FELLOWSHIP of MAKERS and RESTORERS of HISTORICAL INSTRUMENTS

BULLETIN and COMMUNICATIONS JANUARY 1976

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Bulletin no.2 January, 1976

Observant readers will note a slight change in the above title. It was pointed out to us that Historical was better and more accurate than Historic, so with apologies to anyone else who didn't like it, we have changed it.

SUBSCRIPTIONS: We have found that there is a printed matter postage rate to Europe and although this means surface mail rather than air mail, it seems to take very little longer. The Fellows have therefore decided that we can reduce the European subscription to the same rate as the U.K. (£2 instead of £4). I would be grateful, to save getting formal Bank of England permission to send money abroad, if European members would be kind enough to consider that they have paid two years' subscription; if any would prefer a refund, please write and say so and I'll deal with it. If any such members feel that they would prefer to get our bulletins a couple of days earlier and want air mailing to continue, again please let me know but remember that the subscription rate will then have to stay at £4.

Because of this alteration we have had to produce a new membership form and we enclose a copy of this because each of you must know at least one person involved in musical instruments who is not yet a member; please give them this form and suggest that they join. If you know several people, xerox it for them or send me a list of names and addresses.

MEMBERS: When I wrote Bulletin no.1, we had 50 members; today we have 114 (don't count up the List of Members; I shan't type that till tomorrow or the next day and a few more will come in between now and then). This suggests that many people are seeking the sort of information that we hope to provide, but we can only put out what we get in; see the note below about Communications.

The Fellows have unanimously elected an Honorary Fellow. Anthony Baines, author of Woodwind Instruments and their History, of European and American Musical Instruments (an invaluable museum of instruments between the covers of a book as it was once described), editor of Musical Instruments through the Ages and for many years of The Galpin Society Journal, has done rather more than most people to assist the increase of knowledge about instruments, and is continuing to do so at the Pitt Rivers Museum in Oxford where he is Curator of the Bate Collection of Musical Instruments (orchestral woodwind originally and now with brass also, including much of the Morley Pegge Collection). We thought that we would like him as a Fellow of FoMRHI and we thought also that we would like to show our appreciation of all that he has done and we are glad to say that he has done us the honour of accepting our invitation.

You will find enclosed herewith the first List of Members. I hope that it is accurate, but please let me know as soon as possible of any errors. Also of any additional information. I have no postcode for a number of members and the Post Office does ask us to include this and tomorrow we shall be insistent upon it. Also I have no information as to what instruments some members are interested in (this is particularly true of those who joined before the first circulation as the original membership form has no space for this). Anything else you want to have included, let me know. And let me know if you don't like this format.

If I list all the instruments after each member the list will be very bulky, so I thought I'd try it like this and see if people find it useful. Your reactions and opinions will be welcomed.

COMMUNICATIONS: The next batch are also enclosed. If you find too many of the authors are the same as last time, it's your fault. We cannot issue Communications that we don't receive, and we really need more. They should be typed, in normal size type (one of the first batch was typed on so small a face that it could not be further reduced and so had to be done on a separate sheet instead of in with the rest), on A4 paper ($11^{3}/4 \times 8^{1}/4$ inches; 29.7 x 21 cm) with one inch (25 mm) margins all round (I was the worst offender last time with the bulletin). If the only paper you've got is larger than this, keep the text within these sizes and we can trim it; if your paper is smaller, it'll come out with more white round it and waste space. We have volunteers who can translate into and out of French, if that's any help and we hope to accumulate other languages (please volunteer if you can help).

Communications should be posted either to me or better to Phyllis Abbott (18 Moorfield Road, Manchester M20 6UY) and please post them flat between cards - otherwise they have to be ironed before they can be photo-copied.

We would also like shorter notes, for instance like John Bowing's note on instruments illustrated in the Ashmolean which I've typed on the end of my Communication on instruments in manuscripts as it's a similar subject.

In particular we would like Source Lists and Bibliographies. You can save your colleagues a lot of time by typing an annotated list of such books and other sources that you've consulted. My list of manuscripts is simply a spin-off from research for illustrations for a book; it is not meant to be complete, but these are the manuscripts that I looked at and it may help somebody else. It took me three or four weeks to look through these and publishing the list may allow someone else to do the same thing in three or four days, which is worth while.

Similarly reviews can help people. If there is a book that you think you could usefully review, let me know and I'll try and get it. If there is a subject on which you think you could review books, again let me know and I'll build up a file.

SUBSCRIPTIONS: At the present rate of Communications, it looks as though we may have set these too high, though it depends also on what exorbitant increases the Post Office has in mind. The Fellows have decided that we should see how we go this year and then set next year's figure accordingly. Unless something unexpected happens, you can assume that you have paid initially for five circulations, last October's and four in 1976.

SUMMER COURSE FOR WOODWIND MAKING: I've had a long and interesting letter from our member Walter Hermann Sallmar (A-1050 Vienna, Reutlingegasse 42) about the courses he runs at Schloss Dreiteneich. These include, July 4 - 18, Reed and Staple making for double reed instruments, taught by himself and David Skulski; July 18 - August 1, Introduction to the basic techniques of Woodwind Instrument making, taught by John Manchet (with lathes for both conical and cylindrical bore instruments); August 29 - September 12, early Woodwind making and restoration, again with John Manchet, and introduction to manufacture and repair of keys and metal parts of instruments, taught by Roy Wiggins. There are also-

ultaneous courses in ensemble playing of various sorts and various lectures, museum visits and so on. The course is well equipped with five Arundel lathes, several historic lathes, including a fully equipped Holzapfel (can anybody help Mr.Gallagar find some volumes of Holzapfel's books that he is lacking? I have a set but no duplicates) and one that belonged to Maximilian I, and other tools and woods and so on. Anyone interested is invited to write to him for more information.

SUGGESTIONS: It has been suggested that we should correct errors of fact that we have found in other publications. If you think that this is a good idea, keep an eye open and send me notes when you come across anything; this need not be confined to newly published material. To start off, anybody who read Horace Fitzpatrick's article on The Medieval Recorder in Early Music for October 1975 may be interested to know that there will be an article on the Dordrecht recorder by Rainer Weber in the next Galpin Society Journal. I have seen reconstructions of this recorder by both authors and I think Mr.Weber's article will be worth reading.

It has also been suggested that we might list instruments which we know are in peril in one way or another, with a note of the peril and, if possible, suggestions for relief or cure. If you agree, please send me lists. To start with:

1. Alto Sackbut by Michael Nagel, dated 1663, in the Horniman Museum, London, the oldest sackbut known in Britain. The metal of the bell is crazed and perished and the instrument appears to be held together by a coating of lacquer.

2. Bassethorn in the Pitt Rivers Museum, Oxford. The bell is rotting away and this again is one of the earliest instruments of the type in Britain. There is no known cure for brass rot and we badly need one.

3. Vihuela in the Musée Jacquemart-André, Paris (see Michael Prynne in GSJ 16 and figs.278-280 in A.C.Baines European & American Musical Instruments). This is said to be disintegrating under repeated handling and for lack of a proper case, and it is of course unique. Walsh Weisman has a set of plans (he has made a reproduction) and is depositing those with IMI; if you can make do with these instead of the original instrument, it will help to preserve it.

It has also been suggested that we should run a complaints conciliation service; perhaps we can mediate between a customer who won't pay and the maker or restorer, between customer and maker who won't deliver although he has taken a deposit, and between customer and maker/restorer over unsatisfactory work. It has also been suggested that we might publish in the Bulletin that there has been a dispute between A and B so that members may note that either may be awkward to deal with. Personally, I'm rather against this, partly because it looks like involving a lot of work but chiefly because it looks like a quick road to libel actions. Let me know what you think and if there is a real demand for it, we'll think and talk about it.

