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5 engravings of decors of the new Amsterdam city theatre

2. [AMSTERDAM—THEATRE DECORS]. [Collection of engravings of theatre decors of the Amsterdam city theatre:] “Het gothisch paleis”, “De ouderwetse burgerkamer”, “De legertenten”, “De Romeinsche hofzaal”, “De kerker”.

[Amsterdam, Jan Willem Smit, 1787–1794]. Collection of 5 engravings (impression: 33 × 41.5 cm, image: 20 × 24 cm) by Cornelis Brouwer (fl. 1773–1802), Pieter Hendrik Jonxis (1757–1843) and Izaak Jansz. de Wit (fl. 1759–1809) after drawings by Jan Bulthuis (1750–1901) and Daniël Kerkhoff (1766–1821), after the original paintings by Jan Gerard Waldorp (fl. 1758–1808), Pieter Barbiers (1717–1780), Jurriaan Andriessen (1742–1819) and Hermanus Numan (1744–1820). € 475



Collection of five engravings showing several theatre decors in use at the Amsterdam theatre, which had opened in 1774. The engravings were originally published as part of a larger collection showing the stages in use in Amsterdam, which was in itself a follow up to a series showing the architecture of the new theatre. The series of 14 plates, each showing one of the stages as well as characters portraying a scene from a particular play, were published between 1787 and 1794 by the Amsterdam publisher Jan Willem Smit. Most of the prints contain a border, printed from a different plate, showing parts of an audience and the theatre. Versions without the border, such as the current series, which “could be included with the theatrical plays” (Amsterdam) were also available. With the paper somewhat worn at the edges, all plates with a few spots and smudges in the margins, “Het gotisch paleis” with several large smudges and “De kerker” with a small spot in the lower right of the image. A good set of several of the Amsterdam decor engravings in the version without the border.

“Amsterdam” in: *Algemeene kunst- en letterbode* I, 35, p. 78; *Atlas van Stolk* 1774; Muller, *Historieplaten* 4288; cf. Sluijter-Seijffert, “De Amsterdamse schouwburg van 1774”, in: *Oud Holland* XC, 1 (1976), pp. 21–64.

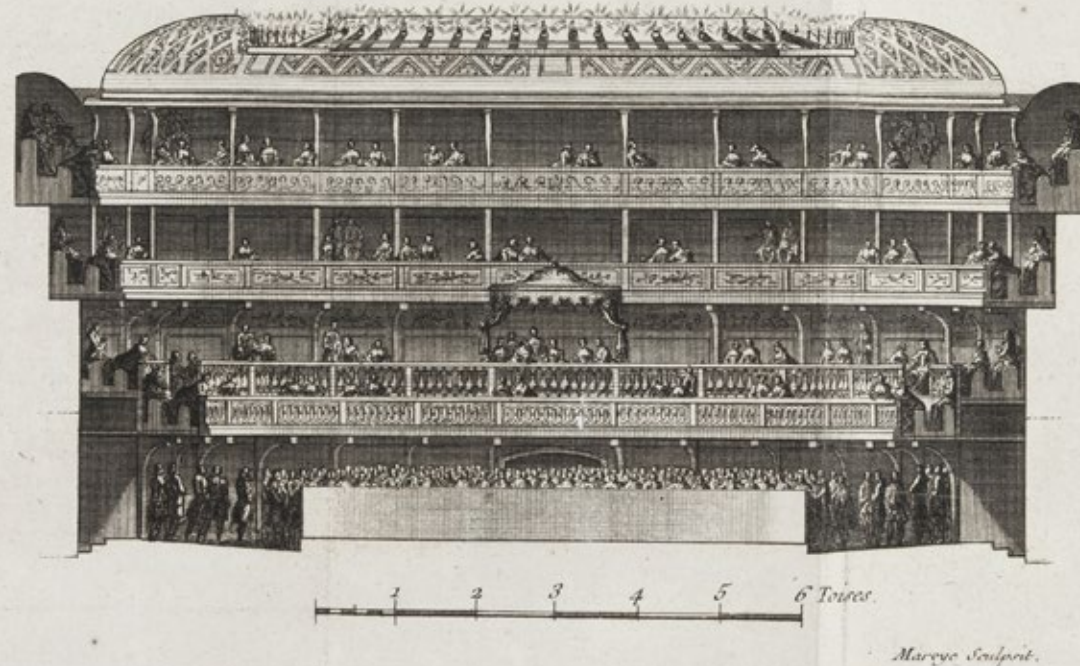
Proposal for a Paris comedy theatre, with 6 folding plates

3. [COCHIN, Charles Nicholas the younger]. *Projet d'une salle de spectacle pour un théâtre de comédie.*

London, Paris, Charles-Antoine Jombert, 1765. 12° (18 × 11 cm). With floor plans, interior elevations, sections and a plan of the ceiling decoration of a theatre on 6 folding engraved plates, and decorations built up from rococo fleurons. Late 19th-century red half cloth. € 3750

Planche II.^e

*Coupe de la Salle de Spectacle sur le grand Diametre.
Presentant le fond de la Salle.*



First edition of a charming treatise with beautiful engraved plates with plans, cross-sections, an elevation of the stage and a plan of the decorated ceiling for a proposed design for a new comedy theatre to be built in Paris, by the famous graphic artist, draughtsman and engraver Charles Nicholas Cochin the younger (1715–1790). Like his father, the son worked mainly as a book illustrator, producing print series for Lafontaine's tales and the works of Rousseau, Boccaccio, Tasso, etc. He also collaborated with the architect Bellicard to produce a work on Roman antiquities. His designs for the festivals and splendid ceremonies at the court of Louis xv became especially famous. All six plates are signed by the engraver Maroye, who collaborated with Cochin on several projects. The book was printed in Paris.

The title-page is a cancel and the watermarks confirm that the cancel title-page was printed with the second quire as the last leaf B12, so the book is not a reissue and the title-page may therefore have been cancelled to correct an error discovered during the printing.

Lacking the initial blank leaf, A1. With the engraved bookplate (signed "Stern graveur") of Ludovic Halévy (1834–1908), literary author and poet of Offenbach librettos. Very good copy, with only occasional very minor foxing, and nearly untrimmed (retaining some deckles and point holes).

Cioranescu 19932; not in BAL; Cohen-De Ricci.



micupes , y dos Passos andando sobre las puntas de los pies; sin doblar las rodillas. Para empezar el Demicupè adelante, es su postura tener el pie derecho atrás , à la quarta Posicion , y cargado el cuerpo sobre el izquierdo , con los talones sentados, como lo demuestran la Figura del numero 1.

Para dàr principio al Demicupè , ha de ir el pie derecho à la primera Posicion sin doblar, al

Principal work of 18th-century dance in Spain

6. FERRIOL Y BOXEREAUX, D. Bartolome. Reglas utiles para los aficionados a danzar: provechoso divertimento de los que gustan tocar instrumentos. Y politicas advertencias a todo genero de personas. Adornado con varias laminas.

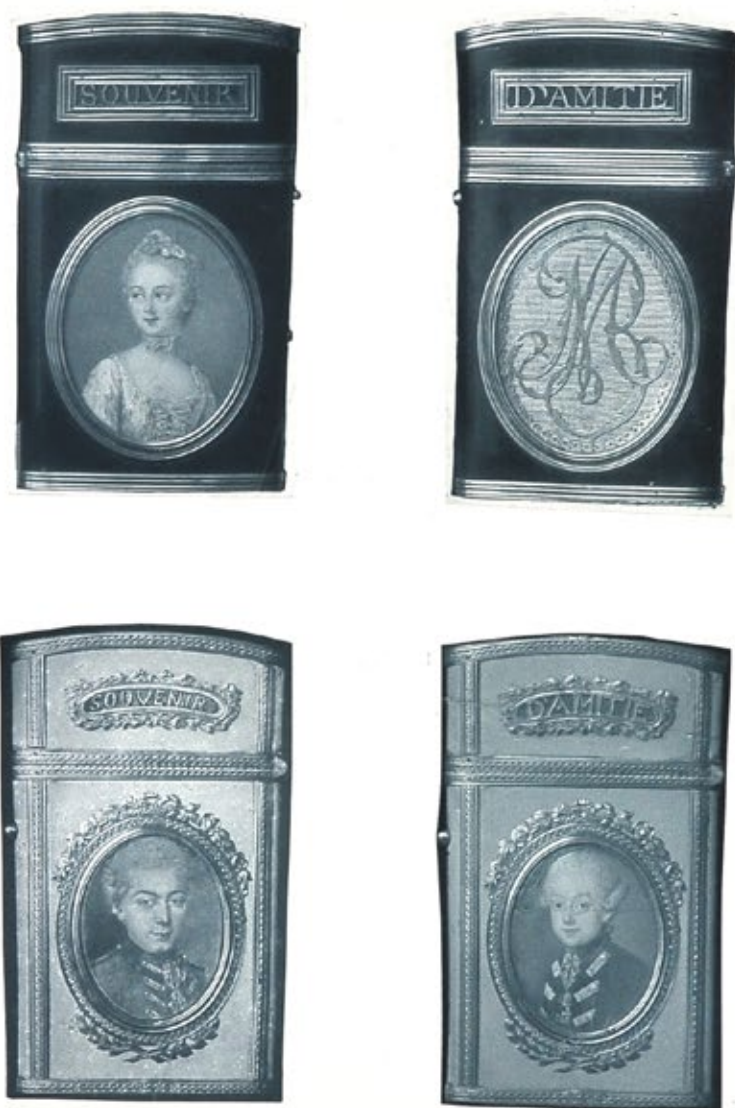
Capoa, Joseph Testore, 1745. Small 8° (14 × 10 cm). With 35 woodcuts in text (including many full-page), 7 folding leaves with woodcut music notation and letterpress text, and some letterpress text set along curves. Many of the full-page woodcuts and some on the folding leaves also include dance notation. Mid 19th-century gold-tooled green calf, with the emblematic device of the "Bibliotheca de Salvá" and initials vsp (=Vicente Salvá y Pérez) on each board. € 16 500

