Mozart from Mannheim on December 20, 1777.

62. W. A. Mozart as a Six-year old (1762). Anonymous oil-painting in the Mozart Museum, Salzburg. Reproduction in: Robert Bory. LA VIE ET L'OEUVRE DE WOLFGANG-AMADEUS MOZART PAR L'IMAGE. Editions du

Journal de Genève. [1947]. Page 51. [ML410.M8B6q]

63. The Mozart Family in 1780/81. Engraving, after oil painting by J. N. de la Croce in the Mozart Museum, Salzburg, in: George Nicolaus von Niessen. BIOGRAPHIE W. A. MOZART'S. Leipzig. Breitkopf und Härtel, 1828, [ML410.M8N52]

The folding engraving, entitled "Familie Mozart", is between pp. 46-47. The author of this biography was the second husband of Mozart's widow Constanze.

64. First and early editions of Mozart's works. [Lent by Mr. Edwin Bachmann]

The following works were shown:

1. GRAND QUINTETTO PER DUE VIOLINI DUE VIOLE E VIOLONCELLO DEL SIG. MOZART. COMPOSTO PER UN AMATORE ONGARESE. No. [4]. In Vienna presso Artaria Comp. [String Quartet. First edition. K. V. 386c]
2. GRAND QUINTETTO PER DUE VIOLINI DUE VIOLE E VIOLONCELLO DEL SIG. MOZART. No. [5]. In Vienna presso Artaria Comp. [String Quartet. First edition. K. V. 593. 1793]. With detached sheet: "Catalogue Thematique of Mozart's Works for the Piano Forte...."
3. QUINTETTO POUR CLARINETTE DEUX VIOLONS, ALTOS, ET VIOLONCELLE, PAR W. A. MOZART. A Vienne chez Artaria et Comp. [Clarinet/Stadler/Quintet. K. V. Artaria 1536]

581

65. Sketch by Josef Platzer for the scenery for Act III of Mozart's opera, "The Marriage of Figaro," done for its first Vienna performance, 1786. [Lent by Professor Albert M. Friend, Jr.]

VIII

H A Y D N

66. Haydn. TROIS QUATUORS POUR DEUX VIOLONS, ALTO, ET BASSE. COMPOSEES PAR JOSEPH HAYDN. OEUVRE 59. [M451.H3A2q (Ex), Vol. 1 (2)]

The first edition of Haydn's Opus 59/60, issued in Vienna without publisher's name late in 1788 or early 1789. It was subsequently (June 1789 and January 1790) reissued by Artaria from the same plates, with a dedication to "Mr. Tost."

Bound volumes containing this edition also include first and early editions of the remaining later quartets of Haydn, from Opus 50 to Opus 103. Among these is the first edition of the second set of "Tost Quartets" (Opus 65), as published in 1790/1791 at Leopold Kozeluch's Magazin de Musique, Vienna.

- 66-A. ALLGEMEINE DEUTSCHE BIBLIOTHEK. Kiel. 1792. [0902.1203, Vol. III] Opened to pp. 121-122, section giving "Kurze Nachrichten von der Musik," with early review of the first edition of Haydn's Opus 59.

67. Haydn. A GRAND SYMPHONY IN ALL ITS PARTS PERFORMED AT THE PROFESSIONAL CONCERT HANOVER SQUARE 1789. COMPOSED BY JOSEPH HAYDN OF VIENNA. London. Printed by Longman and Broderip No. 26 Cheapside & No. 13 Hay Market. [Lent by Mr. Edwin Bachmann]

First London edition of the orchestral parts of Haydn's Symphony No. 88, in G major

68. Haydn. DIE SCHOEPFERUNG. EIN ORATORIUM IN MUSIK
GESETZT VON JOSEPH HAYDN....THE CREATION. AN
ORATORIO COMPOSED BY JOSEPH HAYDN. [M2000.H3S3a (Ex)].

The first edition of the score, with the
list of subscribers.

69. (a) Guiseppe Carpani. LE HAYDINE, OVVERO LETTERE
SU LA VITA E LE OPERE DEL CELEBRE MAESTRO GIUSEPPE
HAYDN. Milano. Candido Buccinelli. 1812. [Lent
by Prof. Oliver Strunk]

(b) Guiseppe Carpani. LE HAYDINE, OVVERO LETTERE
SULLA VITA E LE OPERE DEL CELEBRE MAESTRO GIUSEPPE
HAYDN. Padua. Tipografia della Minerva. 1823.
[Lent by Prof. Oliver Strunk.]

The first two editions of the biography
of Haydn by Guiseppe Carpani, author of the
Italian translation of the libretto of the
CREATION. This is one of several books plagiar-
ized by Stendhal in his VIES DE HAYDN, DE MOZART,
ET DE METASTASE (Paris, 1814), and this circum-
stance led to a long series of protests and
counter-protests in which Carpani proved him-
self no match for his exploiter. The copy of
the second edition shown here was once owned
by Alfred Einstein.

The frontispiece of the 1812 edition is
a portrait of Haydn engraved by J. Neidl after
Zitterer.

70. Georg August Greisinger. BIOGRAPHISCHE NOTIZEN UBER
JOSEPH HAYDN. Leipzig. Breitkopf und Härtel. 1810.
[ML410.H33G8]

The earliest published biography of Haydn, by G. A. Griesinger, counsellor to the Royal Saxon Legation in Vienna. It had previously appeared serially in the ALLGEMEINE MUSIKALISCHE ZEITUNG, Leipzig, beginning with the issue of July 12, 1809.

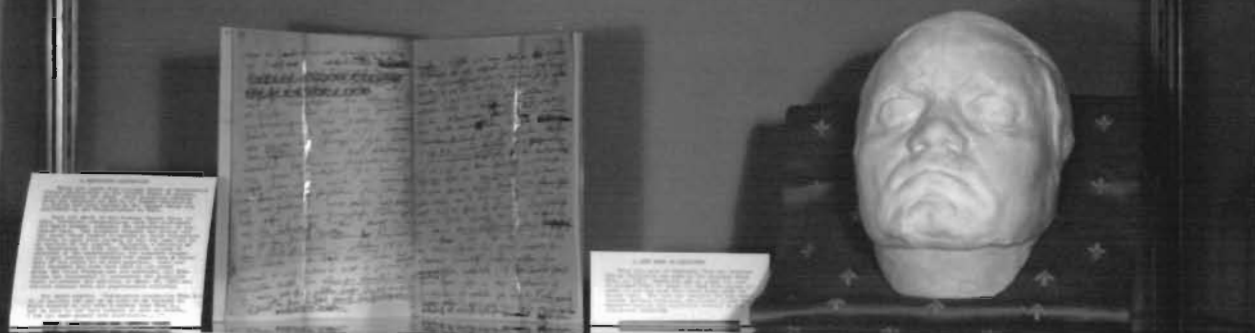
Opened to title-page and frontispiece, the latter showing Haydn medals.

71. Two engraved portraits:

- (a) Joseph Haydn. Geo. Dance delt. March 20, 1794. Wm. Daniell fecit. Published by Willm. Daniell No. 9 Cleveland Street, Fitzroy Square, London, July 1, 1809.
- (b) John Peter Salmon. Geo. Dance delt. June 19, 1794. Wm. Daniell sculpt. Published by Willm. Daniell No. 9 Cleveland Street, Fitzroy Square, London. August 15, 1810.

[Lent by Prof. Oliver Strunk]

BEETHOVEN



IX.

B E E T H O V E N

72. Ludwig van Beethoven. Manuscript sketches for his "HAMMERKLAVIER" SONATA (Pianoforte Sonata in B-flat, Op. 106). 1818. Twelve pages in Beethoven's autograph. [Lent by Mr. William H. Scheide]

These sketches also contain occasional references to a Bach fugue, undoubtedly inserted by Beethoven in connection with his preparation for the fugal finale of the Sonata.

One of the two sheets displayed shows some work on the subject of the fugue; the other contains a sketch for the beginning of the last movement, the introduction to the fugue. The last movement in its final form, as it appeared in the first published edition was exhibited as No. 73.

73. Beethoven. GROSSE SONATE FÜR DAS HAMMER-KLAVIER... VON LUDWIG VAN BEETHOVEN. OP: 106. Wien, Bey Artaria und Comp. [Lent by Mr. Edwin Bachmann] *- copy now in Scheide*

The first edition of the Hammerklavier Sonata, published at Vienna by Artaria in the fall of 1819; dedicated to Archduke Rudolph of Austria. *Library*

Opened to pp. 38-39, showing last movement of the Sonata--corresponding to the manuscript sketch for it, shown as No. 72.