RECOMMENDATION: Stephen Hayhart recommends Mr.D.Arundel of Mills Drive, Farnsfield Road, Newark, Nottinghamshire as a maker of excellent woodworking lathes, very well made and most reasonably priced (since he has five of them, we can assume that Mr.Gallagar would second this). He is a highly skilled engineer and will undertake commissions for unusual tools such as long-taper reamers, etc.

I would ask other members to follow Mr.Hayhart's example and report any other good sources of tools and such like.

WANTS: (for addresses, see List of Members)

Ann Griffiths wants someone to make her a harp with leather soundboard and horsehair strings, according to her deductions from Welsh manuscripts; there is no iconographic evidence available.

G.R.Kirrs asks if there is any authentic repertoire for the cornetto and for the trombe marina. He also asks whether the crwth really was played flat and whether the shorter strings that Arnetorius shows on his trombe marina are drones or sympathetic strings. He would be interested in copies of any replies.

Arthur Middleton is looking for a wood case maker for lutes and would be glad of offers or recommendations.

R.S.Spalding wants details of the insides of the portative organ in the Brussels Conservatoire Museum (Italian, 1608) or of any similar original instrument.

Ian Watchorn is hoping to visit Europe in January 1977 to photograph and draw old lutes. He knows of about 40 and would like suggestions of more (and presumably of some that members may know are not worth the trouble), particularly of private collections. As he is in Australia, I would pass on any suggestions to save postage if members prefer. If so, please try to get suggestions to me by March 15th.

Carl Willetts seeks sources of supply of synthetic ivory. He is also interested in obtaining measurements of early 18th century flutes, especially by Stanesby, and in illustrations of shawms in early manuscripts.

Laurence Wright asks if anyone can provide him with measurements of a tenor shawm, any Renaissance recorders and crumhorns.

Fo.MMI (either to me or to Djilda Abbott) would like lists of plans etc. available from museums, especially up to date complete lists and catalogues; if you have any, we'd be grateful for xeroxes so that we can help enquirers such as the above. We would also like recommendations of museums that hold good stocks of postcards, both of instruments (the Gemeente in the Hague and the Conservatoire in Brussels are both excellent) and of paintings etc. which show instruments (the British Museum is quite good). We would also welcome any volunteers to act as museum monitors, people who would drop in to a museum from time to time and keep us up to date on things like the above and on whether they have got anything new.

OFFERS: (addresses in List of Members)

John Martin Cummins offers limited practical help in tone adjustment and general setting up of stringed instruments. Also reed-making and chanter setting up on small-pipes.

Julian Drake has X-radiographs of the cornetts in the Germanisches Nationalmuseum, Nürnberg and has made schematic drawings of these. He can translate anything from French into English from text on, and English to French provided that it is not too technical or remote from his own knowledge, which is mainly about wind instruments.

R.S.Spalding offers help with techniques of working in wood and metal and says that he can make dyeline prints up to A1 in size.

Ian Watchorn offers lists of the details and exact origins of lutes that he has already obtained (see wants above) and is willing to make these available to colleagues.

Laurence Wright has a card index of illustrations of psalteries in the British Library. He also offers help with French translations and historical pronunciation and advice on finding and interpreting mediaeval literary references to music, especially French pre-1500.

RULES: The draft rules have been sent to all members with the receipt for the subscription. Only one member has commented upon them, which suggests that everybody approves them (he liked them). They have not yet been voted on because there are legal difficulties, but unless I hear to the contrary I will assume that everybody does approve provided that the lawyers leave them meaning much the same as they do in the draft. One [illegible] seems to be the fact that our policy is not to be decided by voting at a meeting, but this I think is essential with a widely scattered membership. We used to get complaints, when I was Honorary Secretary, that the Galpin Society was run by a local clique, as inevitably with a London-based committee it was, and this I want to avoid with FoMRHI. Note that the Rules do not prohibit meetings as such, provided that they don't commit absent members to anything, and read the next paragraph.

MEETINGS: The List of members shows that there are already local groups of members in some areas. Most of us like to gossip with our colleagues so I suggest that you look through the list, see if there are enough members in your area and then arrange a get-together. Either do it yourself by phone or letter or let me know and I'll put a note in the next Bulletin, which I shall be writing in mid-April.

To start the ball rolling, members within reach of south-east London are invited here on Sunday, March 7th at 8 p.m. (ie eat first; light refreshments will be available but bring some of your own beer, please). Most of the more visible instruments (the heavy percussion lives in the attic) are wind with some strings, rather more ethno- than euro- but a good many of both. If your 'spouse' is interested, they're welcome also, as are non-member friends who might join. The address is below; it's on the London street maps, south of Camberwell Green and east of Brixton.

Jeremy Montagu
7 Pickwick Road
Dulwich Village
London, SE21 7JN.

N.R.I. DESIGN SERVICE

The response from scholars to contribute designs has been about as slow as their response to write for FoMRHI. Because of this, and because of the time needed to negotiate with the museums that hold the original instruments, the first Design Service Catalogue is very thin. It contains two designs from NRI: a bandora based on Praetorius and a 15th century mandora taken from a painting by van der Weyden, and also five drawings of wind instruments donated by a member, Capt. J. Haynes: 2 flageolets, 2 tabor pipes and a Bafshorn.

Capt. Haynes would like to buy a flageolet. Can anyone help?

The Design Service Catalogue also lists Canadian Sitka Spruce . The supply of figured sycamore is still being negotiated.

Members of the Design Service will receive the Catalogue very soon.

Djilda Abbott
18, Moorfield Road, Manchester M20 8UY

THE GEOMETRIC DESCRIPTION AND ANALYSIS OF INSTRUMENT SHAPES

Djilda Abbott and Ephraim Segerman

INTRODUCTION

The construction of the Hartung lute belly shape given by David Edwards (Lute Soc. J. 15 (1973) 48) is an approach long used with respect to violins. Bessaraboff (Ancient European Musical Instruments (1941), 305) gave what he called "a complete geometrical analysis of the outline of the Amati model violin". Heron-Allen (Violin Making - as it was and is (1885), 137) had earlier presented his "method of drawing an outline mathematically on a given graduated straight line". All of these constructions involve circular arcs which join up to form the outline of an instrument.

Any outline can be similarly represented by a series of circular arcs, with perhaps some straight portions. We know that early instrument makers worked with compasses and straight edges as part of their standard equipment, and thus it seems highly reasonable, as Edwards implies, that the early instrument shapes were generated by some such means.

Bessaraboff did not explain the construction he published. On p. 376 he mentioned a book he was writing explaining the method, but we are not aware of its appearance. His violin analysis seems to involve generating the arc-centres and radii by geometric construction from a basic rectangle without recourse to a graduated scale. This is more elegant than Heron-Allen's approach which gives the arc centres essentially as co-ordinates in a rectangular co-ordinate system and gives the radii numerically. Let us call Heron-Allen's approach a "geometrical description' and Bessaraboff's approach a "geometrical analysis". We have no data strongly indicating which of these methods early instrument designers used, or whether they used a combination of them or some other system.

There is some value in making a geometrical description or analysis of an instrument's shape beyond the intellectual exercise which this offers. Generation of the shape by geometrical construction is both quicker and neater than freehand drawing. It also allows better extrapolation when the shape is incomplete, as occurs for example when a lute neck has been widened to take extra courses, and part of the original belly outline is hidden by the new neck. Another practical advantage is that once we have found a geometrical analysis of a shape, it can be copied without recourse to tracing paper, and is often easier than the traditional method of copying by pricking through the original onto the copy with a pin, at close intervals. Also, by changing the basic dimension, we can easily scale the shape to any other size we like.

