

INTRODUCTION

When Carl Philipp Emanuel Bach became responsible for liturgical music in the five principal churches in Hamburg in 1768, the performance of cantatas for Pentecost (*Pfingst-Musiken*) and the other three quarterly festivals of the church year (Easter, Michaelmas, and Christmas) was among his many duties. (The *Quartalstücke* for Easter are published in CPEB: CW, V/2.1 and V/2.2, those for Michaelmas in CPEB: CW, V/2.4 and V/2.5, and those for Christmas are published in CPEB: CW, V/2.6 and V/2.7.) The importance of Pentecost in the Christian liturgical calendar and the joyous nature of the festival were reflected in the special character of the *Quartalstücke*, all celebrated with an enhanced musical ensemble that included trumpets and timpani. Among the *Quartalstücke*, those for Easter and Michaelmas seem to have had a particular significance in Hamburg, if the surviving sources can be taken as a measure of esteem. Our knowledge of the specific repertory of Pentecost *Quartalstücke* performed during Bach's tenure is the least complete of any of the quarterly festivals. We are confident about the identity of the Pentecost *Quartalstücke* performed during only six of Bach's twenty-one years of tenure in Hamburg from 1768 through 1788. Table 1 lists the known performances of Pentecost cantatas in chronological order.

There are some possibilities for cantatas that could have been performed in the years that are missing from table 1 but for which there is no direct evidence. No separate Pentecost cantatas by other composers are listed in NV 1790 as being in Bach's library (as there are for the other three quarterly festivals), so of the remaining pieces listed in NV 1790 only the Pentecost cantatas contained in Bach's large collection of complete cantata cycles by Georg Benda, Georg Philipp Telemann, Gottfried Heinrich Stölzel, Johann Friedrich Fasch, and Christoph Förster (see NV 1790, pp. 85–87) would have been available for use as Pentecost *Quartalstücke*, but nearly all of these would have needed augmentation of the performing forces to be considered appropriate for Hamburg *Quartalstück* expectations.

It remains a mystery why so little of Bach's original performing material for what must have been a substantial stockpile of Pentecost *Quartalstücke* has survived.

This seems, however, to have already been the case by the time of publication of NV 1790. There, under the heading "Sing-Compositionen. Ungedruckte Sachen" (pp. 56–65) are listed four Easter, three Michaelmas, and one Christmas *Quartalstücke*, but none for Pentecost. Only in the next section, "Einige vermischte Stücke" (pp. 65–66), do we find an entry for a single Pentecost *Quartalstück* (*Herr, lehr uns tun*, H 817). It is possible that for Pentecost Bach relied more on complete pieces by other composers, rather than his usual practice of performing pasticcios or arrangements as *Quartalstücke*, and that such works with little or no creative input by Bach were already sold in the 1789 auction of Bach's estate, and thus were excluded from NV 1790.

Herr, lehr uns tun, H 817

The *Pfingst-Musik* for Bach's first Pentecost in Hamburg in 1768 does not seem to have survived. Given that his first *Oster-Musik* in that year (in fact the very first music performed by Bach in Hamburg) was a pasticcio, it would not be surprising to discover that his first *Pfingst-Musik* was a pasticcio as well. Certainly his second one was. *Herr, lehr uns tun*, first performed in 1769, contains movements from a cantata by Gottfried August Homilius and from Bach's own Magnificat (Wq 215), as well as newly composed recitatives, and two chorale movements.

The NV 1790 listing for this work (p. 65) reads: "Am Pfingstfeste: Herr, lehr' uns thun etc. H. 1769. Zum Theil von Homilius. Mit Trompeten, Pauken und Hoboen." According to an autograph note on the wrapper for the original score and performing parts, Bach performed the cantata again for the Pentecost season in 1787. A "Musik am 3ten Pfingsttage" is listed as no. 75 in AK 1805, which Kulukundis has identified as H 817.¹

The opening chorus is drawn from Homilius's *Also hat Gott die Welt geliebt*, HoWV II.95, which was originally scored for two trumpets, two oboes, strings, chorus, and basso continuo. To this ensemble Bach added a third trumpet and timpani. A recitative for bass, "Darf aber sich