One of the three editions, all dated 1745, of a richly illustrated work on dancing by the Catalan dance instructor D. Bartolome Ferriol y Boxereaux. Derra de Moroda considers it one of the two principal works of 18th-century dance in Spain ("a very rare book"), although it primarily describes the practice of French dance then in vogue. The main text is divided into 3 parts treating the different steps of French dance, the movement of the legs and arms and the art of choreography. It shows both the dance notation of Feuillet and that of Rameau. The book is fascinating not only as an important record of dance and its notation, but also for its experimental graphic design.

From the Salvá library, formed by Vicente Salvá y Pérez (1780–1849) and his son, Pedro Salvá y Mallén (1811–1869). Title-page restored in the gutter margin and leaf C2 with a small corner torn off just touching the catchword. Very good copy of one of the principal sources on the history of dancing in Spain in the 18th century.

Biblioteca de Salvá 2513 (this copy); Derra de Moroda 925; Huth library 2848; cf. S.S. Bueno "Reglas útiles para los aficionados a danzar...", de Bartolomé Ferriol i Boxeraus"; Magriel, p. 98 (Malaga ed.); Palau 90688–90789 (Naples & Malaga ed.).

*Photos of 124 ornate dance card cases
from the 18th century*



7. **FRANCK, Bernard.** Collection de 124 carnets de bal du XVIII^e siècle formée par M. Bernard Franck a Paris de l'année 1875 au 23 avril 1902.

Paris, Gerschel, Photographe, 1902. Large 4° (32.5 × 29 cm). With one full-page (27.5 × 23 cm) and 248 mounted carbon print photographs (ca. 8.5–9 × 4.5–5.5 cm) on 63 leaves of thick hinged card board, and 4 preliminary letterpress text pages printed in red and black. Original dark green half morocco, with title in gold on front board and spine, gilt edges. € 1500

Rare catalogue of the collection of dance card cases of Bernard Franck (1848–1924), a well-known collector of memorabilia from the Napoleonic era. It shortly describes and displays both sides of 124 ornate eighteenth century jewelled cases to house dance cards issued for royal and aristocratic balls. The catalogue was only produced in 20 copies, and the collection of cases was sold to J.P. Morgan around 1910, who donated it to the Metropolitan Museum of Art in 1917.

While there appear to be a few copies, with a varying amount of photographs, the present copy is complete except for the full-page portrait of Franck, and is otherwise identical to the copy in the BnF, including the binding. The bookblock is almost fully separated from the front hinge and the spine is slightly rubbed, but the binding is still attractive. The photos and text are in very good condition.

montre qu'il a travaillé d'après un modèle. Ce qui nous fait supposer que l'on se trouve en présence de trois cordes filées, c'est que celles-ci ne sont pas attachées au cordier



Habit de ville

Il faut par son harmonie
Mais il ferait tout autrement
S'il accordait son instrument
Avec la charmonne d'orgue

GENTILHOMME JOUANT DE LA BASSE DE VIOLE A SEPT CORDES
(XVII^e siècle).

par des bouclettes, comme le sont les quatre autres, et que ce genre d'attache serait plus difficile à faire avec des cordes

A pioneering and richly illustrated history of bowed instruments

8. GRILLET, Laurent. Les ancêtres du violon et du violoncelle. Les luthiers et les fabricants d'archets.

Paris, Charles Schmid, 1901. 2 volumes bound as 1. Large 8°. With numerous illustrations of instruments, labels and musical examples and facsimiles of luthiers' tickets. Contemporary yellow half morocco, with richly gold-tooled spine and brown title-label lettered in gold. € 300

First and only edition of a pioneering history of early, mostly bowed, string instruments. In the first volume, the author describes the crwth, lyra, vielle, rote, rubebe and rebec, giga, tromba marina and violin and ends with a description of bowed instruments from the orient. The first part of the second volume describes other members of the violin family, including the viola, cello and double bass. The second part gives extensive lists of luthiers up until the 19th century in most European countries, including Russia, Greece and Portugal, as well as luthiers from the Americas, Australia and Canada. The final chapters describe types of bows as well as bow makers. Several of the luthiers and bow makers have facsimiles of the tickets used by them.

Laurent Grillet (ca. 1851–1901) was a member of the Société des instruments anciens, one of the earliest early music ensembles, in which he played the hurdy gurdy. He collected and played historical instruments, which he showed in a little museum.

Binding rubbed and worn with several strips missing from the leather; inside back hinge loose; otherwise very good.

Brisson, "Revue des livres..." in: *Les annals politiques et littéraires* XIX, 926 (24 march 1901), pp. 188–190; Ellis, *Interpreting the musical past*, p. 92.

*Three rare architectural print series,
the rarest devoted to French pipe organs*

9. HÄTZL, Georg. Gärten-Parterres.

Augsburg, Jeremias Wolff, [1690/1703]. With a title-print followed by 12 garden plans, numbered 1–13.

With:

(2) SAENGER, Johann J. Vorstellung einiger modernen Gebäude zum Pracht, zum Zierde und zur Bequemlichkeit eingerichtet.

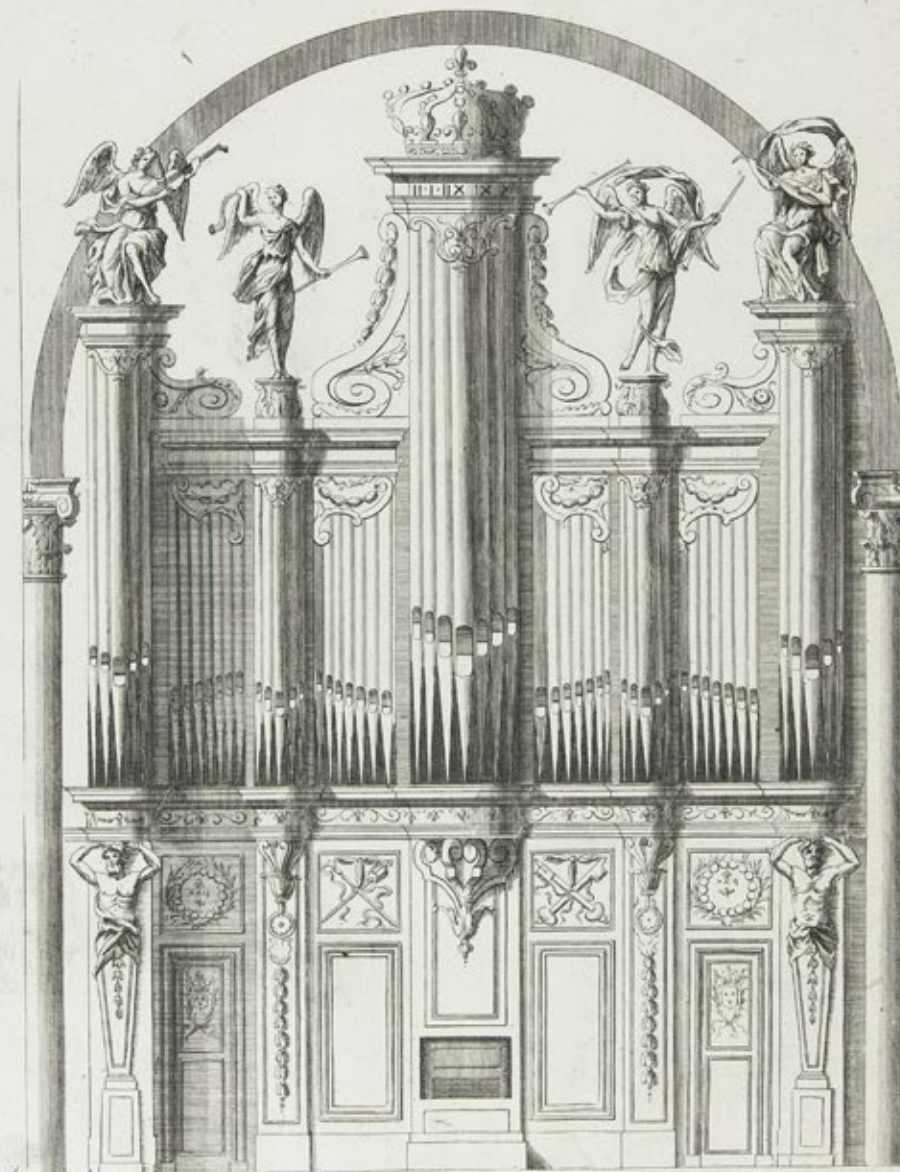
Neurenberg, Johann Christoph Weigel, [ca. 1700/1725]. With a title-print followed by 15 elevations and plans of contemporary stately residences, all but the title-print lettered a-i, k-p.