We can never be sure, when we make a geometrical description of an instrument's shape, that we have exactly matched the designer's intention because of the question of accuracy. As evidenced by the differences between both sides of a shape that was presumably intended to be symmetric, it is obvious that the final shape of an instrument could well have been different in some details from its original design. If the shape is one of a surviving instrument (rather than, say , an instrument in a painting) there is also the question of what might have happened to the shape during the instrument's history, either because of the anisotropic effect of time on wood dimensions or because of accidents and repairs. Nevertheless it is often worth doing a geometrical description and perhaps a geometrical analysis for the reasons stated above. Also, if the analysis comes out with simple parameters it is highly probable that that is what the maker did. Comparing the analyses of

different instruments by the same maker could lead to constructive speculations about his methods, besides giving hints as to how complicated analyses could be the results of distortions from basic simpler ones.

THE METHOD

When working out a series of arcs of circles that circumduct a shape, it is important to note that for the curve to be continuous at the point between two circular arcs, that point and the two centres of the arcs must be on one straight line. Thus, to continue to fit a curve past the point where the previous arc stops following it, the centre of the new arc can be found by exploration along the line defined by that point and the centre of the previous arc. If a shape is symmetrical and has a curve which is continuous as it crosses the symmetry line this as a good place to start finding the arcs because this part of the curve has its arc-centre on the symmetry line.

If an instrument has a corner, we are forced at that point to explore without knowing that the arc-centre lies on a certain line. It is often useful, and in this case especially so , to overlay the shape with transparent polar co-ordinate paper. One moves the paper till the relevant piece of curve matches one of the circles on the paper and then the centre is given by the centre of the polar co-ordinate paper. We are preparing some paper of this type which will reach to a radius of about 2 metres (available from NRI).

It is possible that geometrical descriptions and geometrical analyses will be made on many early stringed instruments, and so some efficient means of communicating this work should be available. There is no problem with geometrical descriptions since a list of the co-ordinates of the centres of arcs and values of radii, in sequence going around the shape would suffice. Geometrical analysis involves the description of a series of geometrical comstructions, and since this can get very wordy, a shorthand notation that is unambiguous could be quite useful. We therefore propose the following system for notation of geometrical analyses.

1. BASIC DIMENSION of the instrument can be specified either as an absolute length, eg. 150 mm, or as a basic parameter of the instrument, eg. the maximum width of the soundboard.

2. SIZE OF THE SHEET needed for the drawing is specified as "Sheet so much across and so much up", expressed either as absolute lengths or as multiples of the basic parameter of the instrument.

3. Next a STARTING LINE is defined by the two points A and B on it, by one of the following:-

3.1. STARTING LINE FOR A SYMMETRIC INSTRUMENT (eg. lute, violin). Symmetric instruments are, by convention, always drawn upright with the neck pointing upwards. The statement: "Symmetric, A so much up, so much" means: "The instrument is symmetric. Draw a vertical symmetry line down the middle of the sheet. Mark point A on this line at the stated distance up from the bottom. Draw a horizontal line through A and on it mark point B to the right of A making AB the stated length.

3.2. STARTING LINE FOR A NON-SYMMETRIC INSTRUMENT (eg. harpsichord, side view of a peglox and scroll). The statements: " A so much across, so much up. B so much across, so much up." define the starting line AB.

4. CONSTRUCTION OF THE SHAPE. We now define a notation for lines, circles and arcs, where U, V, W, X, Y and Z are general points, and f represents a number or ratio expressed as such.

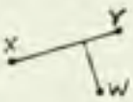
4.1. WAYS TO GENERATE LINES, CIRCLES AND ARCS.

XY defines a line segment between points X and Y.

XYY defines a line between X and Y extended in the Y direction.

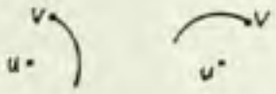
W∥XY or WplXY defines a line parallel to the line XY going through the point W.

W⊥XY or WprXY defines a line perpendicular to the line XY going through the point W.



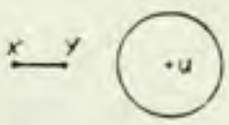
UoV and Uo"V both define the same circle centred on point U going through point V. UoV denotes following the circle round in a clockwise direction starting at V, and Uo"V denotes an anticlockwise direction. The reason for the difference will become obvious later when we discuss intersections.

UaV and Ua"V similarly denote arcs (not complete circles) centred on U and starting at V; UaV denoting clockwise direction and Ua"V anticlockwise.



(Complete circles rather than arcs are useful if another part of the circle will be wanted later in the construction.)

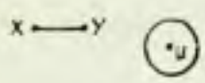
Uo(XY) defines a circle centred on U whose radius is the same as the line segment XY. The bracket around "XY" denotes that it is this length and not the actual line segment that is meant.



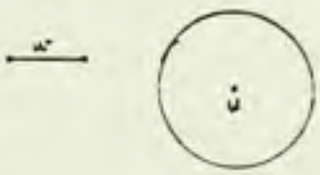
(As there is no starting-point on the circumference we do not distinguish between clockwise and anticlockwise directions here.)

In this notation the (XY) can be replaced by either:

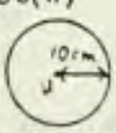
a multiple of (XY), eg. Uo($\frac{1}{2}$XY)



the basic parameter or a multiple of it, eg. Uo(w)

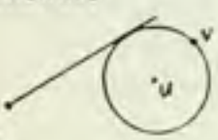


an absolute length, eg. Uo(10cm)



WtUoV denotes a line through W which is tangent to the circle UoV. Of the two possible such tangents the first one to be encountered in following the circle round clockwise starting from V is the one that is meant.

WtUo"V denotes the other tangent.

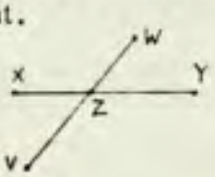


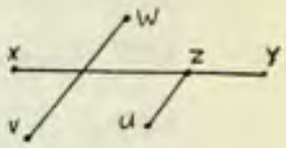
WtUaV and WtUa"V are obvious by analogy.

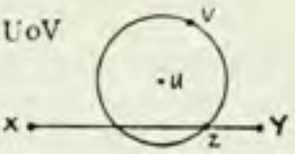
4.2 WAYS TO GENERATE A POINT

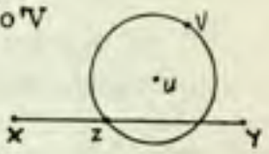
4.2.1 TO GENERATE A POINT BY INTERSECTION. A general statement in the form: " Z = line or circle or arc . another line or circle or arc" means:

The point Z is the intersection of the first line or circle or arc with the other line or circle or arc. Where two such intersections exist, point Z is the first of the two to be encountered while following around the circle or arc that comes after the dot in the statement.

Examples: Z = VW.XY 

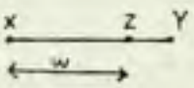
Z = UplVW.XY 

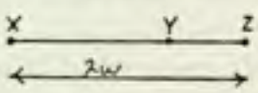
Z = XY.UoV 

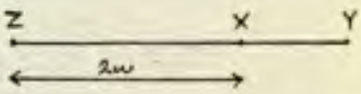
Z = XY.Uo'V 

4.2.2 TO GENERATE A POINT BY CONSTRUCTION ALONG A LINE A general statement of the form: " Z = XY(length) " or " Z = XYY(length) " or " Z = XXY(length)" means:

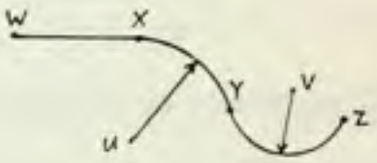
The point Z lies on the line XY or XYY or XXY at the specified distance from the first-mentioned point X. This distance, which appears in brackets, can be in terms of either a line segment or multiple thereof, or the basic parameter or multiple of it, or an absolute length.