74. BEETHOVEN FÜNFTE SYMPHONIE. Nach der Handschrift im Besitz der Preussischen Staatsbibliothek. Herausgegeben von Georg Schünemann. Berlin. Maximilian-Verlag Max Staercke. 1942. [ML96.5B39 (L)]

Facsimile edition of Beethoven's Symphony in C. Minor, Op. 67.

The Fifth Symphony was completed in 1808 and first performed on December 22 of that year. Originally intended for Count Franz von Oppersdorff, it was finally dedicated jointly to Prince Franz Joseph von Lobkowitz and Count Andreas von Rasumowsky.

On the first page is the inscription: "Sinfonia da l v Beethoven:" and, at the bottom of the page:

"Flauti/ Oboe/ Clarinetti/ Fag[o]ti/
Corni/ tutti obligati"

Opened to the passage (the return of the main theme of the first movement), corresponding to the same passage in the printed edition of the work, shown as No. 75.

75. Beethoven. CINQUIEME SINFONIE EN UT MINEUR: C MOLL, DE LOUIS VAN BEETHOVEN. OEUVRE 67. PARTITION. A Leipsic. Chez Breitkopf & Härtel. 182 pp. of engraved music. Original printed wrappers. [Lent by Mr. Edwin Bachmann]

The first edition, published in April 1809.

76. "ENTWURF EINER DENKSCHRIFT AN DAS APPELLATIONS-GERICHT IN WIEN VON 18 FEBRUAR 1820." Facsimile from original in H. C. Bodmer Collection, Zürich. Published by Beethoven-Haus, Bonn. 1953. [Lent by Prof. Elliot Forbes]

These are pages from a rough draft of Beethoven's formal application to the Vienna Court of Appeal, dated February 18, 1820.

Upon the death of his brother Casper Carl, in 1815, Beethoven assumed [along with the nine-year-old boy's mother, Johanna] the guardianship of his nephew Carl. The distrust between the mother and the uncle which turned to hatred in their respective efforts to gain sole control of the boy soon had to be handled by the courts. Following a decision of the Magistracy in 1819 that Beethoven should be relieved of the guardianship, the composer sought new legal advice and labored for weeks over a statement of his right to be sole guardian. Just how this document may have been used is not clear since the final version has not survived, but Beethoven was successful in persuading the Appellate Court to reverse the decision on March 29, 1820 and exclude Johanna from the guardianship entirely.

The draft starts: "Information concerning Frau B. - It is painful for one of my sort to be obliged to sully himself at all with a person like Frau B., but as this is the last attempt to save my nephew, I for his sake accept this humiliation...."

77. Life Mask of Beethoven . [Laurence Hutton Collection, E-68]

This life mask of Beethoven was made by the sculptor Franz Klein in 1812. Beethoven was 41 years old when he allowed Klein to smear his face with gypsum in order to get the mask from which Klein made his famous bust. The work was executed for the piano builder Andreas Streicher, who wished to add his friend's bust to the collection already in his pianoforte warerooms.

Handwritten manuscript pages, top left.

Handwritten manuscript page, top center.

Handwritten manuscript page, top right.

Small handwritten note, top right.

Small handwritten note, top right.

Handwritten manuscript page with a crest, top right.

Handwritten manuscript pages, middle left.

Handwritten manuscript page, middle center.

WAGNER

Handwritten manuscript page, middle right.

Open handwritten manuscript book, middle right.

Handwritten manuscript pages, bottom left.

Autograph manuscript of 'The Friends', bottom center.

Autograph manuscript of 'The Westerland', bottom right.

X

W A G N E R

78. Richard Wagner. Autograph full score of DAS RHINGOLD. [Lent by Mr. William H. Scheide]

^F Wagner's pencil autograph score of DAS RHINGOLD, which he presented in 1858 to Karl Klindworth, arranger of the piano reduction of this and many other Wagner operas.

The manuscript consists of 186 separate sheets, 14 full-size and the rest half-size. It is complete except for the first part of the first scene. In a letter [also shown] Klindworth relates that Wagner could not find the autograph for the beginning of the first scene and could supply the orchestral prelude only in a copyist's hand. (These pages by the copyist also accompany the manuscript).

Wagner tells us in his autobiography that, with this score, he began to work in a wholly new way. "I soon found myself in a difficulty when I started to write down the orchestral prelude...in my usual way of sketching it out in two lines. I was compelled to resort to the complete score formula; this tempted me to a new way of sketching which was a very hasty and superficial one, from which I immediately wrote out the complete score."

The leaves on display showed:

- A) Final page of the score, initialed by Wagner with the date May 28, 1854.
- B) A "Beilageblatt" on which Wagner wrote the harp parts that go with the last three pages.

- C) Donner summons the thunderstorm.
- D) Erda warns Wotan.
- E) Alberich curses the Ring.

78-A. Letter from Karl Klindworth to Mr. T. Halle,
 dealer in rare books, Munich, A.L.S.
 Oranienburg, Kolonie Eden, July 16, 1903.
 In German.

[Translation]

Oranienburg
 Kolonie Eden
 July 16, 1903

Mr. T. Halle
 Dealer in rare books, Munich

The autograph which you have purchased is Richard Wagner's first draft of the score of the Rheingold.

When the Master presented me with this score at the time of my visit to the Hügel near Zürich in July and August 1858, he was unable to find that part of the first scene which precedes Alberich's words "Wie in den Gliedern brüstige Glut mir brennt und glüht"; with this exception, the score is complete -- not one measure is missing. Of the introduction, only a copy could be found.

The Master found it convenient to number the pages alternately in order to avoid having to turn over in continuing.

After the last measure one finds indicated the date of completion -- May 28 [18]54.

Karl Klindworth

- 78-B Letter from Siegfried Wagner to Kurt Lehmann.
A.L.S. New York, March 1924. In German.

[Translation]

Mr. Kurt Lehmann has shown me the pencil sketches for the orchestral score of the Rheingold. That this is genuine is not to be doubted. It is one of the most interesting autographs, since it exists only in this one copy. The story about it is also quite correct. My father gave it to Karl Klindworth.

Siegfried Wagner.

New York, March 1924.

79. Richard Wagner. DIE MEISTERSINGER VON NÜRNBERG. Original autograph manuscript of the libretto. Signed. 1867. 84 pages quarto. Bound in vellum. [Lent by Mr. Arthur A. Houghton, Jr.]

Fair copy prepared for the printer by Wagner, with a few words of instruction on the title-page and elsewhere through the text.

"This manuscript was owned by the Kaiser. When he wanted to sell it both Mr. J. P. Morgan and Mr. George C. Thomas, Mr. Morgan's partner, wanted to buy it. The Kaiser had them toss for it and Mr. Thomas won. Rosenbach purchased it from Thomas about 1920.

cf. published facsimile of this manuscript (Frankfurt A. M., 189-): Ex 3495.2.363.



From the
HISTORY OF MUSIC
of 1704
with the title of the original
manuscript in the original
handwriting of the composer

JAYES
1704

PEACE

XI

JAMES LYON: AMERICAN COMPOSER OF THE 18TH CENTURY

James Lyon (1732-1794), member of the class of 1759 of the College of New Jersey, is considered to be the author of an ode, signed "Nassovian", which appeared in THE NEW AMERICAN MAGAZINE for September, 1759 under the title "Louisburg Taken." An account of the Princeton Commencement for 1759 mentions that the ceremony concluded with an ode, set to music by James Lyon. The record of this Commencement ode makes it possible to challenge the claim that Francis Hopkinson was the first native American to write a musical composition since the earliest composition by Hopkinson on record is a pastoral song which cannot be dated earlier than 1759.

For the Commencement of 1760 James Lyon composed the music for both an "Ode to Science" and an "Ode on Peace." At the 1762 Commencement, when Lyon received a master's degree, he composed the music for a pageant performed by the students, entitled "The Military Glory of Great Britain." This was printed anonymously in the same year by William Bradford of Philadelphia.

In 1764, Lyon was ordained by the Presbyterian Synod of New Brunswick, serving in parishes in Halifax, Nova Scotia and Machias, Maine. He was an ardent supporter of the Revolution. James Lyon's fame rests chiefly on a collection of Psalm tunes, published in 1761 under the title of "Urania." This celebrated publication, is important not only for the history of American psalmody but also of musical notation, since it contains twelve pages of instructions, including

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* All Times marked with an Asterisk are New.