1. See Kulukundis, 156 and 168.

TABLE I. C. P. E. BACH'S HAMBURG PERFORMANCES OF PENTECOST *QUARTALSTÜCKE*

Year*	Title	Wq	H	BR-CPEB	Remarks	CPEB:CW
1769	<i>Herr, lehr uns tun</i>	deest	817	F 13	Pasticcio with music by CPEB and Homilius	V/2.3
c. 1772	<i>Lasset uns ablegen die Werke der Finsternis</i>	deest	deest	F 14	Arr. of cantata by WFB, BR-WFB F 1	V/2.3
1779	<i>Lasset uns ablegen die Werke der Finsternis</i>	deest	deest	F 14	See 1772 above	V/2.3
before 1787	<i>Ihr waret weiland Finsternis</i>	deest	deest	F 16	Pasticcio with music by CPEB and Homilius	V/2.3
1787	<i>Herr, lehr uns tun</i>	deest	817	F 13	See 1769 above	V/2.3
1788	<i>Nun ist er da</i>	deest	deest	F 15	Pasticcio with music by Homilius	V/2.3 appendix

*The cantatas for the years 1768, 1770–71, 1773–78, and 1780–86 are not known.

die Schwachheit unterstehn," leads to the first aria, "Hör und verschmähe nicht," a re-texted version of the soprano aria "Quia respexit humilitatem" from Bach's 1749 Magnificat, with two oboes added to the strings-only accompaniment of the original. This is followed by the chorale "Unser Wissen und Verstand," set to the chorale melody "Liebster Jesu, wir sind hier" (see table 2). It is not known whether Bach was responsible for the harmonization. A newly composed accompanied recitative for tenor follows, "Erbarmung- und geheimnisvoll." Bach returns again to his Magnificat for the next movement, using the music of the aria "Suscepit Israel," now with the German text "Wie so gar tief sind deine Gedanken." Here the instrumentation remains the same as in the original, but the vocal part is assigned to tenor instead of alto. This is followed by a repeat of the opening chorus and a concluding chorale. The chorale melody and harmonization are the same as in no. 4, but with a different verse ("O du Glanz der Herrlichkeit") and transposed to a different key.

Bach apparently had a maximum of eight singers available to him for the performances of *Quartalstücke*. But the surviving performance material for H 817 contains parts for only six singers (two sopranos, one alto, one tenor, and two basses). From indications in the score and vocal parts (see the critical report, tables 1 and 2), we know the name of only one of the tenors: the accompanied recitative, no. 5, is assigned to "Mr. Michel" in the score and "H: Michel" in the tenor part. This was the tenor Johann Heinrich Michel, who later became Bach's principal copyist.²

2. On Michel's career, see Paul Corneilson, "C.P.E. Bach's Evangelist: Johann Heinrich Michel," in *Er ist der Vater*, 95–118. See Sanders, 95–107, for a summary of the singers in Bach's vocal ensemble.

Performances of *Quartalstücke* in Bach's day probably required a minimum of fourteen instrumentalists. This roughly corresponds with the number available to Bach during his time in Hamburg, where his full ensemble included the town musicians, trumpet and timpani players, and a continuo player who was probably paid extra. There are sixteen surviving instrumental parts for H 817, including one copy each for oboe I–II, trumpet I–III, timpani, and viola; two each for violin I–II and cello; and three organ parts in the customary transpositions for use in the five principal churches of Hamburg.³

Lasset uns ablegen die Werke der Finsternis, BR-CPEB F 14

Wilhelm Friedemann Bach's cantata *Lasset uns ablegen die Werke der Finsternis*, BR-WFB F 1 (Fk 80), belongs to the small yet significant group of pieces by family members that C.P.E. Bach performed during his tenure in Hamburg.⁴ The work originated as a cantata for the first Sunday of Advent during the first years of W.F. Bach's tenure as organist and music director of the Marktkirche in Halle an der Saale (1746–64). The original sources bear the date 1749. As with a number of his other cantatas, W.F. Bach used for this work a libretto by the theologian Johann Friedrich Möhring from an annual cycle entitled *GOtt geheiligtes Beth= und Lob=Opffer der Christen*, which was published in Zerbst in 1723 and first set to music by Fasch (see critical report). An entry by Johann Sebastian Bach