Examples: Z = XY(w) 

Z = XYY(2w) 

Z = XXY(2w) 

5. DESCRIBING THE SHAPE. When one has completed the construction (stage 4) it merely remains to show where the instrument shape is among all the lines and arcs. This is done by listing all the points along the outline where one arc or line-segment stops and the next begins. With arcs we also give, in between the points for its ends and in a bracket, the centre of the arc.

Example: Shape WX(U)Y(V)Z 

IN THE CONSTRUCTION OF A SYMMETRIC SHAPE most operations are done twice over, once for the left side of the shape and once for the right. For every point to the right of the symmetry line (eg. X) we call the symmetry-related point on the left side X', and each drawing instruction implies also the symmetrical operation on the opposite side. (This does not apply to points on the symmetry line, which are of course unique.)

AN EXAMPLE ILLUSTRATING THE METHOD

Lute Belly by LAUX MALER, Nurnberg No. M.I.54.

Assumed symmetric. The basic dimension is w, the maximum width of the belly. w = 296 mm.

Sheet 3w across, 2w up

Symmetric, A 0.6 w up, AB = ½w

R = AprAB.Ao'B

(R is the centre of the rose.)

C = ABB.(1½w)

D = ARR.CaB'

E = RprRA.C'a'B

F = B'E.Ao'B

G = RAA.AoB

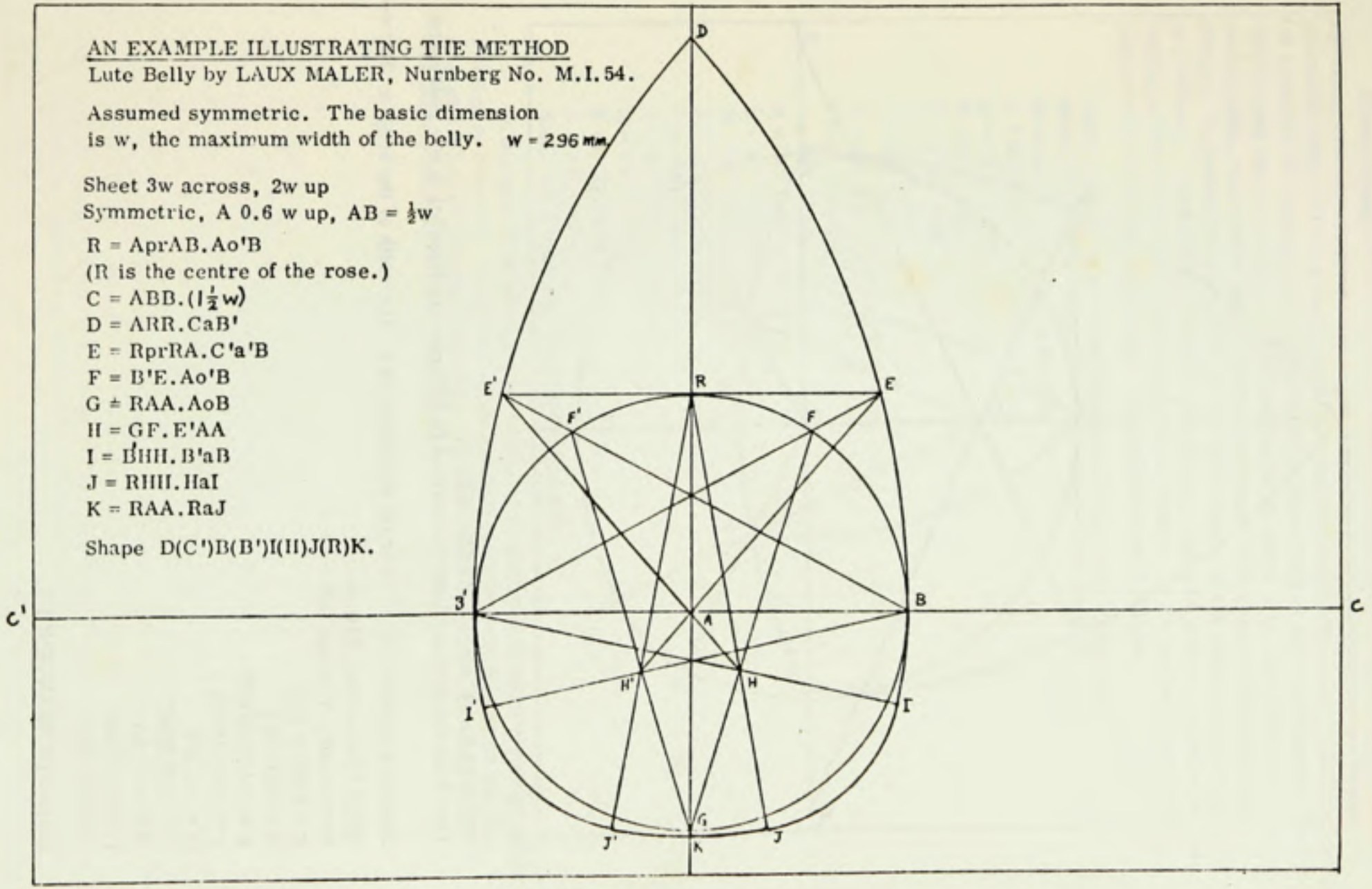
H = GF.E'AA

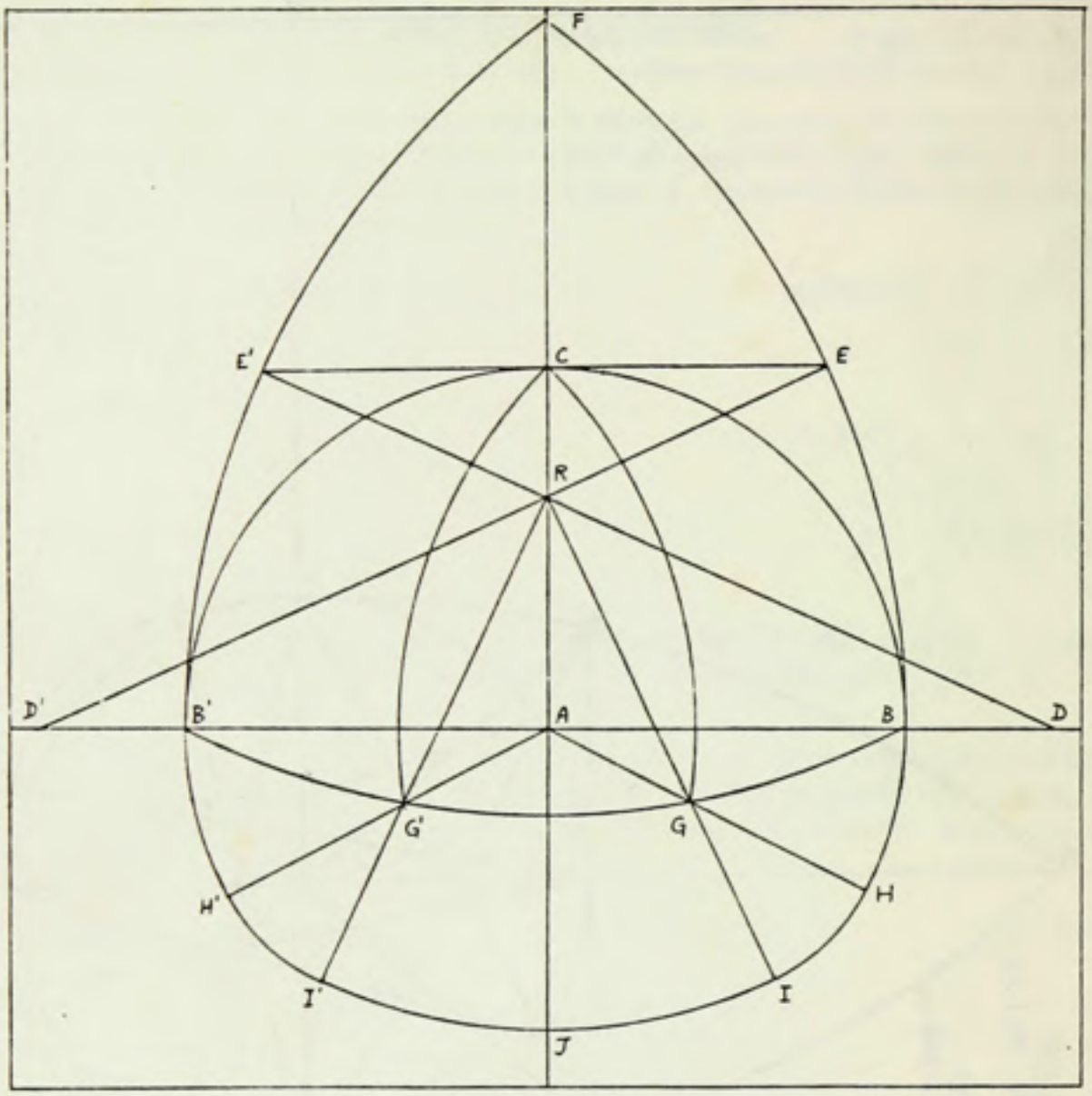
I = B'HH.B'aB

J = RHH.HaI

K = RAA.RaJ

Shape D(C')B(B')I(H)J(R)K.





EXAMPLE: PEARL-SHAPED LUTE
Late 16th century lute body (converted to 18th century theorbo) in our possession.

Assumed symmetric. The basic dimension is w, the width of the body = 370mm.

Sheet $1\frac{1}{2}$w across, $1\frac{1}{2}$w up
Symmetric, A $\frac{1}{2}$w up, AB = $\frac{1}{2}$w
C = ABB($1\frac{1}{2}$ w)
D = ABB(BC)
E = CplAB.D'a'B
F = ACC.D'a'B
R = AC.D'E
G = FaB.B'aC
H = AGG.Aa
I = RGG.GaH
J = RAA.RaI

Shape F(D')B(A)H(G)I(R)J.

These examples both fit the symmetrized shape more accurately than each half does, and are simple enough to encourage us to believe that the method of generation may well have been similar to what was originally used. This requirement for accuracy is necessary for trustworthy communication, but to maintain it, some shapes need rather more arcs and constructional steps than we can imagine the maker using, since quite nearby points could have been generated much more simply. Following is an analysis of one such shape, of the large bass lute (M.144) in Nurnberg. In spite of its overall complexity, certain features, such as the rose centre, come out so easily that it is hard to believe that the maker could have generated them in any other way. The analysis is as follows:

Basic dimension w = maximum width of the body = 434 mm.
Sheet 3w across, 2w up
Symmetric, A $\frac{1}{2}$w up, AB = $\frac{1}{2}$w
C = BBA(w)
D' = B'oA'.CaB'
R = CD'.C'D
E = RAA.AoB
F = AoB.Bo'A
G = CR.Ao'B
H = EG.FR
I = B'HH.B'aB
J = AGG.BoA
K = BC.BoA
L = KDD.F'RR
M = JK.CR
N = M'L'L'.M'a'D
O = ARR.LaN'
P = AHH.HaI
Q = HP.F'M
S = OQQ.QaP
T = AE.OaS
Shape O(L')N(M')D(C')B(B')I(H)P(Q)S(O)T

In the next FoMRHI issue we will present analyses of other lutes and of the Praetorius bandora. We expect other FoMRHI members as well as us will be making such contributions regularly. We find this a rather fun game to play - and more constructive than crosswords.

SOME THOUGHTS ON A FILE OF MUSICAL INSTRUMENTS

Ephraim Segerman and Djilda Abbott

Brown and Lascelle (Musical Iconography 1972) made an excellent step in the direction of cataloguing iconographical information on musical instruments. Though appreciating the value of this contribution, we feel that few people are in a position to compile a large inventory single-handed. Some major problems with Brown and Lascelle's system are: the duplication of effort where each person (or local group) compiles his own index, the wear and tear on artefacts through repeated examination, and the fact that cross referencing is laborious and becomes increasingly inflexible as the index grows.