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 Mr. Jeremiah Wool.
 Y.
 Mr. William Young 2 Books.

directions for the reading of musical, transposition, sharps and flats etc. The music was borrowed from various English compilations, but six tunes (marked in the book with an asterisk) were composed by Lyon himself. A second edition of "Urania" appeared in 1767 and a third in 1773.

As a composer Lyon possessed respectable but not extraordinary talent; his best piece is perhaps his "Hymn to Friendship."

80. James Lyon. URANIA, A CHOICE COLLECTION OF PSALM-TUNES, ANTHEMS AND HYMNS. Philadelphia. 1761. [Lent by the Library of the Princeton Theological Seminary (Benson Collection, F-46.103.L9943u); another, imperfect copy, PUL: M2116.L9U7 (Ex)]

A large proportion of the names of the one hundred and forty-two subscribers, printed in the volume, are those of officers and students of "Nassau Hall in New Jersey."

The title-page of URANIA, engraved by Henry Dawkins, supplied the cover-design of the descriptive folder issued in connection with the present exhibition.

81. A NORTH-WEST PROSPECT OF NASSAU-HALL, WITH A FRONT VIEW OF THE PRESIDENT'S HOUSE, IN NEW JERSEY. Engraved by H. Dawkins after drawing by W. Tennant. 1764. [P 00.739.2 (Ex)]

Henry Dawkins, the engraver of this view of Nassau Hall, was also the engraver of the title-page of James Lyon's URANIA.

82. "Louisburg Taken: An Ode." Signed "Nassovian," E. Jersey, Aug. 1, 1759." In THE NEW AMERICAN MAGAZINE, No. XXI, September 1759, pp. 621-622. [Ex0901.525 No. 13-27]

James Lyon is said to be the author of this ode. The magazine was published at Wood-bridge, New Jersey.

83. AN ODE TO PEACE. BY THE REV. MR. SAMUEL DAVIES, A.M..PRESIDENT OF THE COLLEGE OF NEW JERSEY: SET TO MUSIC BY JAMES LYON, A. B. AND SUNG AT THE PUBLIC COMMENCEMENT IN NASSAU-HALL, SEPTEMBER THE 24TH, 1760. [BF 324]
84. THE MILITARY GLORY OF GREAT BRITAIN, AN ENTERTAINMENT GIVEN BY THE LATE CANDIDATES FOR BACHELOR'S DEGREE AT THE CLOSE OF THE ANNIVERSARY COMMENCEMENT, HELD IN NASSAU-HALL NEW-JERSEY. SEPTEMBER 29TH, 1762. [P96.3614.27]

Opened to page 14, and folding-plate of music facing it: "Glory, Triumph, Vict'ry Fame....forever Crown Britannia's Name...."

85. Philip Vickers Fithian. MANUSCRIPT JOURNAL, 1773-1775. [Mss. Division]

When Philip Vickers Fithian, after leaving Princeton in 1772, became tutor at Nomini Hall in Virginia, the residence of Councillor Carter, during the years 1773 and 1774, he spent his vacations at his home in Cohansie, New Jersey. Here he met James Lyon. In his journal under the date of April 22, and 23, 1774 he wrote:

"Rode to the Stage early for the Papers thence I went to Mr. Hunters where I met with that great master of music, Mr. Lyon. -- He sung at my request, & sings with his usual softness and accuracy -- HE IS ABOUT PUBLISHING A NEW BOOK OF TUNES WHICH ARE TO BE CHIEFLY OF HIS OWN COMPOSITION -- ...I returned towards Evening but promised first to visit him again to-morrow afternoon.

* * * * *

"At home drawing off some of Mr. Lyon's Tunes, & revising my own Exercises---.Afternoon according to Appointment I visited Mr. Lyon at Mr. Hunters. He sings with great accuracy. I sung with him many of his Tunes & had much conversation on music, he is vastly fond of music & musical genius's. We spent the Evening with great satisfaction to me."

XII

PRINTS, DRAWINGS, AND PAINTINGS

86. Giulio Romano (1492-1546). SATYR PLAYING A FLUTE FOR A DANCING BOY. Fresco attributed to Romano. [Lent by the Princeton Art Museum. 35-37.]
87. Peter Breughel, the elder (ca. 1530-1569). TEMPERANCE (Die Mässigkeit). Engraving (by Phil Galle?) after a design of Peter Breughel the Elder. [Graphic Arts]
- The inscription in Latin reads: "We must see to it that we do not appear given to pleasure, extravagance and luxury, nor be sordid and dark with grasping greed."
- Among the "pleasures" depicted are an organ and organist, a singing choir, and various musical instruments.
88. Luca Cambiaso (1527-1585). ANGEL WITH CHERUBS. Pen and wash drawing. [Lent by the Princeton Art Museum. 48.611.]
89. Luca Cambiaso. CLASSICAL GROUP. Pen drawing. [Lent by the Princeton Art Museum. 48-643.]
90. Jacques Callot (1592-1635). "The Violin Players," from LES CAPRICES. Etchings: first state [Florence, 1618], and second state (Nancy, 1621). [Lent by the Princeton Art Museum. 34-160, 161].

91. Jacques Callot. Dwarfs and deformed people playing musical instruments. From the GOBBI, a collection of twenty-one Italian sketches drawn in Florence in 1616, etched at Nancy, 1622. [Lent by the Princeton Art Museum. 34-145-Q; 34-145-P].
92. TO EVARD GRIEG. Oil painting, still-life, trompe l'oeil manner, by an unidentified American painter. ca. 1898-1899. [Lent by the Princeton Art Museum. 51-7]

Among the objects included are the 1869 edition of Grieg's Violin Sonata, Opus 13, published by Breitkopf and Härtel; and a wood engraving of Grieg done by Thomas Johnson about 1878.

For a discussion of the painting, with reproduction, see: Thomas J. McCormick, Jr., "An Unknown Still-Life of the Late Nineteenth Century," RECORD OF THE ART MUSEUM, PRINCETON UNIVERSITY, Vol. XI. No. 2 (1952), 21-24.

RECORD OF THE
ART MUSEUM
PRINCETON UNIVERSITY



VOLUME XI 1952 NUMBER 2

A PASTICCIO AFTER DÜRER

AMONG the anonymous, undated prints in the Museum's collections there is a small roundel composition of the Madonna and Child with angels (cover) which is of more than passing interest.¹ Although the signature initials "I" over "H" appear on a cloud at the upper left, the little copper engraving apparently has never been described, an indication that this copy may be unique. It is a fine example of a *pasticcio*, composed in almost every detail of motifs taken from a number of prints by Albrecht Dürer.

The Madonna and Child follow closely Dürer's "Madonna with the Starry Crown" of 1516 (Bartsch 32) (Fig. 1), varying essentially in two points. In the roundel Mary is being crowned by two little angels, and she wears a ruffled bodice.² The figures are reversed, a result of the process of copying, and a demon has been added beneath the quarter-moon upon which the Virgin stands. The same monster is to be found perched over the entrance to Hades in Dürer's engraving of the "Harrowing of Hell" (*Little Passion*, 1512, Bartsch 16).

Of the two large angels hovering on either side of the Virgin in heaven the one on the left closely follows the gesticulating figure in Dürer's engraving of "The Sudarium Displayed by Two Angels" (Bartsch 25) (Fig. 2); while the other angel is a somewhat unfortunate combination of the companion angel in Bartsch 25 plus that in a woodcut of 1518, "Mary as Queen of the Angels" (Bartsch 101). Also from this woodcut Monogrammist H.I. has taken most of the cherubim in the cloud banks above.

The engraver of the roundel thus had recourse to woodcuts as well as copper engravings, and it is evident that he had a large collection of the Master's prints from which to work. It is interesting to note that he could faithfully follow Dürer's style and lose but little of its technical refinement in a great

¹ Accession number 34-379. Diameter, 0.057 m. Junius S. Morgan Collection. The illustration is enlarged.

² The cherubic angel on the right adapts one in Dürer's woodcut "Birth of Christ" (Bartsch 85), from the Life of Mary series; the roundel's left angel is a composite of features found in two or three others in various prints of this series. H.I. foregoes the starry crown of Bartsch 32 and uses instead the one in the 1518 "Mary Crowned by Angels" (Bartsch 39).