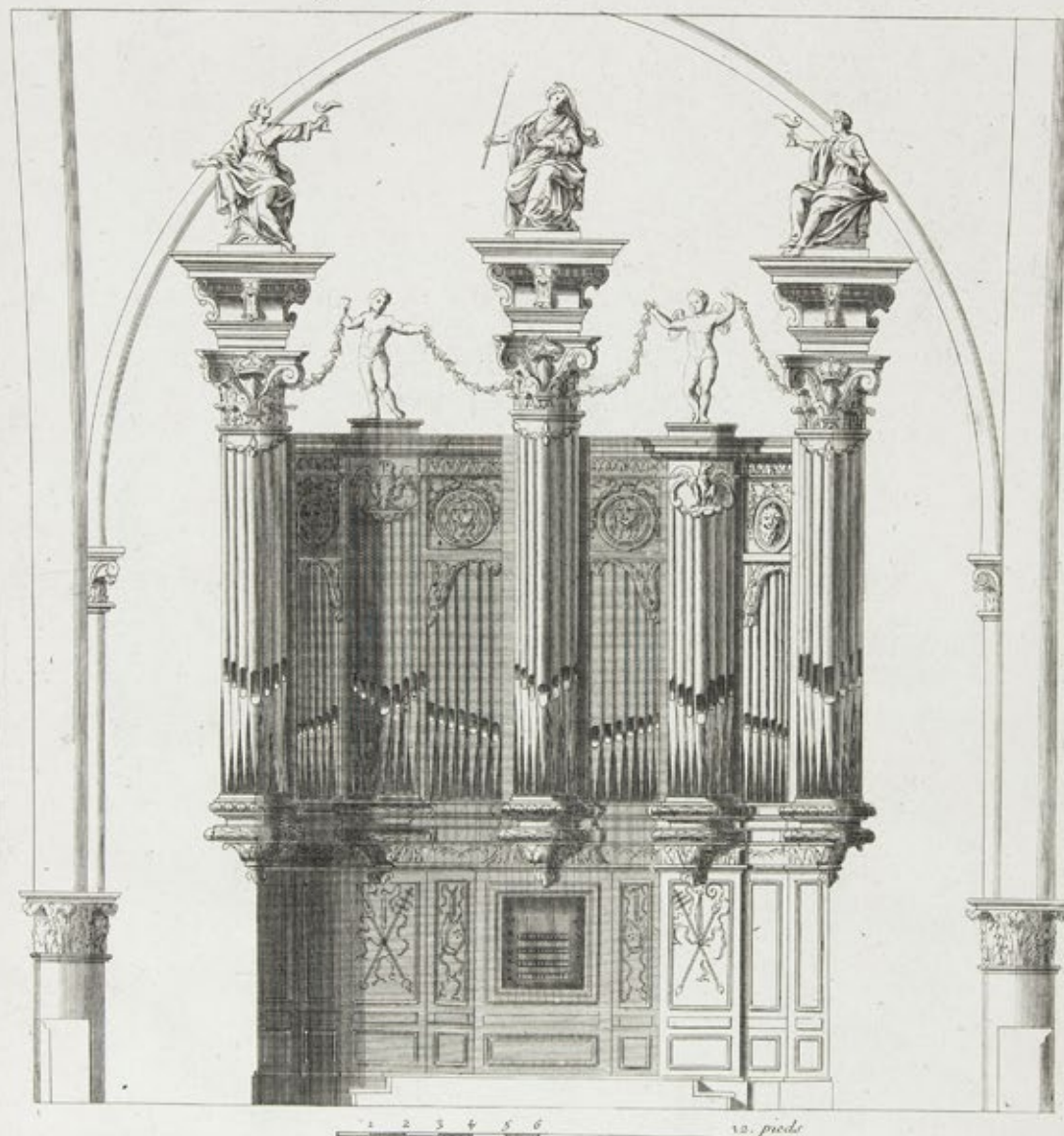
(3) CHEREAU, Jacques. [Elevations and plans of pipe organs in 3 Paris churches and of pipe organs by Feillet].

Paris, Jacques Chereau, [ca. 1700/50]. With 16 finely engraved elevations and plans of pipe organs, numbered 1–16. 3 works in 1 volume. Oblong small 1^o (ad 1) & large folio (ad 2–3). Early 19th-century half red roan (sheepskin). € 9500

Fine collection of 3 rare series of architectural prints, the third series (showing elevations and plans of existing and newly designed pipe organs) is especially rare. The first series, with 12 large plans of classical gardens, is dedicated to the Holy Roman Emperor and King of Hungary, Joseph I in Vienna. Its title-print includes a beautiful bird's eye view of a palace and its gardens. The title describes the designer of the garden plans, Georg Hätzl, as Royal art and pleasure gardener at Schönbrunn, near Vienna. The title-plate was engraved by Jakob Müller (ca. 1670–1703) in Augsburg. The palace does not appear to be either Schönbrunn or Hofburg.

Elevation du Grand Buffet de l'Orgue de l'abbaye de Saint Germain des Prez.





The second print series shows a splendid arch with columns and sculpture, bearing the title on a large rectangular panel and the imprint on a scrollwork cartouche. It is followed by 15 beautiful elevations and plans of Royal summer houses and gardens, Princely country houses and gardens, large garden halls, etc., and includes a splendid Royal building that could be used as a Town Hall or Court House as well.

The extremely rare third print series shows 16 elevations and plans of pipe organs in their architectural context. It was sold and presumably engraved by the copperplate engraver Jacques Chereau (1688–1776) in Paris. The name “Chereau” appears with the address (“Paris ... rue St. Jacques au Grand St. Remy”) on plates 2 and 11, and other engravings with the same address identify him as Jacques. Each print has a title engraved on the plate, but there is no general title. The series includes a plan and two elevations of the large and richly decorated organ of the Abbaye de St. Victor, a plan and two elevations of the organ of the Church of St. Geneviève, and a plan and two elevations of the richly decorated organ of the Abbaye de Saint Germain-des-Prés, all at Paris, and 7 plans and elevations of pipe organs drawn by a certain “Feillet”, whom we have not identified.

With a bookplate on the front paste-down indicating that the book came from the library of the late Isaac La Lau and was given by his son to the society “Mathesis Scientiarum Genitrix” in Leiden, and with the society’s label on the front board. In very good condition and with generous margins, with only an occasional minor stain or fold. Binding slightly rubbed. The prints in the second series are bound out of order.

Ad 1: Berlin Kat. 3321; WorldCat (4 copies); not in BAL; ad 2: Berlin Kat. 1997; WorldCat (9 copies incl. 1 incomplete); not in BAL; Bauer, Christoph Weigel; ad 3: Cat’zArts (www.beauxartsparis.fr/low2/catzarts) (individual prints); not in BAL; Berlin Kat.; WorldCat; for Jacques Chereau: Thieme & Becker VI, pp. 461–462.

Bogor cinema presents!

II. [HOLLYWOOD MEMORABILIA—INDONESIA]. [Collection of 38 flyers (heralds) for movies, from Bogor, Indonesia].

Bogor, 1947–1953. 38 single sheets, most printed double-sided, several folding, nearly all with illustrations depicting actors and movie scenes, mostly printed in one or two colours, some in four-colour half-tones. € 2500

Colourful collection of vintage movie heralds and advertisements from the private collection of Bastiaan Cornelis Pieter Hendrik van Baak, commercial advisor of the cinemas Maxim and City-Theatre in Bogor (former Buitenzorg), Indonesia, in the late 1940s and early 1950s. Many sheets contain synopsis and other details in both Indonesian and Dutch, which is noteworthy as Indonesia was no longer a Dutch colony. Musicals and adventures movies form the majority of the collection that includes *Singin' In The Rain*, *An American In Paris*, *To Have And Have Not*, *Knock On Any Door*, *The Big Clock*, *The Prisoner Of Zenda* and *Joan Of Arc*. The heralds were printed in the United States and most have the Amalgamated Lithographers of America Union label, with the local details (and often opening dates) added later. Many promote contemporary movies, but the collection also contains several heralds of older movies that had not been released earlier in Indonesia. A nice collection that gives an interesting insight in the theatrical life in the early days of the Republic of Indonesia.