We propose that FoMRIII set out to collect, reproduce and distribute iconographical information on a worldwide co-operative basis in the form of a card file. The system could be general enough to include surviving instruments as well as representations.

Several people have said they would be willing to work on compiling a file. Its usefulness will depend on co-operation from people collecting the data, and contributions will not be made unless the contributors as well as others can all have up-to-date copies. Further essential criteria (as we see it) are:-

1.) The compiler of the file has access to inexpensive duplicating facilities. If he does not have access also to computing facilities , a co-compiler with such facilities is essential.

2.) The index should be organized in such a way that updating does not involve a lot of sorting either by the compiler or by recipients of copies, but this should not impair ease of information-retrieval. Thus the sequence of entry in the file should correlate strongly with the order in which information is collected. Since collectors would normally record the contents of one collection (or part thereof) at a time, a system of referencing-by-location is called for.

The collection and distribution of information might run something like this: Information cards on each artefact studied are duplicated and distributed to subscribers at regular intervals. An Index Book containing computer-sorted lists of cards which fall into certain classifications decided by the Fellows is distributed at longer intervals. Every so often a Cumulative Index Book is compiled and distributed. The categories for classification will be reviewed before each Index is compiled.

As much as possible of the information that is collected should be coded in computer-retreivable form so that computer-sorting can always be done on new criteria. Special sortings, for particular research projects that are not of general interest, could be arranged as well. Whenever this is done the fact will be communicated to all subscribers who would be able to order copies.

First we need to re-formulate Brown and Lascelle's table of "Names for Instruments" in a way that does not use names. Names are to be avoided since meanings can vary with time or location, and also the association of names with instruments may be shown to be wrong by subsequent scholarship. Instead, a computer-retreivable code should be assigned to each characteristic of the instrument, including how it is held and other details of context.

Ideally the person collecting information should be thoroughly experienced in that sort of artefact, but often the proper description of a source may require a combination of experience that the researcher does not have. We suggest that cards should indicate what possible things the collector has not been able to interpret, for example texts or titles associated with a representation, or its context.

To work well the system needs to be thoroughly thought out first. What it needs at this stage is for "experts" on all types of instruments to draw up lists of characteristics as mentioned above, and these should be as explicit and unambiguous as possible. The list should encourage the collector to record what he sees, and not what he guesses about what he sees.

People who are willing to construct lists of characteristics should contact the Hon. Sec. since some co-ordination of effort is desirable. Volunteers to do compiling, computing and distribution, though not needed to do anything at present, will be much appreciated. The knowledge that you are there and willing will be a spur to us all.