AN UNKNOWN STILL-LIFE OF THE LATE NINETEENTH CENTURY

ALTHOUGH illusionistic still-life painting reached its highest point in seventeenth century Holland, it also enjoyed great popularity during the late nineteenth century in Europe and America. Like their Dutch predecessors, these later painters imitated the texture of objects so successfully that their work has a *trompe l'oeil* quality which appealed to a materialistic love of fine craftsmanship, and to an ever-present interest in illusionism. Today, critics admire the paintings for their precision and for the abstract interplay of angles and diagonals. This contemporary interest has led to the serious study of them. Although little is known about the European artists, Alfred Frankenstein, the leading student in the field, has distinguished the works of over thirty-five of the American *trompe l'oeil* painters, including such men as William Michael Harnett, John Peto, and Jefferson Chalfant.¹ Frankenstein has also uncovered the rather unpleasant fact that the signature of Harnett, the leading exponent of *trompe l'oeil*, has been added to works by others.² Naturally this does not detract from the intrinsic worth of such paintings or deter us from studying them. Often, as in the case of the still-life recently acquired by the Art Museum (Fig. 1)³ which has the added signature of Harnett, the painting may prove to be more interesting and enigmatic than the work of Harnett himself.

The Princeton still-life, an arrangement of a violin and sheet music, bears a superficial resemblance to numerous works of Harnett such as *Emblems of Peace* in the Springfield Museum

¹ Alfred Frankenstein, "Harnett: One Century," *Art News* XLVII, September 1948, pp. 15-18.

² Alfred Frankenstein, "Harnett, True and False," *Art Bulletin* XXXI, March 1949, pp. 38-57.

³ Acquisition number 51-7. Width 0.721 m. Height 0.518 m. Purchased with the John Maclean Magie and Gertrude Magie Fund.

I am greatly indebted to Mr. Alfred Frankenstein of the San Francisco Chronicle for his opinion and many kindnesses, and to Mr. Sheldon Keck of the Brooklyn Museum for his examination of the Princeton still-life. I also wish to thank Mr. Richard G. Appel of the Music Department of the Boston Public Library for his opinion concerning the Grieg Violin Sonata shown in the Princeton painting.



Figure 1. Still-life in Princeton



Figure 2. Rita V.V., *Still-life* (Collection of John W. Barnes)



Figure 3. Harnett, *Emblems of Peace* (Springfield Museum of Fine Arts)

of Fine Arts (Fig. 3).⁴ Both represent a musical instrument and books on the top of a table, with a sheet of music hanging over the table's edge. In this respect, both Harnett and the unknown painter of our picture may be indebted to European prototypes. There is no doubt, however, that the Princeton painting is not by Harnett himself. The textural treatment and the placement of the table at an angle so that it leads back into deep space have no parallel in any known works of Harnett. This was confirmed by Alfred Frankenstein when the photograph was first sent to him and later upon actual inspection of the painting in August, 1951. Furthermore, in May, 1951, Sheldon Keck reported, after examination under infra red light and the removal of overpaint, that the "Harnett" signature in the lower left corner is a later addition and that another signature, prob-

⁴ Reproduced through the courtesy of The Springfield Museum of Fine Arts, Springfield, Massachusetts.

ably the original, can be discerned at the lower right. This second signature is now illegible, but bears a date, 1898 or 1899. Harnett died in 1892. It has not been possible to attribute our picture to any of the known painters of the Harnett school, and it is possible that the work may not have been produced in the United States. The author noted vague resemblances to the works of Jefferson Chalfant and Joseph Decker, similarities to which Frankenstein concurred, although he saw no reason for accepting an attribution to either. The closest resemblance is to a still-life signed *Rita V. V.* in the possession of John W. Barnes, New York City (Fig. 2).⁵ However, it is similar only in composition and in subject matter—a violin, a pile of books, and a page of overhanging sheet music. Stylistically, it is completely different.

A study of the objects depicted in our picture is more rewarding. The Grieg Violin Sonata, Opus 13, shown hanging over the edge of the table has been identified by Richard Appel as the 1869 edition published by Breitkopf and Haertell. The portrait of Grieg on the back wall is based on a wood engraving by the American, Thomas Johnson, probably done in 1878.⁶ Inasmuch as all the discernible wording under Grieg's picture and on the sheet music, aside from the sonata page, is English, it would seem to indicate that the artist is either English or American, more probably the latter since the Grieg picture is based on an American engraving. Presumably, all the objects depicted in our painting are concerned with Edvard Grieg: the music, the violin, the portrait, and the handkerchief with the letter G. Evidently, it was painted as a sort of dedicatory picture to the great musician by an admirer.

Further research on nineteenth century still-life painting may turn up other works by the author of the Princeton picture, but in the meantime we must be content to know that ours is an excellent, and enigmatic example of *trompe l'oeil*.

Thomas J. McCormick, Jr.

⁵ Reproduced through the courtesy of Mr. Barnes.

⁶ Mantle Fielding, *Dictionary of American Painters, Sculptors, and Engravers*, Philadelphia, p. 190, states that Thomas Johnson did a series of wood engravings of musicians in 1878. A photograph by Elliott and Fry after the engraving by Johnson of Grieg, identical with the one shown in the Princeton picture, was published by William Mason, "Edvard Grieg," *The Century Magazine* XLVII, March, 1894, pp. 701-705.

XIII

PRINCETON UNIVERSITY PRESS PUBLICATIONS ON MUSIC
HISTORY

93. Emmanuel Winternitz. MUSICAL AUTOGRAPHS FROM MONTE-
VERDI TO HINDEMITH. Princeton University Press, 1955.
2 volumes. [ML 96.4.W72]
94. Alfred Einstein. THE ITALIAN MADRIGAL. Translated
by Alexander H. Krappe, Roger H. Sessions, and Oliver
Strunk. Princeton University Press, 1949. 3 volumes.
[ML 2633.E35]
- 94-A Pages from Alfred Einstein's corrected typescript
in German of his THE ITALIAN MADRIGAL [Manuscripts
Division]
- The work has been published only in the
English translation.
95. Ralph Kirkpatrick. DOMENICO SCARLATTI. Princeton
University Press, 1953. [ML 410.S2K6]
96. Walter L. Woodfill. MUSICIANS IN ENGLISH SOCIETY
FROM ELIZABETH TO CHARLES I. Princeton University
Press, 1953. "Princeton Studies in History, Volume
9." [ML 286.2.W87]

[Fresh copies of these books, with dust wrappers and
related publicity material, were lent for the exhibi-
tion by the Princeton University Press.]

* * * *

INTRODUCTION TO CHINESE MUSIC

An Exhibition arranged by

Mr. Shih-Kang Tung, Curator of the
Gest Oriental Library

Firestone Library

Second Floor

* * * * *

- I Chinese Music, its History and Practice
- II The Chinese System of Music
- III Chinese Musical Instruments
- IV Illustrations

I

CHINESE MUSIC

Its History and Practice

ANCIENT MUSIC: Ancient China's music, closely linked to her philosophic theories and symbolic comparisons, played a great part in the origins of her civilization. The first "pitch-pipe", Huang-chung, literally "yellow bell", was the basis of the Chinese system of measures, of the calendar, and of astronomical calculations.

According to legend, Emperor Fu Hsi (B.C. 2953), first of the Five Divine Rulers, invented music, and Huang Ti (B.C. 2698-2598), the Yellow Emperor, systematized it. In the Chou dynasty (B.C. 1122-255), music was one of the six arts of education; and as an illustration of its popularity, Confucius, himself a composer, is said to have been so impressed after hearing an instrumental piece known as Ta-shao, that "for three months he did not know the taste of meat". However, except for literary allusions here and there, detailed knowledge of ancient Chinese music has been lost since the First Emperor of the Ch'in dynasty in B. C. 202 burnt the books.

MODERN MUSIC: Modern music began with the T'ang dynasty (618-907) A.D. It was Emperor Hsüan Tsung (712-742 A. D.) who founded the first conservatory for training youth of both sexes in this art, and it was during this dynasty that Chinese music reached the peak of its development.

It is worth noting that in the minds of the Chinese scholars, music was not meant to amuse only, but was considered as something "tranquil and serene" -- something to nourish the "heart", to calm the passions, and to produce peace and harmony in the universe.

During subsequent generations however, music in China degenerated into the hands of non-scholars who performed solely for the purpose of popular entertainment. Professional musicians therefore had no social standing at all. There was no organized class of professional music teachers. Most musicians acquired their art in a purely empirical way. Amateurs were very rare among the educated classes who, though liking to be entertained by music, did not find it dignified enough to perform themselves, not even as amateurs.