Extra added: Two small pictures of stars Clark Gable and Ava Gardner with stamp of the Bogor City-Theatre (10,8 × 8,7 cm), 1 issue of Ciné-Roman, containing story and pictures of *White Cargo* (MGM, 1942), and advertisements. (Wrappers, 19 pp.), and 7 heralds of German, British, Indonesian, Malayan and Philippine movies.

All sheets are in very good to mint condition.

The image displays two movie heralds for the film "An American in Paris". The left herald is a Dutch-language flyer from the City Theater in Bogor, dated April 11, 1953. It features a logo for "CITY BOGOR" and provides details about the film's screening, including showtimes (4, 7, and 9:15 PM) and a synopsis in Dutch. The right herald is an English-language poster for M-G-M's "An American in Paris", featuring a large illustration of Gene Kelly and Leslie Caron. It lists the film as a new Technicolor musical, larger than "Show Boat", and credits George Gershwin for the music and Vincente Minnelli for the direction. The poster also mentions other cast members like Oscar Levant, Nina Foch, and Georges Guétary.

CITY BOGOR
Telepon/Telephone No. 528

Djam Pertundjukkan: **4 - 7 & 9.15**
Aanvangsuren :
Mulai hari SABTU tanggal 11 APRIL 1953

Mempertundjukkan film BERWARNA jang di mana-mana diadi buah-tutur; jaitu film „AN AMERICAN IN PARIS” jang di Amerika sadija telah dapatkan 8 hadiah (antaranya Hadiah OSCAR jang sebelumnya, belum pernah dihadiahkan pada lain* Show film) sebagai bukti bahwa ini SHOW FILM adalah Showfilm Berwarna jang MAHAHEBAT.

GENE KELLY jang sudah tidak asing lagi bagi para penggemar Bioskop, di ini film main sebagai serdadu Amerikan jang di kota PARYS sesudah perang dunia ke-dua, membuat gontiangnja seluruh jagat kaum pelesir, terutama kalangan dansa. lalah karena dansa-dansanja jang sungguh hebat serta mengagumkan, baik oleh tehniknja maupun oleh segala-galanja. Antaranja dansa jang dilakukan oleh 120 gadis* remadja jang sangat elok-djelita. Begitu pula lagu-lagunja pasti akan membikin para penonton selalu merasakan seolah-olah lagu-lagu itu sajup-sajup terdengar sadija dalam telinga, hingga mau atau tidak mau, para penonton akan mentjaba nienjikan atau siulkan itu lagu-lagu jang sukar hilang dari rasa pendengaran.

Perhatikanlah lagu-lagu:
EMBRACEABLE YOU, TRA-LA-LA, I GOT RYTHM dan OUR LOVE IS HERE TO STAY.

Perhatikan lagi dansa-dansa jang amat hebat:
„LILIN HIDUP” - „AN AMERICAN IN PARIS” - „TANGGA KE SORGA” dll. lagi jang belum pernah para penonton dapat saksikan dalam Film apa pun dijaga.

Op ZATERDAG 11 APRIL 1953
beleeft **BOGOR** in het **CITY THEATER** de grootse premiere van deze grootste van alle muzikale films „AN AMERICAN IN PARIS”

Winnaar van ACHT prijzen, waaronder de zoveel begeerde „OSCAR”, welke hierbij voor het eerst aan een SHOW werd toegekend. De veelzijdige GENE KELLY vertolkt de hoofdrol van de Amerikaanse soldaat, die na de wereldoorlog in Parijs zijn carrière maakt, en er zijn liefde vindt. Hij wordt bijgestaan door zijn nieuwe vondst, de lieflijke Leslie Caron, die in deze film haar glorieuse debuut maakt. Verder werken er 120 danseressen aan mee, waardoor het geheel de meest spectaculaire Show wordt welk ooit verfilmd is.

ENKELE HOOGTEPUNTEN:

EMBRACEABLE YOU, I GOT RYTHM,
TRA - LA - LA, OUR LOVE IS HERE
BY STRAUS. TO STAY.

De grote dansnummers, waaronder „DE LEVENDE CANDELABRE”, „AN AMERICAN IN PARIS”, „STAIRWAY TO PARADISE”, en het grote Studentenbal van de Parijse Artistenschool, hebben als achtergrond de kleurrijke Parijse Quartier Latin, Place de la Concorde enz.

De droegen van Oscar Levant, waarin hij zichzelf in zijn eerste optreden ziet, is een fonds op zichzelf. Orkestleden (50 man) allen Oscar Levant. Publiek: Oscar Levant, Dirigent: Oscar Levant, en dit gebeurt werkelijk niet met spiegels.

„AN AMERICAN IN PARIS” zal U alles geven waar U naar verlangt: Romance, Muziek, en Lach.

**M-G-M's NEW TECHNICOLOR MUSICAL
EVEN BIGGER THAN "SHOW BOAT"!**

**An American
in Paris**

... it's love on the Left Bank to the music of
**GEORGE
GERSHWIN**
in M-G-M's luscious, lavish extravaganza
starring that dancing, romancing artist
GENE KELLY
and introducing the new French oo-la-lovely
LESLIE CARON
OSCAR with **GEORGES
LEVANT * GUETARY**
NINA FOCH

Story and Screen Play by **ALAN JAY LERNER** Lyrics by **IRA GERSHWIN** Directed by **VINCENTE MINNELLI** Produced by **ARTHUR FREED**
AN M-G-M PICTURE



Cymbals as used for music and rituals in classical antiquity

12. LAMPE, Friedrich Adolf. *De cymbalis veterum, libri tres, in quibus quaecunque ad eorum nomina, differentiam, originem, historiam, ministros, ritus pertinent, elucidantur.*

Utrecht, Willem van Poolsum, 1703. 12°. With an ornamental woodcut vignette on title, an engraved title-page by H. de Blois after Gerard Hoet (1648–1733) and 10 engraved plates. Contemporary vellum. € 850

Second edition, and first and only edition printed in the Netherlands, of a treatise on the history of cymbals in classical antiquity. With meticulous precision, the author traces the etymology and history of cymbals, one of the oldest instruments in history. In the first of the three parts of the book, Lampe treats the name and origin of cymbals. The second part is devoted to the shapes of cymbals and the materials used. The third part investigates the use of the instrument in (religious) rites and plays. Several plates of antiques statues, objects and instruments illustrate the narrative.

Friedrich Adolph Lampe (1683–1728) was a minister and professor at the University of Utrecht. *De cymbalis*, written when he was merely 17 and published in Bremen, forms an exception in his oeuvre, as all his writings concern theology and church history. His magnum opus, a history of the reformation in Hungary and Transylvania, was published in 1728.

With several shelf marks pasted and written on the spine, a written shelf mark on the pastedown, an 18th-century(?) library inscription on the first endpaper and a library stamp on back of the title-page. Binding soiled but otherwise a very good copy.

Kat. Musik Bibl. Paul Hirsch I, 300; Cat. Muziekhist. Museum Scheurleer I, p. 328.

ENDIMIONE

FAVOLA PER MUSICA

Da recitarsi nel Reggio Teatro
DI TORINO.

ALLA PRESENZA DELLE
LORO A.A. R.R.



IN TORINO, 1699.

Nella Stampa di Gio: Battista Fontana.

Con licenza de' Superiori.

*Libretto printed for the audience
of an Endymion and Diana opera
performed at Turin in 1699*

13. [LEMENE, Francesco]. Endimione: favola per musica da recitarsi nel Reggio Teatro di Torino. Alla presenza della loro A.A. R.R.

Turin, Giovanni Battista Fontana, 1699. 12°. With the woodcut coat-of-arms of Victor Amadeus II, Duke of Savoy on the title-page. Contemporary stiff wrappers covered with gold-brocade paper. € 1950

Very rare libretto printed for distribution to the audience at one of the earliest performances of the 1692 Arcadian opera *Endimione*, based on the classical Greek myth of Endymion and written in Italian verse by Francesco Lemene (1634–1704). It includes extensive additions to the text that probably appear here for the first time, making it an essential source for any study of the myth's history and development. It may also be the only edition to name the creators of stage sets for the opera, designed for the 1699 Turin production by Ferdinando Galli Bibiena (1657–1743), a well-known architect, designer and painter in service of the Duke of Parma, and executed by Pietro Gio[v]anni Abbati (1683–1745), who had been his apprentice and was active in Parma and Turin.