3. See Sanders, 148–59, for the names of instrumentalists who performed with Bach.

4. See the overview in Sanders, 278–87.

TABLE 2. THE CHORALES IN CPEB: CW, V/2.3

No. Incipit	HG 1766 (No., Verses)	Poet	Chorale Melody (Zahn No.)
<i>Herr, lehr uns tun</i>			
4. Unser Wissen und Verstand	54, 2	Tobias Clausnitzer	Liebster Jesu, wir sind hier (Z 3498b)
8. O du Glanz der Herrlichkeit	54, 3	Tobias Clausnitzer	Same melody and harmonization as no. 4 (transposed)
<i>Lasset uns ablegen die Werk der Finsternis</i>			
3. Steh auf vom Sündenschlaf		unknown	Nun danket alle Gott (Z 5142)
8. Den Geist, der heilig ist		unknown	Same melody and harmonization as no. 3
<i>Ihr waret weiland Finsternis</i>			
4. Du Strom, der aus dem Tempel fließt	172, 6	Heinrich Elmenhorst	Wie schön leuchtet der Morgenstern (Z 8359)
8. Komm, Gnadentau, befeuchte mich	172, 1	Heinrich Elmenhorst	Same melody and harmonization as no. 4

found in the autograph parts suggests that the piece was performed on the first Sunday of Advent 1749 in Leipzig.⁵ According to NV 1790, C.P.E. Bach owned a score and a set of performing parts for this work.⁶ While the parts still survive—and form the principal source for this edition (see critical report, source A for BR-CPEB F 14)—the score is lost. Its readings, however, can be reconstructed from a later copy made by Michel (see critical report, source B for BR-CPEB F 14).

The parts contain some characteristic features that are uncommon in the original sources of Bach's Hamburg church repertory, namely, the use of German terms for the dynamic markings ("gelind" for *piano* and "starck" for *forte*) as well as for repeat instructions ("Vom Anfang" for *da capo*). Unique is the label "Ausfüllungs Bass" for the ripieno bass part. Since none of these features are found in source B, Bach's copyists may have used—perhaps in addition to the score—an older set of parts. It is noteworthy in this context that all German terms just mentioned are typical for G.P. Telemann's original performance materials.⁷ This evidence may be interpreted in the following way: Bach based his copies on sources from the estate of Telemann. Perhaps he had borrowed the material—like

the sources of many other pieces—from Telemann's grandson, Georg Michael Telemann, whose music collection seems to have served as the main repository for Bach's Hamburg church performances from 1768 until 1771.⁸ We know that G.P. Telemann performed Bach's Easter cantata *Gott hat den Herrn auferwecket*, Wq 244, in 1756, apparently on the basis of materials he had received from Bach,⁹ his godson, with whom he maintained a lively and intimate correspondence in the late 1750s.¹⁰

Around the same time, G.P. Telemann was also in close contact with Bach's older brother: in April 1758, W.F. Bach applied for the position of Kapellmeister in Frankfurt am Main, submitting with his letter a "strong recommendation" by Telemann ("besondere recomendation von Hn. Telemann von Hamburg").¹¹ It thus is quite feasible that G.P. Telemann had asked W.F. Bach to send him a representative church cantata for a performance in Hamburg, and received *Lasset uns ablegen*, a piece that obviously played a significant role in W.F. Bach's artistic career and self-esteem. Since C.P.E. Bach's Hamburg parts (source A)

5. See Peter Wollny, "Wilhelm Friedemann Bach's Halle Performances of Cantatas by his Father," *Bach Studies* 2, ed. Daniel R. Melamed (Cambridge: Cambridge University Press, 1995), 202–28.

6. NV 1790, p. 82: [Von Wilhelm Friedemann Bach.] "Pffingst-Musik: Lasset uns ablegen etc. Mit Trompeten, Pauken und Hoboen. Partitur und reichlich ausgeschriebene Stimmen."

7. For a comprehensive list of Telemann's original performance materials for his Hamburg church music, see Neubacher, 465–78. On Telemann's use and terminology of ripieno vocal parts, see *ibid.*, 282f.