PRESENT-DAY MUSIC: Since the establishment of the Republic in 1912, the influence of Western music has become more marked. It was first studied for diplomatic purposes, and later introduced to the masses through Christian channels. Now it has become quite fashionable in large cities to have what is thought to be "foreign music." Many Chinese of the younger generation have begun to show great appreciation of, and aptitude for, Western music. However, Chinese musicians of today, although open-minded regarding Western music, are nevertheless fully cognizant of the fact that the distinctive qualities of their own musical culture should be retained, even though many of the more advanced phases of Western technique be incorporated.

* * *

[Items shown]:

1. Musician on Horseback. Figure from a tomb excavated in 1948 in the district of Loyang, Honan Province, China (The six dynasties [22-589 A. D.]). [Lent by the Princeton Art Museum]
2. Emperor Hsüan Tsung and Yang Kuei-fei listening to the orchestra. (A photographic reproduction of a Ming [1368-1643] painting). Hsüan Tsung (685-762 A. D.) was the sixth emperor of the T'ang dynasty. Fond of music, he founded the first conservatory for the training youth of both sexes in this art. Yang Kuei-fei, his concubine, is famous in Chinese history for her beauty. [Gift of Worcester (Massachusetts) Art Museum --]
3. Chinese Musical Reception (from a Ming painting). A black and white photographic plate.
4. A Chinese record.
5. Chung kuo yin yüeh shih kang (Outline History of Chinese Music); by Yang Yin-liu. 1952.
6. Yin yüeh tz'ü tien (Dictionary of musical terms, ancient and modern); comp. by Liu Ch'êng-fu. 1935.
7. Yüeh lü ch'üan shu (Works on music and its principles); by Prince Chu Tsai-yü (It was Prince Chu who discovered the principle of the 12 lüs of equal temperament.) 1582. 20 volumes. The picture shown here on the left hand page refers to various possible distributions of the seven (five plus two) note scale among the 12 lüs.

8. Lü hsüeh hsin shuo (A treatise on the "pitch-pipe"). By Prince Chu Tsai-yü. 1607. 8 volumes.

The picture on the left shown in part (the other part is on the next page of this folded leaf) the basic "pitch-pipe", huang-chung, used as the basis of the Chinese system of measurement.

It is recorded that the total tube of huang-chung had a length of 81 inches, subdivided into 9 equal parts of 9 inches each, which made a musical foot.

To determine the unit of measure, the same length as the musical foot was taken but divided into 10 equal parts, each composing 10 lines. There were, then, 100 lines in the total length.

9. Yüan lo chih yüeh (Treatise on music, musical instruments, posture dancing, etc.) by Han Pang-ch'i. 1549. 16 volumes.

1) The picture on the left illustrates the acoustic phenomenon known as the spiral of fifths.

2) The picture on the right illustrates the 12 lüs, arrived at through generation by fifths, arranged as a chromatic scale.

10. Yü chih lu lu chêng i (Treatise on music theory, practice, European system, etc.)

Imperially supervised compilation of the K'ang-hsi period [1662-1722] in 10 volumes.

11. Lü vin hui k'ao (A treatise on music and musical instruments). Ch'iu Chih-lu. 1897. 6 volumes.

12. San ts'ai t'u hui (Illustrated encyclopaedia of Heaven, Earth and Man) in 100 volumes. Original edition of 1607.

Symbolic pictures shown here illustrate the finger technique (how to pluck the strings of a lute) with explanatory notes.

II

CHINESE MUSICAL SYSTEM

Legend states that to Huang Ti (B. C. 2693-2598), the Yellow Emperor, is attributed the honor of inventing the Chinese tonal system -- the lüs (see diagram 1). The lüs are a series of twelve bamboo tubes of differing lengths, the longest of which, measuring nine inches, was called huang-chung, literally "yellow bell," and was considered the basis -- the generator of all the others (see diagram 2).. The sound produced by it was named kung, and became the key-note of a kind of scale of twelve degrees, analogous to the Western chromatic scale (see diagram 3).

The fundamental Chinese scale has five tones, known as kung, shang, chiao, chih and yü which represent the Emperor, minister, people, affairs of state, and material objects respectively, corresponding in Western notation to C. D. E. G and A. Beginning with the Chou dynasty (B. C. 1122-255), two semitones called pian-kung and pian-chih were added, bringing the number of tones to seven (see diagram 4), and since then, in order to avoid possible confusion, the two pian or semitones have been put aside. Although the present Chinese theoretically admit seven tones in the scale, yet practically they use only five.

Chinese musical notation, like the Chinese language, is written in vertical rows of characters from right to left, and the range never exceeds fourteen notes. No graphic picture as in Western notation is given, Signs are often added to denote a higher octave, but there is no definite system to indicate note values. Sometimes a note is written larger to express emphasis; and sometimes dots are added to the note to signify its length. A pause or rest is denoted by a space between two notes, but they do not express its value (for systems of notation, see table case).

[Items shown]:

1. COLLECTION OF WRITINGS ON THE RITUALS OF THE MING DYNASTY. 1530. 48 volumes.

The ancient Lü-Lü notation: This notation, which has appeared regularly in musical treatises ever since the 3rd century B. C., is a system of pitch notation using the first syllables of the names of the 12 absolute pitches (which are in a chromatic series). The smaller characters on the left are the equivalents in the kung-ch'e notation (see next item).

2. AN EXTENSIVE COLLECTION OF SONGS AND BALLADS. 1746. 70 volumes.

The kung-ch'e notation: This is a system of pitch notation consisting of 9 to 12 simple Chinese characters (which are in a diatonic series covering more than one octave). It originated from a finger notation for the flute, but now is also commonly used for stringed instruments as well as for vocal music. The notation is shown here in red. The small squares are the main beats and the dots are the secondary beats within the main beats.

3. A COLLECTION OF SOME FOUR HUNDRED ODD PLAYS AND SONGS. 1925. 32 volumes.

This method of writing the kung-ch'e notation (cf. No. 2) in a downward slanting fashion, from left to right, is often seen in collections of the classical musical drama from the 18th century on. It is a convenient way of fitting the music to the columns of text. The circles, crosses, dots, hooks, etc. are various types of subdivisions of the beat.

4. SELECTIONS FROM THE REPERTORY OF OPERATIC SONGS AND TERPSICHOorean MELODIES OF MEI LAN-FANG. 1930. 2 volumes.

This is a very recent modification of the

kung-ch'e notation (cf. No 2) devised by Lui T'ien-hua, the compiler of the present volume. The time value of the notes are indicated by the vertical lines on the left hand side of the characters. An unlined character equals approximately a western quarter-note, and a single-lined character, an eighth-note. Each additional line further divides the time value of the note by one half. The circles and dots are the primary and secondary beats. The circles within the kung-ch'e are rests. The passages in red are the instrumental interludes, and the passages in black are for the voice and also the instruments which are more or less in unison with the voice.

5. COLLECTED WORKS OF PO-SHHTAO-JEN. 1929. A lithographic reproduction of a Sung edition in 2 volumes.

This is the so-called su-tzu notation ('vulgar character notation'), because it is often believed that the symbols are the cursive forms of the kung-ch'e (cf. No. 2). The earliest examples of this notation, both in treatises and in actual music, are of the 12th century.

6. A TREATISE ON THE CHINESE LUTE: TOGETHER WITH AN EXTENSIVE COLLECTION OF AIRS. 1609. 6 volumes.

The ch'in notation: This tablature, exclusively for the ch'in (lute), is the most complicated of all. It employs a cluster of symbols, which consists of directions for the execution of only one note, or a main note with grace-notes. For example, one of these symbols (see arrow) tells the player to stop the 7th string at the 3rd sub-division after the 3rd stud with the thumb of the left hand, and to pluck inwardly the same string with the middle finger of the right hand. The earliest example of music written in this type of notation is of the 12th century. It is still used today.

7. A COLLECTION OF TEN WORKS ON THE CHINESE LUTE. 1911.
8 volumes.

This is the traditional tablature for the ch'in (lute) with additional aids for easier and more precise reading of the music, devised by Yang Tsung-chi, in the early part of the present century. In the extreme right hand column is the kung-ch'e equivalent of the musical note. The symbols in the column closest to the tablature are the reduced forms of the original tablature.