SOURCES OF INFORMATION ON AUTHENTIC LUTE CONSTRUCTION

Djilda Abbott and Ephraim Segerman

We get innumerable enquiries from beginning and somewhat experienced makers of lutes concerning the question of authenticity in lute construction. We try to handle small numbers of specific questions as best we can (and suggest other lute scholars when our knowledge is inadequate) but when the questions are of general nature the answers require writing a book. Such a book needs to be written, and perhaps the one promised for next year by Lyn Elder could be it, but till then the best we can do is to provide the following list of sources of information available mostly in English for our correspondent's self-education. No attempt at completeness has been made, and we hope that other FoMRHI members will add to this list, perhaps making it more useful.

We have learned much from other scholars, particularly Michael Lowe, Stephen Gottlieb and Ian Harwood, all of whom have examined many more surviving instruments than we have. A thorough digestion of all the references given here will not provide enough information for a maker to fully design an authentic lute.

In spite of these inadequacies we include this list here not only for additions by lute scholars, but also to help FoMRHI members whose expertise is elsewhere, to broaden their knowledge about the lute.

This communication was reproduced from a Xerox of overlapping file cards. This is a very quick way of getting the information together for duplicating, and we hope other members will do the same in their own fields.

ABBOTT, Djilda and SEGERMAN, Ephraim (1974) Strings in the 16th and 17th Centuries. GSJ XXVII, 48-73. Corrections GSJ XXVIII, 154.

The relationship between string length and pitch is essential to authentic lute design. The consequences of some of the theory are more clearly presented in our paper on Gut Strings.

ABBOTT, Djilda and SEGERMAN, Ephraim (1975) Gut Strings. FoMRHI Comm. 3.

Implications of authentic gut strings on instrument design, setting-up and playing.

ABBOTT, Djilda and SEGERMAN, Ephraim (1975) The Cittern in England before 1700. LSJ (to be published).

Section: 'The sizes of lutes used in broken consorts".

ABBOTT, Djilda and SEGERMAN, Ephraim (1975) On the sound of early 16th century lutes. EM vol 3, no 4, p 417.

ANONYMOUS note (1964) Lute Heads. LSJ VI, 25-6.

ANON (1975) The medieval, renaissance and baroque lute in pictures. EM vol 3, no 2, p. 137.

COOPER, Robert S. (1963) Lute Construction.

How to make a modern lute. Donald GILL'S criticisms in his review, LSJ V, (1963), 57-60, are as valid today as they were then.

DART, Thurston (1958) Miss Mary BURWELL'S Instruction Book for the Lute. G.S.J. XI, 3-62.

Transcription of a ms. c. 1660's which includes the following sections:
Ch. II: "Of the increase of the lute and its shape", a comparison of lute-making traditions,
Ch. IV: "Of the Strings of the Lute, and stringing thereof and of the frets and tuning of the lute", just that, including notes on graded frets and the importance of tuning a lute "in his right pitch" in relation to size.

Also modern reproduction with intro. by R. SPENCER (1974) The Burwell Lute Tutor, Boethius Press.

DOWLAND, Robert (1610) Varietie of Lute Lessons. BM K.2.1. Lithographic Facs. ed E. HUNT (1958) Schott: "Other Necessari Observations Belonging to the Lute by John DOWLAND".

Lute strings, and fret positions and thicknesses.

EDWARDS, David (1973) A Geometrical Construction for a Lute Profile. LSJ XV, 48-9.

An interesting approach, developed further by Djilda ABBOTT and Ephraim SEGERMAN (1976): The geometric description and analysis of instrument shapes. FoMRHI Comm 5

HARWOOD, Ian (1960) A Fifteenth Century Lute Design. LSJ, II, 3-8.

The Ms. by Henri ARNAULT of Zwolle c. 1450; instructions on how to make a lute. A better print of Arnault's drawing appears in L. DE LA LAURENCIE (1928) Les Luthistes. Renouard, Paris.

HARWOOD, Ian, (1975) A Brief History of the Lute. Lute Soc.

HELLWIG, Friedemann (1968) On the Construction of the Lute Belly. GSJ XXI, 129-145.

Indispensable raw data. Full scale drawings of the bellies shown in this article, including thickness measurements are obtainable from: Germanisches Nationalmuseum, 8500 Nurnberg, 111-Postfach 9301, West Germany.

HELLWIG, Friedemann (1970) An Example of Lute Restoration. GSJ XXIII, 64-8. Corrections GSJ XXIV, 126.

HELLWIG, Friedemann (1974) Lute Construction in the Renaissance and the Baroque. GSJ XXVII, 21-30.

Useful rundown on design and materials.

HELLWIG, Friedemann (1974) Lute-Making in the 15th and 16th Century. LSJ XVI, 24-38.

Information on design and materials, and on lute-makers.

JOURNAL of the LUTE SOCIETY of AMERICA.

Various articles of interest.

KOTTICK, Edward L. (1973) Building a 15th Century Lute. GSJ XXVI, 72-83.

Ian HARWOOD'S comments (GSJ XXVII, (1974), 158-60) are mor useful.

LUTE SOCIETY PICTURE COLLECTION

Reproductions of lutes in paintings, prints and sculptures, and photographs of existing instruments.

MACE, Thomas (1676) Musick's Monument. Facs. CNRS (1958).

The form and construction of a lute, maintenance and repair, strings and frets.

POHLMANN, Ernst (1968, 2/1971) Laute, Theorbe, Chittarrone. Bremen.

Brief dimensional information on most of the surviving old lutes, and where they are located. Beware of silly errors. A new edition with corrections is forthcoming.

PRAETORIUS, Michael (1619) Syntagma Musicum, II De Organographia. Facs, (1964).

Tunings of different sizes. Dimensioned picture.

PRYNNE, Michael (1949) An Unrecorded Lute by HANS FREI. GSJ II, 47-51.

rebuilt c. 1680

Notes giving dimensions and materials of a lute c. 1550 now at Warwick Museum (no longer in playing condition and not on display). A photo showing the inside of this lute: Baines (1961) Musical Instruments plate 15b.

PRYNNE, Michael (1959) Some Remarks on Old Lutes. LSJ I, 19-22.

On alterations and falsifications of surviving instruments.

PRYNNE, Michael (1961) James Talbot's Manuscript: IV - Plucked Strings - The Lute Family. GSJ XIV, 52-68.

Dimensions and other constructional data recorded shortly after 1685.

PRYNNE, Michael (1961) "The Lute" in Baines (1961) Musical Instruments, p. 157-65.

A short introduction.

PRYNNE, Michael (1963) The Old Bologna Lute Makers. LSJ V, 18-31.

PRYNNE, Michael (1964) Lute Bellies and Barring. LSJ VI, 7-12.

Good advice for beginning lute makers.

ROTTMAN, Kurt (1973) Historical Lute Bellies from the Standpoint of Modern Statics and Acoustics. GSJ XXVI, 25-8.

A load of rubbish.

SEGERMAN, Ephraim and ABBOTT, Djilda (1975) On early 16th century lute barring and bridge placement. FoMRHI Comm 1.

A tentative suggestion based on 2 surviving lutes.

SEGERMAN, Ephraim and ABBOTT, Djilda (1975) On lute bridges and frets. EM vol 3 no 3 p. 295.

Relationship between the string tension, the static forces on the soundboard and the instrument's action.

WILLIAMS, W.G. (1975) Lute Construction and Playing. E.M. vol. 3 no. 2, 177-9.

Some misconceptions. HARWOOD'S reply following is constructive.

Some Manuscripts in the British Library with Musical Instruments and a few other sources that I have found

Arundel 83. Conflation of two English Psalters, East Anglia, c.1310. The second half is known as the de Lisle Psalter. Good source. Includes: long trumpets, harps, gitterns, bagpipe, bells, fiddle, portative, psaltery, duct flute, pipe & tabor.