8. See Bach's letters to G.M. Telemann of July 1768, 31 January 1771, 11 April 1771, and August 1771, published in *CPEB-Briefe*, 1:156–57 (no. 65), 206–10 (no. 92), 223 (no. 95), and 233 (no. 101); *CPEB-Letters*, 15 (no. 19; Clark cites August 1768 as a possible date for this letter), 20–22 (no. 24), 23 (no. 25), and 24 (no. 28; Clark suggests that this letter was written after 19 August 1771, possibly as late as 1772–73).

9. See Peter Wollny, "C.P.E. Bach, Georg Philipp Telemann und die Osterkantate 'Gott hat den Herrn auferwecket Wq 244,'" in *Er ist der Vater*, 78–94.

10. See *Georg Philipp Telemann Briefwechsel*, ed. Hans Große and Hans Rudolf Jung (Leipzig: Deutscher Verlag für Musik, 1972), 372.

11. See Peter Epstein, "W.Fr. Bachs Bewerbung in Frankfurt," *BJ* (1925): 138–39.

already contain the Pentecost version, with the replacement of the first chorale setting (no. 3), the reinforced instrumentation in the two arias, the redistribution of no. 4 (soprano instead of tenor) and no. 7 (bass instead of alto), we may assume that these are actually revisions introduced by Telemann and later taken over by Bach. Bach then, probably in 1772, made several changes to the wording of the poetry, adjusted the text underlay, and added parts for a third trumpet as well as for a second oboe.

If we accept this hypothesis, we may then assume the following lost sources: 1) W.F. Bach's autograph score of the original version of *Lasset uns ablegen*, designated for the first Sunday of Advent,¹² sent to G.P. Telemann around 1758 and subsequently reworked as a cantata for Pentecost; 2) a set of parts prepared for Telemann, designated for Pentecost (*Vorlage* for A);¹³ and 3) C.P.E. Bach's score (a copy of item 1), prepared around 1771 (*Vorlage* for B). Due to these gaps in the transmission, it is not possible to reconstruct all layers of revision for the Hamburg version of *Lasset uns ablegen die Werke der Finsternis*. The present edition thus focuses on the version performed by C.P.E. Bach, which is transmitted in his performance parts (source A).

Ihr waret weiland Finsternis, BR-CPEB F 16

The Pentecost composition *Ihr waret weiland Finsternis*, BR-CPEB F 16, is known only through a copy by Michel, preserved today in the *Predigerseminar* in Stade.¹⁴ The provenance of this manuscript can be traced back to Bach's successor at Hamburg, Christian Friedrich Gottlieb Schwencke, in whose estate catalogue it was listed in 1824.¹⁵ While one cannot prove beyond a doubt that this work indeed represents a pasticcio by C.P.E. Bach, all in-

dications support this to be true: the manner of the compilation is consistent with Bach's usual practices; a composition by Bach is used in addition to a work by Homilius; and the chorale "Komm, Gnadentau, befeuchte mich" by Heinrich Elmenhorst was included in HG 1766, no. 172, but no longer in the 1787 hymnal used during Schwencke's tenure (see table 2).¹⁶ The pasticcio was thus presumably compiled by Bach, likely at the time when the hymnal of 1766 was in use. Unfortunately, no more precise date for the work can be established beyond this, since the date of composition is not known for the Homilius cantata that serves as the *Vorlage*, and Bach's own *Trauungs-Cantate* (H 824a, his model for aria no. 5) already can be assigned to his last years in Berlin.¹⁷ In the present discussion, we thus assume that Bach is the author of this pasticcio.

In compiling the cantata, Bach used the complete five-movement cantata of Homilius, lengthening it by introducing a twice-repeated chorale (nos. 4 and 8) and the additional aria drawn from his *Trauungs-Cantate*, supplied with new text. In contrast to many other parodies by Bach, in this case the new text generally aligns with the original text, so that few interventions in the music would be required; however, the numerous altered or rearranged text repetitions that result are likely due to Bach's adjustments to the parody's *Vorlage*. Homilius's cantata remained unmodified, apart from the recasting of the first aria from alto to bass. The small differences between the extant pasticcio and the comparative sources may more likely be accounted for by source transmission rather than by Bach's reworking of the *Vorlage*.¹⁸

Nothing is known of the origin of the libretto that was set; the movement's opening phrase is based on Ephesians 5:8.¹⁹ Nor is a model known for the parody text for movement 5. The text of this aria contains various changes and reformulations of the same phrases ("dein bester Segen ist dein Geist," for instance, becomes "deinen Geist, den besten Segen"), probably simply to fit the text to the musical model. The reconstruction of the original text in the libretto is thus only hypothetical.