Endymion as revived in the 1690s has been called “a paradigm of the earliest operatic endeavors of the Arcadian Academy” (Forment). The Accademia degli Arcadi was a utopian reaction against the Baroque, attempting to turn Italian culture back to its glorious Renaissance roots. Directly or indirectly it probably inspired many of the later renditions of the Endymion story, including Bach's 1713 Hunt Cantata and Keats's 1818 poem that begins, “A thing of beauty is a joy for ever”.

Owner's inscription. With a faint water stain at the foot in the first 2 quires, minor foxing, small defects in the paper of 1 leaf, and some small black spots on the title-page, but still in good condition. The wrappers are slightly rubbed with a couple bent corners and an occasional small tear or stain, but also in good condition.

B. Forment, “Moonlight on Endymion: in search of ‘Arcadian opera,’ 1688–1721”, in: *Journal of seventeenth-century music* XIV(2008), pp. 1–36, the present ed. at p. 16; ICCU (2 copies); KVK (3 copies, including the same 2).

Mozart's last completed composition, with a new text for domestic use

Allegro. C h o r.

1ste Stimme.

2te Stimme.

3te Stimme.

Auf! der Freundschaft Fest zu fey-ern, auf mit Rei-gen und Ge-

Mozart Cant.

A 2

15. MOZART, Wolfgang Amadeus. Das Lob der Freundschaft. Cantate für das Klavier oder Pianoforte.

Leipzig, Breitkopf und Härtel, [1799]. Oblong folio (25 × 34 cm). Contemporary marbled wrappers. € 600

First edition of a piano transcription of the last completed composition by Wolfgang Amadeus Mozart (1756–1791): the second freemason cantata “Laut verkünde unsre Freude”, K. 623. In the introduction the publishers note that until then the cantata had only been available as sheet music and that the text was therefore only useful for freemasons. To make the cantata suitable for domestic use, the masonic text was replaced with a poem by Daniel Jäger (1762–1802), a member of the Leipzig Economic Society and amateur poet. In respect to the original purpose of the cantata, the masonic text was printed below the introduction.

With a later owner's inscription on a partly torn piece of paper mounted on the title-page. Binding somewhat loose and the wrapper almost completely torn at the spine and with some damage in the front top corner. Browened at the edges, some larger spots in the final quire; a good copy.

Allgemeine musikalische Zeitung II, 24 (1800), cols. 423–426 (cf. no. 5 (1799) col. 17 for the publishing date); *Hirsch* IV, 869.

Hand-coloured lithographs of Pfeiffer's stage designs. A primary source for Dutch theatre history

17. PFEIFFER, François Joseph junior, Jacob van LENNEP and Gerrit van ENST KONING. Tooneel decoratief, voorgesteld in op steen geteekende platen door F.J. Pfeiffer Jr.

Amsterdam, Coenraad Weddepohl, 1845. 2°. With a lithographed portrait of the artist (mounted), 8 lithographed plates of stage designs, and 9 poems in red decorated letterpress frames, the lithographs by Desguerrois & Co. With the 8 plates of stage designs hand-coloured as published. Original publisher's cloth, with a gold-blocked lyre in the centre of each board. € 2500

First and only edition of a memorial to the costume and stage designer François Joseph Pfeiffer Jr. (1778–1835), with a biographical sketch by Gerrit van Enst Koning (1794–1853), lithographic portrait, lists of his work and coloured lithographs of his stage designs, with a poem facing the portrait and each of the stage designs, all written for the present book by the famous Dutch author and poet Jacob van Lennep (1802–1868). Pfeiffer was best known for his Romantic stage designs for the Amsterdam Schouwburg (city theatre). From 1820 to 1835 he created complete decors for many different plays, but none has survived. The lithographs in the present book therefore form an essential primary source for the history of Dutch theatre. Also included is a list of the most important decorations Pfeiffer made for various theatres. A good copy, with a few plates lightly browned, the leaf on which the portrait is mounted foxed, and a few occasional minor stains. Binding slightly faded. An important primary source for the history of Dutch stage design, and a feast for the eye, with its beautiful hand-coloured stage designs.

NCC (5 copies); Thieme & Becker XXVI, p. 528; Waller, p. 253.



*Important theoretical work by the “Isaac Newton
of Music, based on the mis-observation
of a scientific experiment*

XXIII. 160.
Sons Harmoniq^{es} en Accords complets. 8. 4. 3.

XXIV. 183.

XXV. 184.

18. RAMEAU, Jean-Philippe. *Generation harmonique, ou traité de musique theorique et pratique.*

Paris, Prault fils (colophon: printed by Charles Osmont), 1737. 8°. With an engraved vignette by Claude or Simon Duflos and 12 folding engraved plates, containing 32 numbered examples of music score, by Joseph-Louis Renou bound at the end. Contemporary calf, richly gold-tooled spine. € 975

First edition in French of the fourth treatise on music theory by Rameau. With his *Traité d'harmonie* Rameau had introduced the scientific method in music theory. Following Descartes methodology, Rameau searched for the basic principles governing music. In the *Traité* Rameau presented a complicated procedure for deriving all chords from divisions of a single monochord string. To make up for the missing chords, Rameau presented another theory for mathematical manipulation of thirds. Secondly, since he believed that the purpose of music (and art in general) was communication, Rameau theorised on the expressive functions of harmony and tonality.

In his second book length treatise, the *Generation harmonique*, Rameau expanded his ideas. However, due to an incomplete understanding of vibration theory at his time, the book “represents an essentially erroneous theory based on the mis-observation of a scientific experiment. Rameau seemed to discover the co-vibration of strings whose lengths were multiples of that of an agitating string... Ignoring these potential difficulties, Rameau plunges into a ‘scientific’ justification of the subdominant” (Ferris). It would not be until 1750 that Rameau would correct this error.

With bookplate and small inscriptions. Binding worn with the front hinge cracked; slightly browned throughout; otherwise a good copy.

Blom (ed.), *Grove's dictionary VII*, pp. 31–34; Christensen (ed.), *The Cambridge history of western music theory*, pp. 759–769; Ferris, “The evolution of Rameau's harmonic theories”, in: *Journal of music theory III*, 2 (1959), pp. 231–256.



*First edition of the first major work
on bells and bell ringing, with 4 plates*

19. ROCCA, Angelo. De campanis commentarius.

Rome, Guglielmo Facciotti, 1612. With the letterpress title in a woodcut architectural frame and 4 engraved plates (including 2 folding). 19th-century blind-tooled tan sheepskin. € 5950

First edition of one of the first monographs on church bells, carillons and bell ringing, by the Italian philologist Angelo Rocca (1545–1620). It discusses the origins of bells, rites for their consecration, their ecclesiastical usage (in and outside the liturgy), the office of bell ringer, secular uses of bells, musical uses of bells and chiming clocks. Plate A (folding) shows the 24-hour astrological clock (1496–1499) in the tower on St. Marks' square in Venice, including its 2 meter bell with two larger-than-life mechanical bronze figures who hammer it. Plate B (folding) shows 5 mechanical figures striking the 5 bells of the chiming clock of St. Lambert's Cathedral in Liège (completed 1433, destroyed 1795). Plate C shows an enormous bell that requires 24 men to ring it and plate D a carillon (bells played from a manual and pedal keyboard).

Rocca founded the Angelica (Public) Library at Rome. He was appointed papal sacristan in 1595. As papal sacristan Rocca acquired a broad knowledge of the nature and use of bells.

With the signature of the Welsh musicologist, music historian and Anglican priest William Meredith Morris (1867–1921). With plate B torn, repaired and slightly shaved (affecting only the ends of the supporting beams), minor foxing, an occasional browned patch and some marginal stains, but still in good condition. Binding with a few small chips, scuffs or cracks, but otherwise good and structurally sound. An essential source for any study of the history of bells and bell ringing, including clocks and carillons.

BLC STC Italian (17th cen.), p. 756; Gregory, Cat. of early printed books on music in the Libr. of Congress, p. 233; B. Huys, Cat. des imprimés musicaux des XVe, XVIe et XVIIe siècles, 376; ICCU BVEE035288.

*Letter by the famous musician
and music historian Julius Röntgen
elaborating on Telemann*

20. RÖNTGEN, Julius. [Autograph letter, signed, to Max Seiffert(?)].
Bilthoven (the house 'Gaudeamus'), 19 November 1926. Doubleleaf
(21.5 × 13.5 cm). In German. € 750

Extensive personal letter by the composer Julius Engelbert Röntgen. The letter is written on all four pages of a double-leaf to a "Lieber Herr Professor" to thank him for sending the "Telemann'schen Duetten", a publication with a for- and afterword by the addressee's son. The letter is most likely addressed to the eminent German musicologist Max Seiffert who played a prominent role in the Vereniging voor Nederlandsche Muziekgeschiedenis and the Dutch music scene of the interbellum. In very good condition.