Cotton, Tib.C.vi. Psalter, mid 11th c. f.30 is well known: the rest is the usual Boethius improbabilities of the period.

Egerton 1139. Queen Melisaende's Psalter, Latin Kingdom of Jerusalem, c.1140. The only instrument is a good harp for Beatus Vir, available as a postcard.

Harley 2804. German Bible, 1148. f.3 has a not very good David and musicians.

Harley 4425. La Roman de la Rose, pre 1500. 2 folios with music parties.

Royal 2.A.xvi. Psalter time of Henry VIII, with annotations by him. Harp, pipe & tabor, short trumpet, dulcimer. Interesting in that Henry is one of the musicians, but the instruments are not very clear.

Royal 2.A.xxii. The Westminster Psalter, late 12th c. David with harp and bells (postcard available), another harp. Interesting in that Westminster Abbey has a very similar hemispherical bell in the Undercroft exhibition room.

Royal 2.B.vii. The Queen Mary Psalter, English early 14th c. Well known source with a lot of material, but none quite as good and clear as in other East Anglian Psalters (eg. Gorleston and Luttrell). A few unique instruments, eg. harmonic flute, hawking bells.

Royal 10.E.iv. The Smithfield Decretals, second quarter 14th c. Long trumpets, hawking bells and drum (which might be a gong), acrobat.

Royal 13.B.viii. Giraldus Cambrensis, 13th c. Wolf with a bell round its neck, bell, good psaltery, horns.

Royal 19.D.iii. French Bible, 1411. Good source: harps, pellet bells, rebec, S-shaped trumpet, shawm, long trumpet, duct flute, nakers, fiddles, psalteries, lutes, horn, portative organ, short trumpets, wide trumpets (this sort of description seems better than applying controversial terms such as 'clarions' to some of these: the instruments are listed here and elsewhere in order by folio).

Sloane 3983. Dutch Astrological treatise, early 14th c. Excellent source which gives names for instruments in Latin: harps, shawms, timbrels, fiddles, randore/citole, hurdy-gurdy, 'lamina', psalteries, sistrum (?), cymbals, rebec, retat, gittern.

Stowe 17. Dutch Book of Hours, 13/14th c. Very small format and full of instruments: oval fiddles, portative organ, tamtipe with and without drone , harps, gitterns with long and with turned back necks, long trumpets, pipes & tabors, animal bells, hunting horns, psalteries, triangle, short trumpets, positive organ, tintrel, bell in a church tower, drum.

Additional 11695. Beatus Apocalypse, Mozarabic Spain, c.1109. Good source for its time and place: oval fiddles plucked and bowed, wide trumpets, shawm. Two postcards available. f.56 is plate 58 in Seebass (see below).

Additional 12228. Arthurian Romance, South Italian, mid 14th c. The miniatures differ in date and some are 15th c. Quite good source: horns, long trumpets, church bells, dogs with bells, bagpipe, psalteries, lutes, pipes & tabors.

Additional 15426. Psalter, Dongerloo, Flanders, 1522. The miniatures are impressionistic rather than realistic.

Additional 17868. Psalter, Paris(?), second half 13th c. Mostly too unclear to be useful.

Additional 18850. The Bedford Hours, Anglo-French, c.1425. Excellent source: harps, long trumpets, church organ, positive organ, psalteries, harps with broken necks, fiddles, pellet bells, bagpipe, bell chime, sinuous trumpets, curved trumpets, portatives, shawms, horns, cymbals.

Additional 18851. The Isabella Breviary, Flemish, 15/16th c. At least two artists. Good source: bagpipes, lutes, pipe & tabor, lira, triangles, harps, horns, oval fiddles, long trumpets, recorders, portative organs, shawms, dulcimer, psalteries, cymbals, clappers.

Additional 19352. The St.Basil Psalter (Theodore Psalter), Caesarea, 1066. Almost all the miniatures are captioned in scribbled Greek; many are badly rubbed, so it is now not as good a source as it once was: harps of various shapes, horns, trumpets, side blown trumpet, transverse flute, fiddle, drum.

Additional 22315. Joannis Gallici treatise on music, 15th c. f.15 shows a late drawing of the original clavichord, a monochord with tangents and keyboard (Smits van Waesberghe illustrates part of the folio in Musikerziehung).

Additional 25696. French Book of Hours, late 15th c. Not reliable.

Additional 29433. Hours of Paris Use, French, early 15th c. Very pretty manuscript, but some instruments are more pretty than reliable; there are a lot of them, though: curved metal horns, pellet bells, bottle-bell shawm, psaltery, bagpipes, mandores, long trumpets, handbells, harps, pipe & tabor, tabors alone, triangles, fiddles, hooked trumpets, shawms, lutes, hunting horns, cymbals, whistling, pestles and mortars, nakers, helical horns, portative organ, hurdy-gurdy.

Additional 30014. Italian Hymnarium, 1415. Not a wonderful source: shawms, pipes and tabors, nakers, bagpipe, long trumpets, psalteries of different shapes, fiddles, double pipes, timbrels, hurdy-gurdies, mandore.

Additional 30029. French Psalter, late 13th c. An useful set of pictures, but few are detailed enough to be publishable: bagpipes with and without drone, harp, handbells, mandore/citole, pellet bells, shawms, long trumpets, gittern, waisted fiddle, bell chime, tabor, pestle and mortar.

Additional 42130. The Luttrell Psalter, East Anglia, c.1340. Superb source: harps, bagpipes, shawms, pipes & tabors, long trumpets, bells, animal bells, hunting horns, handbells, whistling arrow, positive organ, nakers, timbrel, hurdy-gurdy, double pipes, psaltery, rebec, beating drum (or gong), double shawm, portative organ, pestle and mortar.

Additional 49622. The Gorleston Psalter, East Anglia, c.1325. Even better source, and very entertaining with a lot of rabbit and monkey musicians: harps, long trumpets, waisted fiddles, tabor, bagpipes with and without drone, duct flutes, short horns, shawms, whistling arrow, positive organs, short trumpets, pipes & tabors, psalteries, portative organs, gittern, timbrels, handbells, shawm & tabor.

Additional 54180. French Bible paraphrase, c.1275. Quite good but not many instruments: curved metal horns, hunting horn, harp, leper's clappers.

Manuscripts from other sources

Westminster Abbey, The Litlington Missal, English 1384. Quite a good source: harps, nakers (some cross-shared), double trumpets, saddores, fiddles, straight trumpets, bagpipes, shawm, plucked fiddle, bowed gittern.

Utrecht Psalter, probably 9th c., probably French. There is a facsimile in the Manuscript Room of the British Library. Excellent source: harps, lyres large and small, necked kithara, tong cymbals, waisted drums, trumpets, hydraulic organs, etc.

Madrid, Escorial T.j.1. Las Cántigas de Santa María del Rey Alfonso El Sabio. There are photographs of all the miniatures of this ms. in José Guerrero Lovillo, Las Cántigas, Madrid, 1949. The ms.dates from the second half of the 13th c. Excellent source: fiddle, vihuela (?), church bells, long trumpets, rebab, lute, psalteries of four different shapes, cymbals, harness bells, timpani (?).