12. Perhaps sources Q 3 and Q 4 derive from this lost score; see critical report. In his late Halle years (probably around 1760), W.F. Bach instructed a copyist to write out a new score of this work, which he later revised.

13. Perhaps the organ part in C major (source A, org+; see plate 4), written by the otherwise unknown copyist Anon. 343, originally belonged to Telemann's set of parts.

14. This manuscript is first mentioned in Wolf 2009, 77. However, the source itself was long inaccessible, so that Michel as its scribe and thus the C.P.E. Bach connection were discovered only in 2012 during RISM cataloguing work; see Steffen Voss, "Significant Bach Discovery in Stade, Germany" (14 June 2012) in RISM online.

15. Cat. Schwencke, p. 21, no. 373: "[Homilius] u. C.P.E. Bach, 2 Pfingst-Kantaten. P. und St.) (geschr.]" Along with the present piece, this presumably refers to the cantata *Herr, lehr uns tun*, H 817, which today is transmitted together with the present cantata in Stade.

16. Schwencke also apparently often drew on Homilius for pasticcios, but we have as evidence only one pasticcio with movements by Homilius and Schwencke himself, similarly listed in Cat. Schwencke (p. 6, no. 89: "Passions-Kantate von Homilius u. C. F. G. Schwencke").

17. NV 1790, p. 56, gives only the rather imprecise "Trauungs-Cantate. B. 1765, 1766 oder 1767."

18. Beyond occasional differences in articulation and inclusion of trills, there are only a few small musical differences, mostly in the trumpet parts.

19. A parallel setting by Johann Friedrich Doles of the text set by Homilius is known in D-LUC, 778.

As noted, the manuscript copy by Michel (source **B** for BR-CPEB F 16) is the only known source for this pasticcio. No sources from Bach's possession are extant for the work's *Vorlage*. As sources for comparison, the contemporary Berlin copy of the *Trauungs-Cantate* (source **Q 1**) as well as a copy of the Homilius cantata from the collection of the Schmiedeberg cantor Christian Benjamin Klein (source **Q 2**) have been consulted for the edition. No comparative source, however, is known for the chorale movement.

Nun ist er da, BR-CPEB F 15

For the Pentecost composition *Nun ist er da*, BR-CPEB F 15, only the text is transmitted with certainty; of the work's musical content, only the concluding chorale is extant in an autograph score and a set of parts that were used by Bach (D-B, SA 816), though without any indication that specifically refers to BR-CPEB F 15.²⁰ Thus, a reconstruction of the cantata is published in an appendix to the present volume.

The text is preserved in two printed librettos from 1788, which record the performance of this cantata that year as the first part of the service on the second day of Pentecost (12 May) in St. Nicolai, and on the 2nd Sunday after Trinity (1 June) in St. Michaelis. For the second part in St. Nicolai, *Du bist die Tür zum Leben*—on a text by Balthasar Münter,²¹ presumably in the setting by Benda²²—was performed. This was preceded by the chorale “Sei Lob und Ehr mit hohem Preis,” in a setting of unknown origin. At St. Michaelis, on the other hand, the second part performed was the Pentecost cantata *Also hoch und also sehr* (TVWV 1:87) by Telemann, from his so-called “Engel” *Jahrgang* on texts by Daniel Stoppe, but without the opening chorale movement.²³ At the end (part three), the chorale from the second part was in each case repeated.

20. In his 1771 St. Luke Passion, Bach drew upon a cantata by Benda (L 540) that, while containing the same opening phrase, “Nun ist er da,” is otherwise entirely independent in its text and music. See CPEB: CW, IV/6.1.

21. See *Cantaten über die Sonn- und Festtäglichen Evangelia, auf hochfürstli. Gnädigsten Befehl in der Schlosskirche zu Friedenstern vom Advent 1760 bis dahin 1761 durch die Fürstl. Capelle aufgeführt, von M. Balthasar Münter [. . .] und von Georg Benda [. . .] harmonisch verfasset*. Zweytes Stück (Gotha, [1761]), 71ff.