Bilthoven, 19 Nov. 26
Gaudeamus.
Lieber Herr Professor,
Mit den Telemann'schen Duetten haben
Sie mir ein sehr wertvolles Geschenk
gemacht, für das ich Ihnen herzlich
Dank sage. Ich freue mich darauf
die Duetten zu hören, mein Sohn Julius
wird sie mit seinen Tochter Agnes
spielen. Für den Unterricht sind sie
sehr brauchbar.
Ich wusste nicht, das Ihr Sohn Musik-
historiker war: seine Vor- und Nach-
wort ist vortrefflich.
Telemann, der als Komponist beinahe
noch fruchtbarer war als Bach, ist
mit Unrecht in Vergessenheit geraten.
Besonders als Übergang zur Nachr. Mozart
Beethovenperiode ist er bedeutend - in
seinem Opus finden sich schon Beethoven's
sche Spuren. Das er in seiner Zeit
geschätzter als Bach war, ist begreiflich

With signed autograph presentation inscription by the author, creator of the “French cantate”

21. ROUSSEAU, Jean Baptiste. Odes sacrées ..., détachées du corps de ses ouvrages.

Brussels, Gilles Stryckwant, 1738. 4°. With a woodcut coat of arms of Austria on title-page. Contemporary mottled calf, richly gold-tooled spine and board edges. € 8000

ODES
SACRÉES

DE

MR. ROUSSEAU,

Détachées du Corps de ses
Ouvrages.



A BRUXELLES,

Chez GILLES STRYCKWANT Marchand Libraire & Im-
primeur à l'entrée de la Bergh-straet aux trois Mores.

M. D. CC. XXXVIII.

First edition of a collection of sacred songs in verse selected from his own works by Jean Baptiste Rousseau (1671–1741), most of them based on psalms and a few on other biblical texts. Born in Paris, Rousseau published his *Cantates françoises* around 1705 and established a good reputation for his lyrics. His lampoons and some obscene verses supposedly written by him occasionally got him into trouble, but he had a promising career ahead of him when he published his *Oeuvres* in 1712. In that year, however, a dispute over offensive verses supposedly written by him forced him into exile in Brussels. He lived there and elsewhere abroad for the rest of his life, sometimes publishing selections of his work, such as the present one, and returning to Paris only for a clandestine visit around the time he published the present collection. Although his poetry appears to have sold fairly well and his lyrics continued in demand with musicians, he remained in financial straits, his exile perhaps making it difficult to gain the patronage essential to success in that day. Rousseau gained greater fame posthumously, especially as the creator of the “French cantate” and is still considered the best French lyricist of the period.

*A Monsieur l'abbé Cochard
De la paroisse de la Madeleine, Paris, Obéissant
Rousseau*

With the author's signed autograph presentation inscription to l'Abbé Cochard on an endleaf and a couple corrections in the text, also in his hand. With one quire slightly browned and further occasional minor foxing or a small marginal stain, but otherwise in very good condition and with generous margins. The chemicals used to mottle the leather have eaten away its surface in places and the spine has been repaired at the head, foot and hinges, but the binding is now structurally sound.

H.A. Grubbs, Jean-Baptiste Rousseau: his life and works, p. 226; not in Cioranescu; Tchermersine.

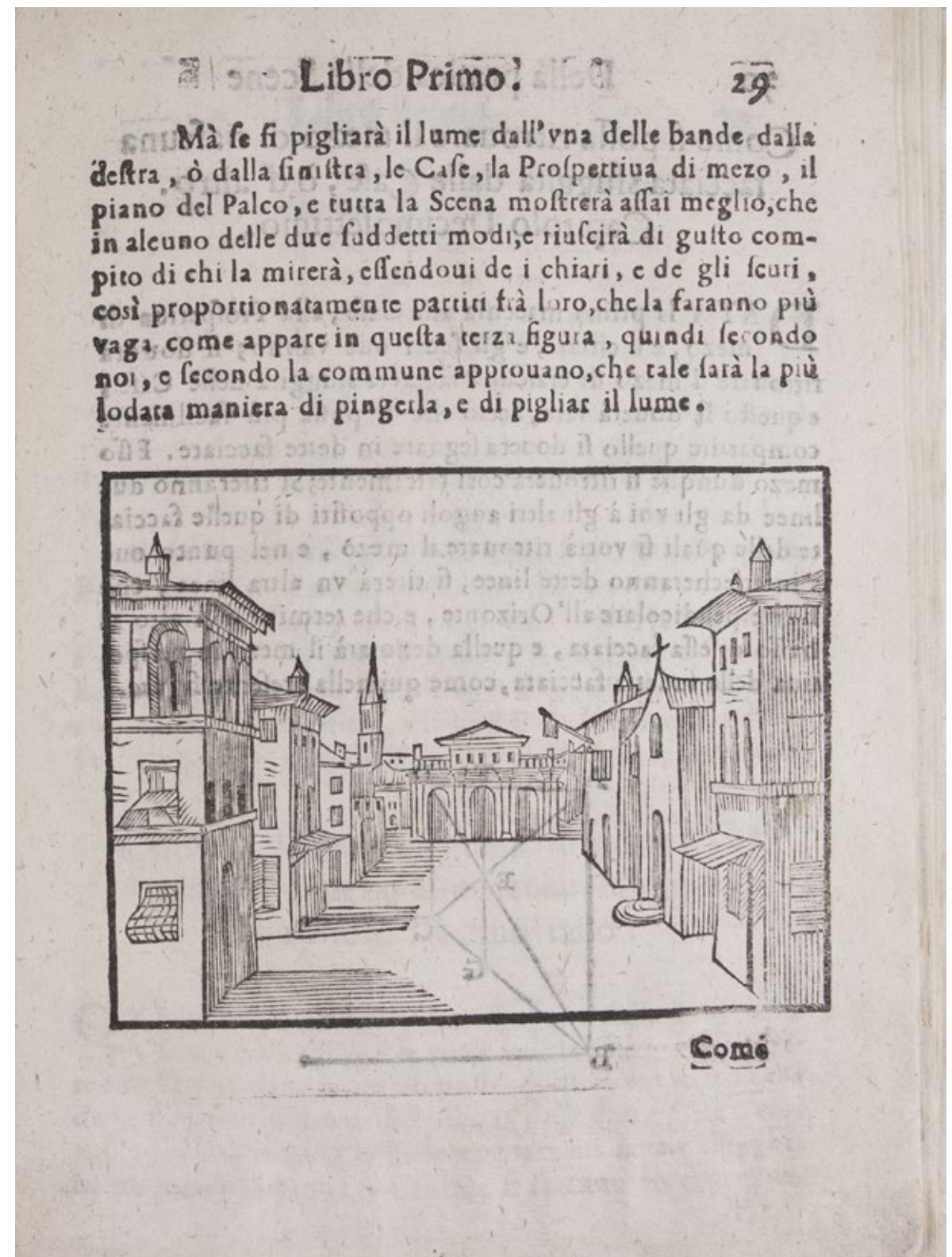
First book devoted to stage design and technique

22. SABBATTINI, Nicola. *Pratica di fabricar scene, e machine ne' teatri.* Pesaro, Flaminio Concordia, 1637. 4°. With the woodcut coat of arms of the dedicatee Cardinal Grimaldi on the title-page and 49 woodcut diagrams and illustrations of decors and stage settings in the text, many illustrating the use of perspective to give an illusion of three dimensions and some showing mechanical systems, such as screens raised and lowered with pulleys. Decorated paper wrappers (ca. 1700?). € 35 000

Rare first edition, in the original Italian, of the first book devoted exclusively to stage design, stage architecture, machinery and special effects on stage. It is written in the form of directions to the architect who must transform a hall of state into a theatre. The author takes the reader backstage and reveals the secrets of the elaborate effects so often found in Renaissance theatre. He deals with the general problems of theatre construction, audience arrangement, scene construction and lighting. It is our main source of information on the scenic practice in the Italian Renaissance theatre and helped to spread that practice throughout Europe. From 1610 Sabbattini (1574–1654) had worked in Pesaro as chief architect and engineer in service of Francesco Maria Della Rovere (1549–1631), last Duke of Urbino.

With early owners' inscriptions on title-page. With unobtrusive marginal restorations in the first and last leaves, including the blank lower half of the final leaf, and some faint stains, but otherwise in good condition. Spine of wrapper restored. Rare first edition of an essential source for any study of Renaissance theatre.

Berlin Kat. 2785; *ICCU* (5 copies); *Percy Muir, Talks on book collecting*, 1952, p. 96; *Quagliarini, Costruzioni in legno nei teatri*, 2008, pp. 100–101.