8. SELECTIONS OF FOLK-SONGS OF KAINGSU PROVINCE. 1953.

The numerical notation: This notation, originally introduced from Japan, is very popularly used in present-day China.

III

CHINESE MUSICAL INSTRUMENTS

The musical instruments of China can be traced back to the very beginnings of her musical history. In the year 2353 B. C., Huang Ti, the Yellow Emperor, had already the lute, lyre and tambourines of several sorts. Percussion instruments like bells, gongs and horns were standardized in 2205 B. C. Numerous instruments had been distributed all over the country while other parts of the world were still ignorant of them.

The number of musical instruments used by the Chinese is comparatively large. There are roughly about 130, many of which, however, have become gradually changed or gone out of common use. Some are designed to imitate the human voice, others to reproduce various sounds of nature, and others again to supply the necessary martial airs. It is interesting to note that the forms of many are of emblematic significance. For instance, the ch'in (lute) is the symbol of matrimonial harmony; the shêng (reed-organ) symbolizes the Phoenix; the yuèh-ch'in (moon-guitar) resembles the moon in shape; etc.

Chinese writers on music still divide their instruments according to the materials of which they were made into eight categories known as "eight sounds", corresponding to the pa-kua (eight symbols) -- made up of combinations of straight and broken lines representing the yang (masculine) and yin (feminine) principles which the Chinese believe are the expression of all the changes and permutations which take place in the universe. The so-called "eight sounds" are as follows:

1. Stone (now obsolete)
2. Metal
3. Silk or String
4. Bamboo
5. Wood
6. Skin
7. Gourd or Wind
8. Clay (now obsolete)

* * * * *

[Items shown]:

1. LO

The round-shaped lo (gong), made of brass, is of various sizes, varying from several inches to several feet in diameter. It is suspended by a cord, and struck with a mallet. Native descriptions rarely mention it, perhaps because the use of this noisy instrument is so general. In Buddhist temples, lo is beaten to call the attention of the "sleeping gods"; at the gates of yamen (the residence, official and private, of a magistrate in office) it announces the arrival of honoured visitors; in the army it gives the signal of retreat; on stage and in songs it marks time; in procession it "drives away evil spirits"; on board ship it signifies departure; during eclipses "it frightens the heavenly dog when about to devour the moon"; in the streets a small lo may be the sign of a candy seller, and acrobatic performer, or a newsbroadcaster, and a larger one often gives public notice of the approach of the district magistrate with his retinue; etc.

[The lo on display here was lent by the China Institute of America in New York.]

2. CH'IN.

Ch'in (lute, or zither, or horizontal psaltery), in the history of Chinese music, is one of the most ancient instruments, and also the most poetical. The Chinese call it ch'in, referring to 'restriction' or 'prohibition', because its influence checks the evil passions, rectifies the mind, and guides the actions of the body. It is supposed to be the special instrument of the educated classes; and yet owing to the fact that trying to master this art is too difficult, it is somewhat neglected by the present generation.

It is interesting to note that the dimensions, the form, the number of strings, and whatever is connected with this instrument had their principles in Nature. Thus, the ch'in measured 3.66 feet, because the year contains a maximum of 366 days; the upper part was made round, to represent the firmament; the bottom was flat, to represent the ground; the number of strings was five, to agree with the five elements; and the 13 studs stood for the 12 moons and the intercalary moon. However, it is doubtful if all these remarkable similarities and comparisons are still strictly regarded. The ch'in of the present day retains the primary form, but the number of strings has been increased to seven.

3. P'I-P'IA

P'i-P'ia (ballon guitar), with a pear-shaped body, usually has four silk strings which are said to represent the four seasons. This and some other allegories enforce the belief that it has a more or less ancient origin.

In workmanship, there is a slight difference between the p'i-p'ia made in the South and those manufactured in the North; the former are better than the latter, but the fingering and the music are everywhere the same.

This instrument being chiefly used on the stage in connection with the flute, the strings are of course, tuned from the pitch of the flute; but in private the performer tunes it to the pitch which pleases him best.

[The p'i-p'a exhibited here was made in the eighteenth century with a beautifully carved ivory back]

4. SHĒNG

Shĕng (reed-organ or mouth-organ) is one of the most ancient, and also most important of Chinese musical instruments. No other instrument is nearly so perfect, either for delicacy of construction or sweetness of tone. The principles embodied in it are substantially the same as those of Western organs. According to various writers, it was the introduction of the shĕng into Europe which led to the invention of the accordion and the harmonium. The shĕng consists of three separate parts -- the body, the mouth-piece, and the tubes. The body was formerly made from a sort of calabash, but nowadays it is made of wood and lacquered. The mouth-piece is also made of wood; lacquered and inserted into the upper part of the body. The tubes are composed of two pieces; the upper part bamboo, the lower part wood. They are 17 in number and are of five different lengths, the middle ones being the longest. It is said that they are so arranged as to symbolize the tail of a Phoenix.

This reed-organ was formerly used at court ceremonies and later on at Confucian worship, but now is occasionally used in classic orchestras.

5. SSŪ-HU

Ssŭ-hu (4-stringed violin) is one of the favourite instruments of street ballad-singers. sometimes, it is used on the stage too. It is not difficult to learn, and it does not extend over one octave; moreover, it is comparatively cheap.

6. TI-TZŪ

Ti-tzŭ (flute) is a very popular musical instrument in China. It has eight holes: one to blow through, one covered with a thin reedy membrane, and six to be played upon by the fingers.

7. PANG-KU

Pang-ku (flat drum), which commonly rests on a tripod, is chiefly used in popular orchestras to beat time and accompany songs and ballads.

8. CHUNG

Chung (bell), usually hung within a frame, is used at Confucian rites, struck with a wooden hammer before each strophe.

9. LING

Ling (hand-bell) is chiefly used at services by Buddhist, Taoist and Lama priests.

[Items 2-9 were lent by the Metropolitan Museum of Art in New York,]

IV

ILLUSTRATIONS

Wall case 1:

Chinese Musical System (with four explanatory diagrams)

Wall case 2:

Top: Greeting the Chinese New Year with Music (1) [a plate in color]

Bottom: Aboriginal Musicians (1)
One is playing a reed-organ, while two others are accompanying him with drum and clappers. [a painting in color]

Wall case 3:

Top: Greeting the Chinese New Year with Music (2) [a plate in color]

Bottom: Aboriginal Musicians (2)
Dancers and Musicians. Two of the musicians are playing on a drum and two on reed-organs. [a painting in color]

Wall case 4:

Musicians of the Pei Wei Dynasty (589-618 A. D.)
Copies after fresco decorations of the Cave-temples of Tun-huang on the Western frontier of China.
[three pictures in color]

Wall case 5:

Orchestras of the T'ang Dynasty (618-907 A. D.)
Copies after fresco decorations of the Cave-tem-
ples of Tun-huang on the Western frontier of China.
[three pictures in color]

CONTEMPORARY DESIGNS FOR RECORD ALBUMS

An Exhibition in the
Graphic Arts Collection
prepared by

Gillett G. Griffin

Note on the exhibition:

The most recent and perhaps most original vehicle for graphic design in America today is the field of record album covers. Hardly a decade old, it has only been in the last five years that record album companies have realized the potential selling power of the cover, which serves as a poster.

To the Haydn Society must go the credit for some of the most adventurous and creative experiments in this new field. In giving a free hand to Joseph Low (an artist who employs whimsical line drawings and who knows how to use type and color) they opened up new avenues of design, -- for every one of Low's covers is an experiment.

More recently the Bethlehem Company, which records jazz, has produced a series of photographic covers by Burt Goldblatt that are unmatched anywhere for their sensitive and masterful combination of type and photography.

Also included in the exhibition were covers by Alvin Lustig, Antonio Frasconi, Erik Nitsche, Rudolph de Harak, Jerome Snyder, Alvin Eisenman, and David Stokes Quackenbush.

Chapters from the
HISTORY OF MUSIC

An Exhibition
in the Princeton University Library

December 28, 1955 • February 15, 1956
Weekdays: 9 A.M. to 6 P.M. Sundays: 2 to 5 P.M.

Dawkins Scit. 1761

THE joint meeting of the American Musicological Society and of the Society for Music in the Liberal Arts College, held this year in Princeton on December 28, 29 and 30, gave the University Library an opportunity to exhibit a selection of books and manuscripts relating to the history of music. The exhibition, arranged in cooperation with the Department of Music, will remain on view until February 15, for the benefit of the Princeton community and other visitors.