22. L *deest*; transmitted in Kaufbeuren (D-KFp) and Stuttgart (D-Sla; provenance: Nürtingen).

23. See *Weiland Herrn Daniel Stoppens, Conrectoris in Hirschberg, Schwanengesang, bestehend aus einem poetischen Jahrgange über die Evan-*

On the basis of these text sources, the Pentecost composition *Nun ist er da* can be reconstructed with some reliability. The first three of the five movements appear with the identical text and in the same sequential order in the Pentecost cantata of the same name by Homilius, HoWV II.94. The recitative and the aria that follow in Bach's setting (nos. 4 and 5) are found—though in reversed order—in Homilius's Pentecost cantata *Also hat Gott die Welt geliebt*, HoWV II.95; long before this, in 1769, Bach had used the final chorus of the three-movement cantata HoWV II.95 as the opening chorus of his Pentecost cantata *Herr, lehr uns tun*, H 817 (see the first work discussed in the present introduction). Bach's exchange of the order of Homilius's recitative and aria not only benefits the sequence of movements, but also facilitates a suitable key transition between the two borrowed cantatas: the recitative begins in G major, thus immediately following the G major of the previous movement and forming a bridge between the movements from the C-major cantata HoWV II.94 and the E-flat major cantata HoWV II.95.

Since no authoritative musical sources are extant for Bach's pasticcio, the present edition can at best offer an approximation of the form of the work heard in 1788. In cantata movements by Homilius that Bach borrowed for other works, he typically reworked the material very little or not at all, although changes in the instrumentation, for instance, are certainly conceivable. Bach also occasionally intervened in details such as ornamentation and articulation, and sometimes also in declamation.

The closing chorale performed in 1788 was a chorale with melody and setting by Bach himself: stanza 17 of the hymn “Gedanke, der uns Leben gibt” (NHG 1787, no. 60).²⁴ The melody and bass are found in *Neue Melodien zu einigen Liedern des neuen Hamburgischen Gesangbuchs*, Wq 203/3 (CPEB: CW, V/6.2). The four-part setting was created for an unknown cantata for Trinity XVII (BR-CPEB F 81). In the parts preserved in D-B, SA 816 (2), which already contained the underlay for stanza 13, Bach subsequently wrote in the text underlay for the last verse (stanza 17), heard in the 1788 Pentecost music. It is reasonable to infer that Bach added this text underlay for performance as part of BR-CPEB F 15. Since one may also assume that the earliest this chorale could have been used was 1787, the

gelien aller Sonn- und Festtage, zu welchem der Capellmeister Telemann, in Hamburg, die Music verfertiget (Hirschberg, [1749]), 52–53.

24. The text originally appeared in Christian Fürchtegott Gellert, *Geistliche Oden und Lieder* (Leipzig, 1757), 64–67, with the heading “Troost der Erlösung”; see CPEB: CW, VI/1.

cantata for the 17th Sunday after Trinity must have been performed with this chorale in 1787 on 30 September, possibly in connection with the St. Michaelis *Quartalsmusik* that year. Since the second use of the chorale movement with the new text then took place in 1788, the cantata in this form for Pentecost thus could only have originated in 1788.²⁵ Nothing is known of the origin of the texts for either cantata by Homilius.

No copies from Bach's library have survived for either of the Homilius cantatas that served as *Vorlagen* for *Nun ist er da*. The present reconstruction of the work is based on copies from the Klein collection from Schmiedeberg in Silesia (see appendix).

25. Specific dates for the presumed performances of *Nun ist er da* in 1788 can be discerned from details in the extant published librettos which document the performances in St. Nicolai and St. Michaelis, and from the Hamburg *Schreib-Calender* for 1788: *Hamburgischer Taschen-Calender aufs 1788. Jahr*. (Hamburg, C.W. Meyn: [1787]); exemplar in D-Hs, A/206232. See BR-CPEB, 2:469, which lists dates for performances, respectively, in St. Petri, St. Nicolai, St. Catharinen, St. Jacobi, and St. Michaelis.

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