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Dimanche

Mon cher ami

Ma mère me
change de vous dire
qu'elle voudrait
bien vous félici-
ter demain
du mauvais dîner
que vous avez fait

To make up for a bad dinner

23. SAINT-SAËNS, Camille. [Autograph letter, written and signed in pencil].

[Paris,] Sunday, [1860s–1870s]. 2 pp. of a folded leaf (22.5 × 17.5 cm). € 500

Autograph letter by the French composer Camille Saint-Saëns, in which he invites a friend to dinner. Throughout the 1860s and early 1870s Saint-Saëns led a bachelor's existence and shared a large apartment with his mother Françoise-Clémence (1809–1888). On Monday evening the composer and his mother often hosted famous *soirées* which were attended by numerous composers and musicians. In the letter Saint-Saëns writes that he is instructed by his mother to invite the recipient for dinner on Monday (tomorrow), to make up for the bad dinner of last week.

Camille Saint-Saëns (1835–1921) was a French composer of the Romantic era. In 1858 he became organist of La Madeleine, the official church of the French Empire, and in 1861 piano teacher at the École de musique classique et religieuse. There he conceived his best known piece, *Carnival of the animals*, which he only finished in 1886. In the years in between he wrote numerous works including the *Danse macabre*, the opera *Samson and Delilah* and the *Organ Symphony*.

In excellent condition.

Ring, *Psychological perspective on Camille Saint-Saëns*, pp. 24–25; Studd, *Saint-Saëns: a critical biography*, pp. 36–37.

A complete showcase of materials for teaching the De Sonnaville-method of music education

24. SONNAVILLE, Louis de, S.J. De nieuwe muziekleermiddelen van het systeem-Sonnaville.

[Leiden, Johannes Eggers, ca. 1895]. 25 items in 1 box. All items in a green half cloth box (37 × 29 × 4 cm) which opens at the front and can be closed with cloth strings, with a letterpress title-label mounted on top. € 2500



Very rare, more or less complete collection of all the materials regarding the method for learning music developed by Louis de Sonnaville, as sold by the Leiden music seller Johannes Eggers. Since the box contains all the items advertised by Eggers, thereby including booklets aimed at parents as well as teachers, and the items are numbered according to his advertisements, it is probable that the box was originally compiled as a showcase and was not used for teaching.

De Sonnaville was director of music at the Willibrordus Gymnasium at Katwijk, a function in which he led five music teachers and an orchestra and choir containing almost half the school. He had noted that most of his pupils had been given piano lessons at home, which had led to a dislike of the instrument. De Sonnaville set out to develop a system for music education particularly aimed at children. A large part of the method therefore consisted of visualisations and games, the most famous of which is the piano-lotto, a variant of a lottery game. Starting with the completion of his method in 1889, he was very active in its promotion, gaining support of prominent pedagogues and musicians including Johanna Veth, Catharina van Rennes, Willem Kes and Willem Mengelberg, who was himself a pupil of De Sonnaville. However, as De Sonnaville kept improving his method and rewriting brochures, at least twenty different booklets existed in the end in several different versions. After his death in 1914, the method quickly lost its popularity.

Detailed description on request.

"Het piano-lotto" in: Historisch overzicht nederlandse gezelschapsspellen (www.hongs.nl); Verbeek, De kist van De Sonnaville.

Singgar, Rönja, Leibgänger
 fast vom Kopf, die aufstehen,
 Unter Hand und Haubengänge,
 Unter Haube sind Hagenberge
 Alle im Luftraum gezogen,
 Die lebendig Ding sind alle
 Der Götter der Sonne will
 Liegen sie fester fliegelnberger,
 Die zu Größung sich reiser
 Kaffen und der Holgermeine
 Wunden und der Kopfschmerz
 Kliefen der Lugen der Narina.

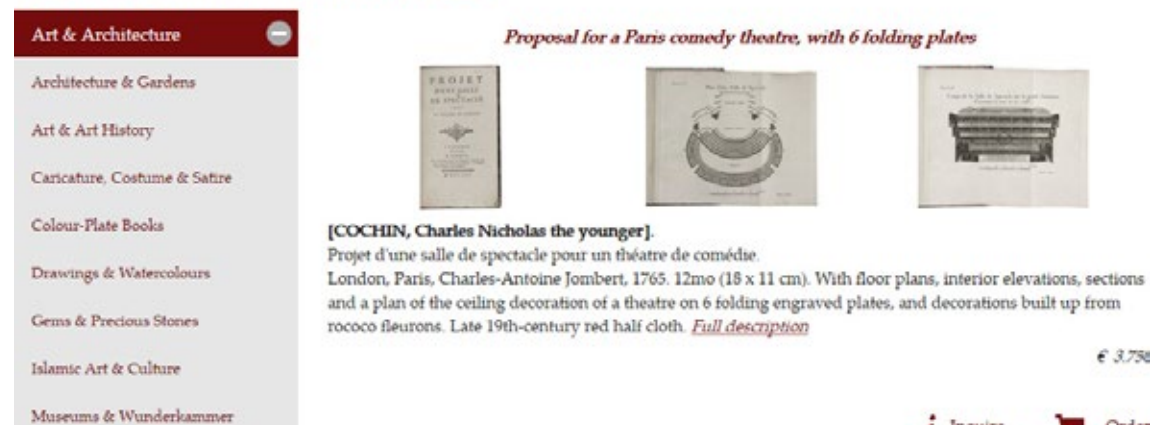
Although the book is clearly in its original binding as presented, the binder shaved the fore-edge margin fairly close to the text, occasionally touching a letter. In very good condition, with only occasional very minor foxing. The binding with a few small stains, a groove impressed in the back board, and much of the "gold" of the 4 cornerpieces now with a copper colour, but still generally very good.

*More books, maps, manuscripts and prints
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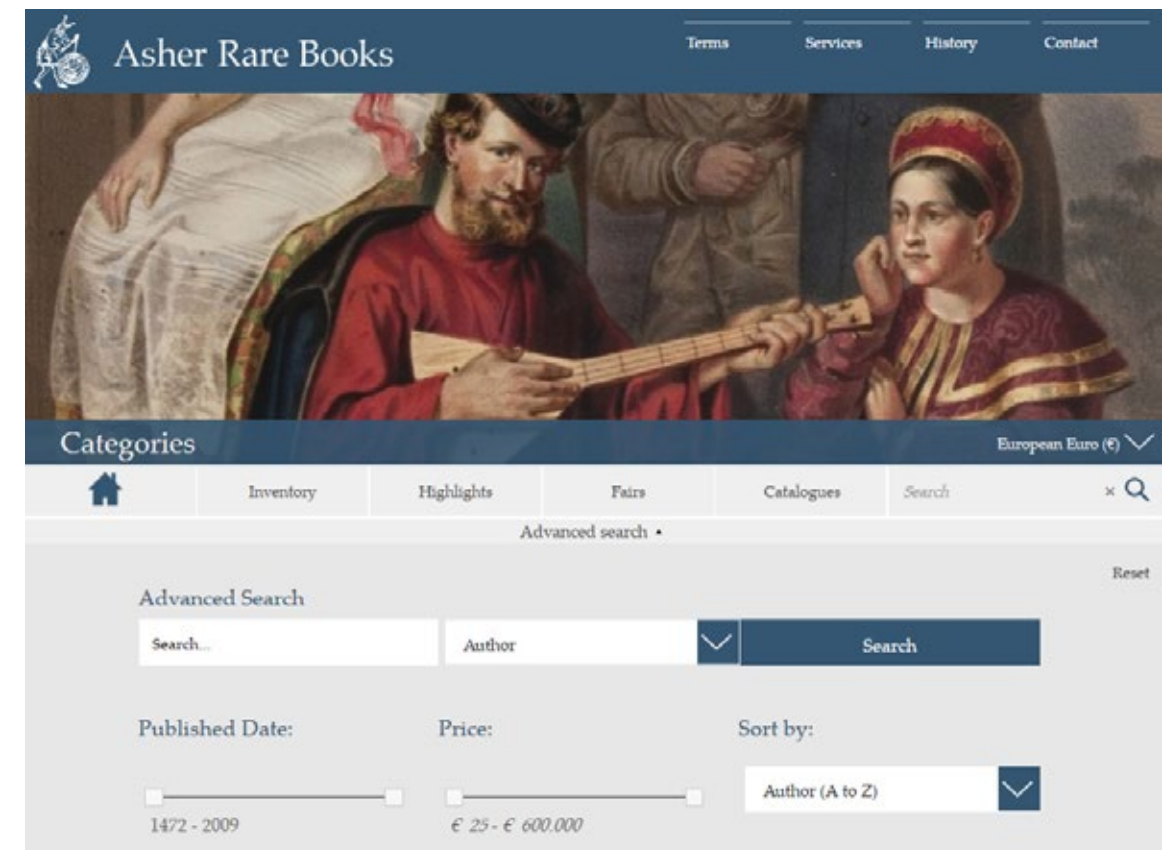
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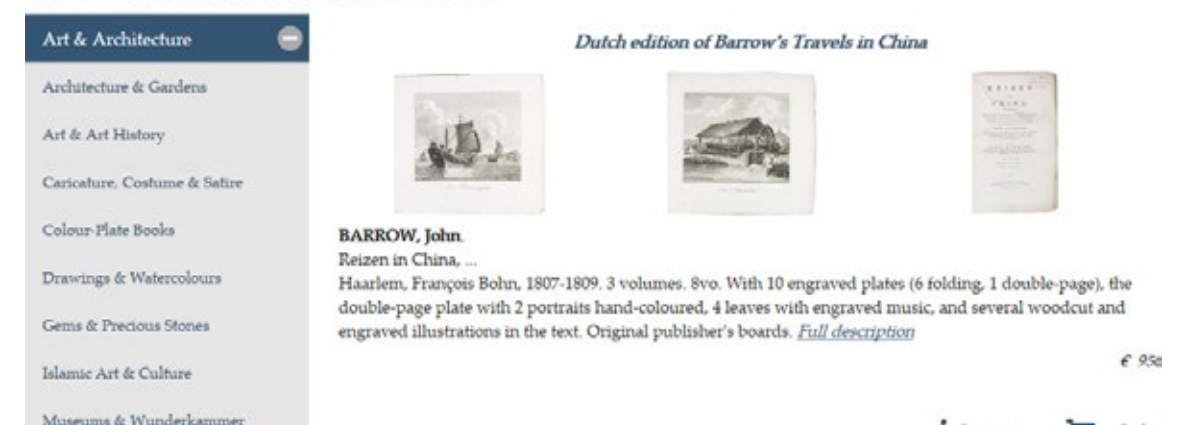
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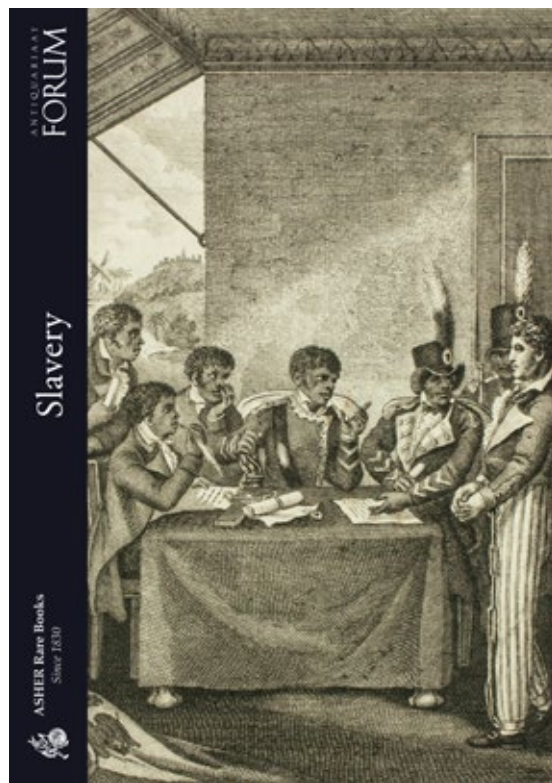