In addition to materials from its own collections, the Library has the privilege of showing several notable rarities lent by private collectors. Mr. William H. Scheide (Class of 1936) has lent the portrait of J. S. Bach, now in his possession, painted in 1748 by Elias Gottlieb Haussmann, as well as an autograph of Bach's Cantata No. 118, original sketches by Beethoven for the "Hammerklavier" Sonata, and the original score of Wagner's *Das Rheingold*. Mr. Scheide, the Director of the Bach Aria Group, is a member of the Council of the Friends of the Princeton Library and of the Advisory Council of the Department of Music. Mr. Arthur A. Houghton Jr., well-known collector and also a member of the Council of the Friends of the Princeton Library, has lent the manuscript libretto of Wagner's *Die Meistersinger*, thus enabling it to bring together the two finest Wagner manuscripts now in the United States. Mr. Edwin Bachmann, former member of the faculty of the Curtis Institute of Music and associated at various times with the Letz, Elman and

Heifetz String Quartets, has generously allowed it to draw upon his fine collection of musical rarities, including first editions of Beethoven, Mozart and others.

As its title indicates, the exhibition makes no attempt to present a comprehensive history of music. The chapters represented fall largely within the period extending from the Middle Ages into the early nineteenth century, and include both theoretical works and examples of musical writing. Although the Department of Music is a comparative newcomer to the Princeton scene, music itself has played a role in Princeton life for a much longer period. As a reminder of this fact it seemed appropriate to

devote one small chapter of the exhibition to the eighteenth-century American composer, James Lyon, a graduate of Princeton, Class of 1759, whose *Urania, A Choice Collection of Psalm-Tunes, Anthems and Hymns* was published in Philadelphia in 1761. Henry Dawkins' engraved title-page for *Urania* (from a copy in the Library of the Princeton Theological Seminary) has supplied the headline of the present article. Although *Urania* is best known as the muse of Astronomy, she also represents, as Plato implies, the realm of musical speculation, while her sister Polyhymnia presides over musical practice. She, therefore, and not *Clio*, may be proposed as the muse of musicologists.



MUSICOLOGICAL CHAIRS: Professors Arthur Mendel and Merrill Knapp of Music Department skillfully balance tea cups at Library reception.

incidentally, of the present director of the Boston Symphony Orchestra), which was included with other funeral "orations" in a locally-printed, black-bordered pamphlet for private distribution. Princeton does not have it—not yet—although we do have a photostat of it kindly supplied by the Bibliothèque Nationale et Universitaire de Strasbourg. In looking for it, however, I did turn up another interesting pamphlet. A pile of miscellaneous "Alsatica" in the back-shop of a Strasbourg bookstore, apparently the sweepings from some local antiquarian's study, attracted my attention, for it was exactly the sort of spot where the Eugene Munch pamphlet ought to be. After a couple hours of fruitless rummaging the only thing I found was a pamphlet of the same general type, dated Strasbourg 1872, containing memorial tributes to one Charles-Albert Schillinger, and which I took only because I thought I had seen the name somewhere in Schweitzer's writings. To my surprise I found, when I checked this point, that Charles-Albert Schillinger, who died three years before Albert Schweitzer's birth, was in fact his own "Uncle Albert," whose name he bore and whose example was often cited to him as a child. Charles-Albert Schillinger was pastor of St. Nicholas's Church in Strasbourg, the same where his nephew later preached; his death, as the result of exertions during the Siege of Strasbourg in 1871, recorded in the small memorial pamphlet printed by his friends, is a poignant commentary on Albert Schweitzer's own familiarity with war and peace.

period decoration

In that same back-shop, in a somewhat tidier group of books, I also found another item which I was glad to acquire for the Princeton Library. This is a retrospective survey of the 19th century, compiled at the turn of the century in Strasbourg by the editor of a local newspaper, with contributions from various university scholars, including one by Albert Schweitzer entitled "Philosophy and Culture in the Nineteenth Century." The cover of the volume represents the 19th century as a fallen tree trunk, an obvious bit of period decoration, which somehow, nevertheless, seems to foreshadow Schweitzer's later work on the philosophy of civilization with his emphasis on the downfall of 19th century values and his search for a constructive ethical view which may contribute to the rebuilding of civilization. This brief essay written in 1900 is the starting-point of one of Schweitzer's major works, his series on the Philoso-

phy of Civilization, only part of which has so far been published. A letter from Schweitzer, shown in our current exhibition through the courtesy of its recipient Dr. Walter Lowrie (Princeton '90), who in 1913 translated one of Schweitzer's books first published in 1901 [and a famous Class Secretary in PAW—Ed.] provides an illuminating footnote to this strand of the Schweitzer bibliography. Writing in 1948, he explains to Dr. Lowrie that he has been unable to accept the invitation of the Institute for Advanced Study to come to Princeton to complete his work on the Philosophy of Civilization for the simple reason that "I am a prisoner of my hospital."

friendly cooperation

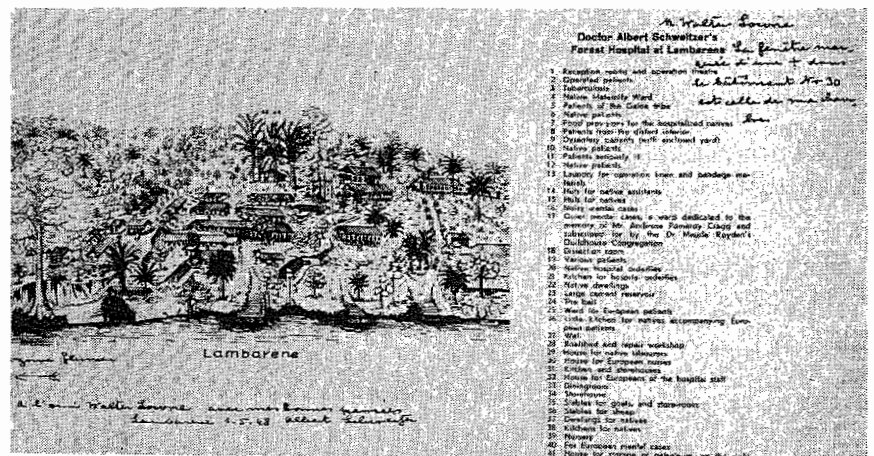
My references to old book-shops risk giving a somewhat romanticized picture of collecting, for actually many of these Schweitzer acquisitions have been made quite without benefit of dealers. I recall, for example, a very pleasant hour or so spent with a retired doctor and president of a Strasbourg musical society who presented me, for the Library, with a hard-to-find Bach Festival program containing a contribution by Schweitzer. The compiler of a Schweitzer *festschrift* issued as long ago as 1932 took the trouble, in reply to a letter I had written him, to bring to me personally, also as a gift to the Princeton Library, one of his two remaining extra copies of the book (the publisher's stock having been destroyed during the last War). Recently the Library has received from the Schweitzer Hilfsverein in Basel a nearly-complete set of their bulletins issued since the early 1920's. These reprintings of Schweitzer's reports on his hospital (the first of which, dated July 1913, I was lucky enough to find by chance one day in Freiburg-im-Brisgau), is-

sued in several languages by groups of friends in various parts of the world, in themselves constitute a bibliographical nut not easily cracked.

I have mentioned these few examples of friendly cooperation—among many others—because they somehow confirm my idea that the "bibliographical approach" is not a dryasdust scholar's or collector's technique.

"just the right light"

A letter recently received by the Library sums the matter up better than I can do: "The Bibliographical Approach to Dr. Schweitzer—," this friend writes, "whoever would have thought of casting that light upon that mighty figure? And it's just the right light, too, to clarify and crystallize into coherence the great central figure which has been so emotionally gazed upon and confused. Everybody, I think, has a slightly bewildered feeling as to what is the real meaning of Dr. Schweitzer's life, because the testimony about him is so excitable—and contradictory. The way to see what he really is is of course, not through the eyes of incense-burning disciples, nor yet of hard-boiled realists in reaction from the disciple attitude—but quite simply as you show, from his own writings. And there are plenty of those so that everybody can form a rounded view and that quite obviously is what he himself would most prefer. . . . Odd, isn't it, that that figure of speech of 'shedding light' nearly always means being kind and helpful to somebody in need—whereas what the library does is to shed an intellectual light which helps everybody better to understand what things are really like." Although these words were written about a specific instance, they nevertheless come about as close to defining the whole function of a University Library as any that I have come across.