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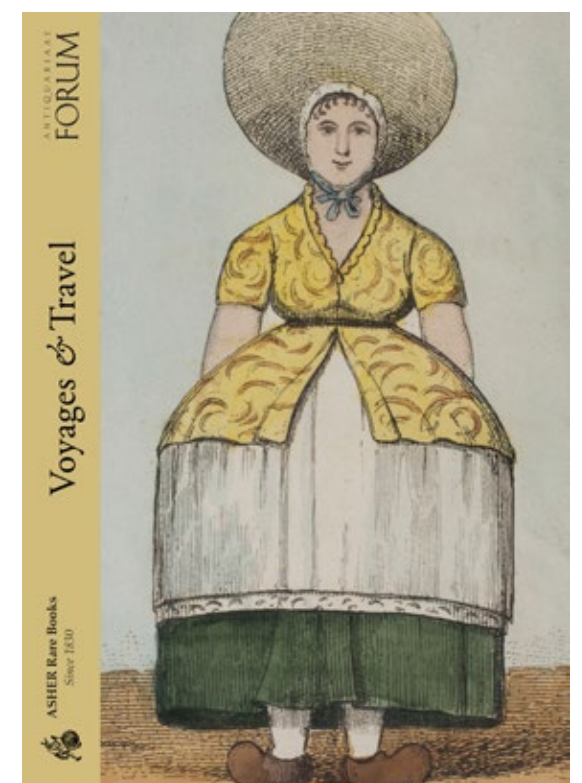
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Slavery

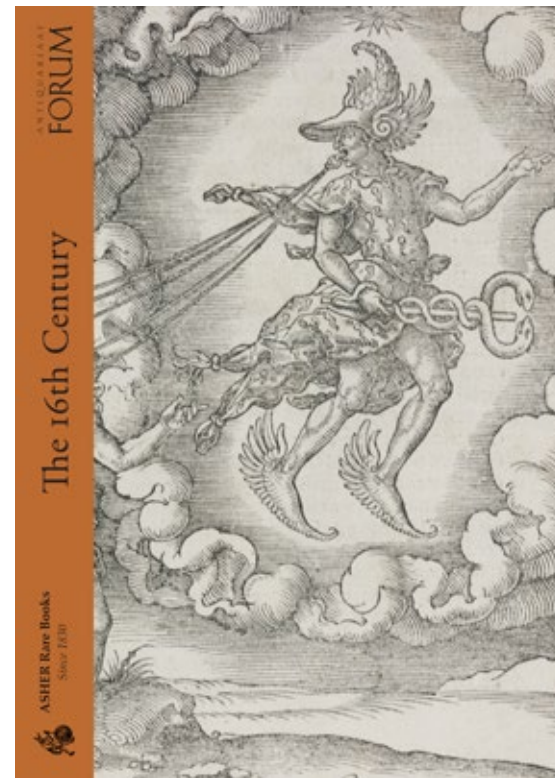
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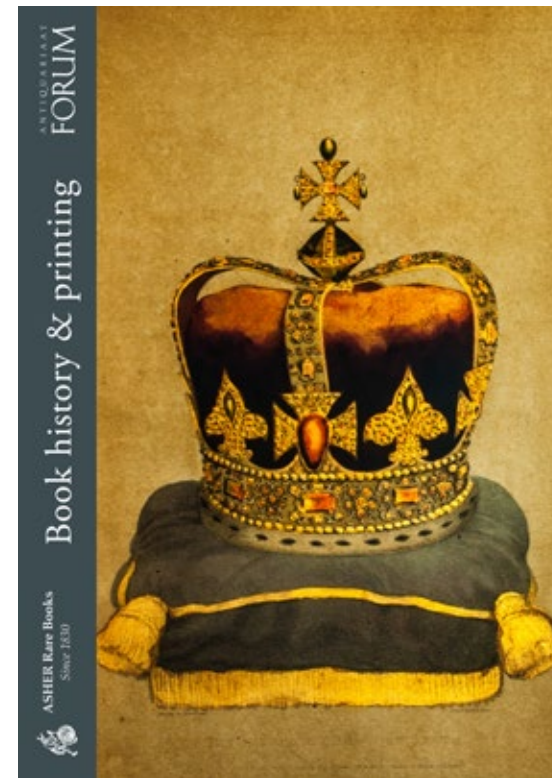
Voyages & Travel



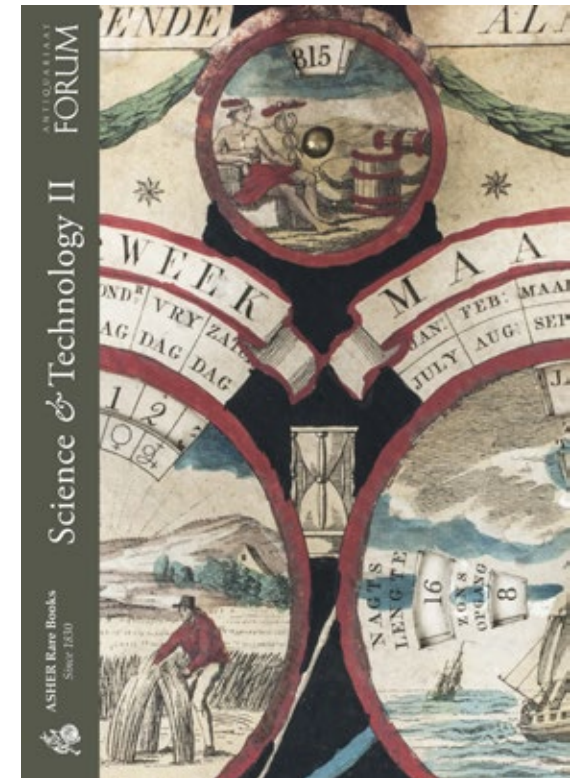
Photography



The 16th Century



Book History



Science & Technology II