"I AM A PRISONER OF MY HOSPITAL": This letter to Dr. Walter Lowrie '90 shows Schweitzer's hospital at Lambarene in equatorial Africa.

*The American
Musicological Society
The Society for Music
in the Liberal Arts College*



JOINT ANNUAL MEETING

DECEMBER 27-30, 1955

PRINCETON UNIVERSITY, PRINCETON, N.J.

*The Society for Music
in the Liberal Arts College*

General Headquarters: The Woodrow Wilson School of Public
and International Affairs

Tuesday, December 27

P.M.

3:00 *Forum.* "College Music and Music in the Secondary Schools."
Scribner Lounge, The Firestone Memorial Library.

Professor Paul Van Bodegraven, Chairman, Department of
Music Education, New York University.

George Rochberg, Music Editor, Theodore Presser Com-
pany.

Professor Paul Henry Lang, Department of Music, Colum-
bia University.

Dean Everett Hunt, Swarthmore College.

After prepared remarks by the above speakers there will be
opportunity for questions and general discussion.

7:00 *Dinner.* Ranger Room, Nassau Tavern. Reservations (\$3.50)
may be made through Professor Elliot Forbes, Department
of Music, Princeton University.

Speakers: President Barnaby C. Keeney, Brown University. Pro-
fessor Howard Mumford Jones, Harvard University, Chairman
of the American Council of Learned Societies.

Wednesday, December 28

P.M.

5:00 *Business Meeting.* Lounge, Woodrow Wilson School.

The American Musicological Society

General Headquarters: The Woodrow Wilson School of Public
and International Affairs

Wednesday, December 28

A.M.

9:00 Breakfast Meeting of the Executive Board. Green Room, Nassau
Tavern.

9:30 *Registration*. Lobby, Woodrow Wilson School.

10:30 *Opening Session*. Donald J. Grout, Chairman. Conference Room,
Woodrow Wilson School.

1. "What Was a Paraphonista?"—Otto Kinkeldey, South Orange,
N.J.
2. "Matthaeus Greiter's *Fortuna*: An Experiment in Chromati-
cism and Musical Iconography"—Edward E. Lowinsky,
Queens College.
3. "Vincenzo Galilei's Counterpoint Treatise: A Code for the
Seconda Pratica"—Claude V. Palisca, The University of
Illinois.

P.M.

2:30 *Second Session*. Gustave Reese, Chairman. Conference Room,
Woodrow Wilson School.

1. "Guillaume de Machaut and the *Roman de Fauvel*"—Leo
Schrade, Yale University.
2. "New Light on *Fulgens praeclara*"—Denis Stevens, Cornell
University.
3. "Dancing at the Inns of Court"—John Ward, Harvard Uni-
versity.

8:15 *Organ Recital*. Carl Weinrich, Princeton University. The Uni-
versity Chapel.

J. S. Bach—The Clavierübung, Part III.

Thursday, December 29

A.M.

- 9:00 Breakfast Meeting for Chapter Officers. Green Room, Nassau Tavern.
- 10:30 *Third Session*. Harry S. Powers, Chairman. Conference Room, Woodrow Wilson School.

Papers Presented by Advanced Graduate Students.

1. "The Distinction of Musica Harmonica, Rhythmica, and Metrica in Early Medieval Theorists"—Richard L. Crocker, Yale University.
2. "The Status of Research in Russian Chant of the Middle Ages"—Miloš Velimirović, Dumbarton Oaks (Harvard University).
3. "New Evidence of Isomelic Design in Dufay's Isorhythmic Motets"—Samuel E. Brown, Jr., Indiana University.
4. "Schubert's Ossian Gesänge"—Luise Eitel, Columbia University.
5. "Auber's *La Muette de Portici*: A Landmark in Operatic History"—Rey Morgan Longyear, Cornell University.

P.M.

- 1:00 *Subscription Luncheon*. Palmer Room, Nassau Tavern. Reservations (\$2.50) may be made at the registration desk in the lobby of the Woodrow Wilson School.
- 2:15 Meeting of the Council. Room 122, Woodrow Wilson School.
- 3:00 *Business Meeting and Election of Officers*. Conference Room, Woodrow Wilson School.
- 4:30 Meeting of the Executive Board for 1956. The Woodrow Wilson Lounge.
- 5:00 *Reception and Tea*. Formal Opening of the Exhibition "Chapters from the History of Music." Main Gallery, The Firestone Memorial Library.

Thursday, December 29, 1955, 8:15 p.m.

Conference Room, The Woodrow Wilson School

THE NEW YORK PRO MUSICA ANTIQUA

Betty Wilson, <i>soprano</i>	Brayton Lewis, <i>bass</i>
Jean Hakes, <i>soprano</i>	Sonya Monosoff, <i>treble viol and violin</i>
Russell Oberlin, <i>countertenor</i>	Martha Blackman, <i>bass viol</i>
Charles Bressler, <i>tenor</i>	Bernard Krainis, <i>recorder</i>
Arthur Squires, <i>tenor</i>	Paul Maynard, <i>harpsichord</i>
Noah Greenberg, <i>musical director</i>	
Bernard Krainis, <i>associate director</i>	

I

JOSQUIN DESPREZ	Benedicta es, Regina caelorum	Voices and in- struments
JOSQUIN DESPREZ	Ave Maria (à 4)	A cappella
LUDWIG SENFL	Ave Maria (à 6)	A cappella

II

CLAUDE GERVAISE	Dances	Instruments
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III

CLÉMENT JANEQUIN	Petite nymphe folastre	Voices and in- struments
GUILLAUME COSTELEY	Mignonne, allons voir	A cappella
NICOLAS DE LA GROTTÉ	Douce maistresse	Voices and in- struments

IV

ORLANDE DE LASSUS	Bon jour (à 4)	A cappella
PHILIPPE DE MONTE	Bon jour (à 6)	A cappella
PHILIPPE DE MONTE	Corydon	Voices and in- struments

INTERMISSION

V

CLAUDIO MONTEVERDI	Zefiro torna	Two tenors and continuo
CLAUDIO MONTEVERDI	Chiome d'oro	Two tenors, recorder, violin, and continuo

Russell Oberlin and Charles Bressler, *tenors*

VI

CLAUDIO MONTEVERDI	<i>Sestina: Lagrime d'amante</i>	A cappella
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VII

ANONYMOUS	Fifteenth-Century English Carols	
Make we joy now		Voices and instruments
There is no rose		Soprano and recorder
	Betty Wilson, <i>soprano</i>	
Ave Maria		A cappella
Nowell: Out of your sleep arise		Bass solo, voices, and instruments
	Brayton Lewis, <i>bass</i>	

Friday, December 30

A.M.

9:00 Breakfast Meeting of the Editorial Board, Journal of the American Musicological Society. Green Room, Nassau Tavern.

10:30 *Fourth Session*. Paul Henry Lang, Chairman. Conference Room, Woodrow Wilson School.

1. "Mozart at Work: An Examination of His Musical Handwriting"—Emanuel Winternitz, The Metropolitan Museum of Art.
2. "Mozartian Modulations"—Hans T. David, The University of Michigan.
3. "Verdi's Use of 'Reminiscence Motives'"—Joseph Kerman, The University of California (Berkeley).

P.M.

2:30 *Fifth Session*. Harold Spivacke, Chairman. Conference Room, Woodrow Wilson School.

Papers on Ethnomusicology.

1. "Musicology Widens Its Scope"—Curt Sachs, New York University.
2. "The Relevance of Ethnomusicology to the Social Sciences"—Richard A. Waterman, Northwestern University.

Announcements

Members are requested to register promptly at the registration desk in the lobby of the Woodrow Wilson School, where a list of those who have registered, with their local addresses, will be available beginning Wednesday afternoon.

Maps of the campus and railroad timetables are available at the registration desk.

“Chapters from the History of Music,” a special exhibition on the occasion of this annual meeting, is on view in the Main Gallery of the Firestone Memorial Library. The library building is open daily from 8:00 A.M. to midnight, the Main Gallery and the Music Seminar from 9:00 A.M. to 6:00 P.M. Visitors may also be interested in the material illustrating Chinese music on view in the Gest Oriental Library (Second Floor), in the display of modern designs for record albums in the Graphic Arts Collection (Second Floor), and in the exhibition “Albert Schweitzer—The Bibliographical Approach” in the Princetoniana Room (Main Floor).