Madrid, Escorial J.b.2. Las Cántigas, etc., similar date. There is a reduced size facsimile edited by Higinio Anglés, Barcelona 1964, vol.3, badly done and many miniatures murk on murk (BL press mark Ac.138 da, vol.3). There are better photos of the miniatures in J.Ribera, La Música de las Cántigas etc, Madrid, 1922 (BL 11450. i.12, again vol.3 I think). Superb source: oval fiddles, waisted guitars, oval guitars, lutes, psalteries of five different shapes, rebecs, rebab, hurdy-gurdies, bell chimes, cymbals, portative organs, zummara, bladder pipes straight and curved, transverse flutes, bagpipes, finger-hole horns, complex shawm, shawms, long trumpets, clappers, pipes & tabors, harps. This is the best known of the Cántigas mss. and some of the miniatures are very familiar.

Paris, Bibliothèque National, ms.fr. 9152. François Merlin & Jacques Cellier, Recherche de Plusieurs Singularités, c.1585. cf GSJ X, p.88 and GSJ XIII, p.26. Some drawings from this ms. are duplicated in BL Additional ms.30342. Excellent source: hurdy-gurdy, french cittern, harp, triangle, shawms, cornetts, anvil etc. guitar, psaltery, clavichord, organ and regal, lyre, carillon, [illegible], mandore, drums, transverse flutes, viol, trumpet, [illegible], violin, pellet bells, lute, panpipes, Turkish tanbur.

Paris, BN, ms.lat.7295. Arnault de Zwolle and others. Facsimile edition by G.le Cerf & E.R.Labande, Instruments de musique au xve siècle: les traités d'Henri-Arnaut de Zwolle et de diverses anonymes, Paris, 1932, of which there is a facsimile by [illegible]. cf GSJ V. The ms. dates from c.1440. Incomparable source: clavichord, harpsichord, checker, dulce melos, lute, organs. Illustrates not only the instruments, drawn to scale, but also [illegible] details, such as the barring.

Useful check-lists of manuscript sources, more complete than the above but without comments, have been published by FoMRHI member Edmund A. Bowles in Notes, the Journal of the Music Library Association:
Vol.29 no.4 (1973) 15th Century Manuscripts at the British Museum
Vol.30 no.3 (1974) 15th Century Manuscripts at the Bibliothèque National
Vol.30 no.4 (1974) 15th Century Manuscripts at the Pierpont Morgan Library.

An excellent recent source book on manuscript illustrations, with plenty of photographs, mainly from 9th to 13th centuries, with a few earlier and later, is Tilman Seebass, Musikdarstellung und Psalter-Illustration im früheren Mittelalter, Francke Verlag, Berne, 1973. Excellent bibliography and source lists. One volume is text and the other is plates. My memory is that I paid about £15 a year or so ago, but the pound has dropped against the franc since then.

Other Iconographic Sources

The Beauchamp Chapel, St Mary's Church, Warwick. Built 1442-1464, the contract for the stained glass windows which include many instruments is dated 1447. Excellent source; you will need a good binocular as they are high on the wall. I have not yet succeeded in getting photographs that are good enough to publish properly. North windows: bass shawm, tromba marina held up over shoulder as in Memlinc, timbrel, recorders (?), clavichord, bagpipe with drone and double chanter, harpsichord, portative organ, triangle, single and double pibcorn, treble shawms, tenor shawms, diskant shawms, double pibcorn. South windows: pipe & tabor, piper and tabor player (ie two players), rebecs bowed with wooden saw, psaltery, positive organ, set of resting bells, harps, cruttau (the low strings are laid like rope), lutes, mandores or treble lutes. Photographs of the harpsichord and clavichord will be found in Edmund Bowles's article A Checklist of 15th Century Representations of Stringed Keyboard Instruments in Keyboard Instruments, ed.Edwin Ripin, Edinburgh University, 1971.

Another FoMRHI member, John Downing, has sent the following list of pictures in the Ashmolean Museum, Oxford:

Portrait of a Musician (Claudio Monteverdi ?): a poor viol. Fox Strangways Gallery.

Gallery 21: no.42, Virgin & Child, Florentine c.1400: fiddle, back-view.
no.51, Arion riding on a dolphin by Girolamo Mocetto, 1450-1531, Venetian: rebec.
no.329, Annunciation, Florentine c.1425: trumpets, nakers, shawms.

Gallery 25: no.160, A man with Recorder, by Lodovicus Finsonius, 1580-1617.

Gallery 30: plaquette no.22, St Cecilia by Andrea Briosco, 1470-1532: portative organ, lute, fiddle, harp.
plaquette no.51, the Genius of music, c.1500, North Italy: trumpet, horn, pipes, lyre, fiddle, recorders, tromba marina, cymbals.
plaquette no.79, Orpheus charming the animals by O.Moderni, 1460-1528, Padua: viol.
watch by Adrian Gribelin, 1589-1671, Orpheus playing to animals: harp, lute, violin.

Jeremy Montagu

Many FoMRHI members will, I hope, have bought the Catalogue of the Victoria & Albert Museum Travelling Exhibition of 1975 entitled Eighteenth Century Musical Instruments: France and Britain. This was (and still is, for copies are still available) excellent value at £2.50 for each exhibit is illustrated. Unfortunately, the Catalogue is bedevilled with numerous errors, both typographical and textual. I wrote a review of it for the Galpin Society Journal which, for lack of space, could not be included in GSJ XXVIII; it may still appear, if the editor considers it still to be sufficiently topical, in GSJ. But it was not, of course, possible to list all these errors in a review. The following is in no sense a review, but is simply a list, sometimes with justification, of such errors as I have spotted in the hope that such a list will be of use to our members. I would stress that the publication of such a list is intended as a compliment to the authors and publisher of the Catalogue; if it were not such an useful compilation, there would be no point in producing this list. As it is, with these and perhaps other corrections, it may fulfil the aim expressed in the Foreword by the then Director of the V & A, of becoming " a standard work of reference".

p.xiii, no.19, English text: for Lefleur, read Lafleur

p.xx (unless otherwise stated, all remarks refer to the English text): the bass transverse flute was hardly new in the 18th century.

p.xxii, end: "Precise details" are only obtainable from the lending institutions; there are more instruments from private collectors, who are anonymous, than from any one institution. In a few cases, comparison with other exhibition catalogues allows us to discover who the lenders are.

p.4 There is no reference from the Catalogue entries to the colour plates; this instrument is on colour plate II.

p.6 Russell (V&A Keyboard Catalogue p.54) says that the case is of mahogany and not of walnut. There are no cross-references from this Catalogue to those of the V&A but of course far more detail will be found in the V&A catalogues (Vol.I Keyboards by Raymond Russell and Vol.II everything else by A.C.Baines - excluding, that is, the considerable and important collections of non-European instruments). There is thus a cross-check on all the instruments from the V&A but not, unfortunately, on many of those from the Paris Conservatoire, the only catalogue of which is very out of date, or the Hermann save for the Carse Catalogue, which was fairly summary, and the recent handbook which is no more than a list.

p.10 See colour plate III opposite page 1.

p.12 See colour plate IV opposite page 98. Considering the cost of plates, it seems a great pity to duplicate plates in colour and in monochrome; if there is a colour plate, why not give a different view in monochrome? There are a number of comments on this entry.

para.3 It is not true that "the only difference /between this instrument, no.5, and the next, no.6/ is in the cases". 5 has one relief: 6 has two. 6 has the Harp on the upper manual; has 5? 6 has a machine; 5 has not. 6 is J & A Kirckman; 5, despite the heading at the top of the page, is Jacob alone. The two instruments are about as different as two examples of the same model could be.

p.12 continued. Last para.,7 lines from bottom: for serviced read, presumably, furthest.

three lines from bottom: for These read There. In fact, as already stated, 5 has only one pedal whereas 6 has two; this entry was copied from the V&A Keyboard Catalogue which refers only to 6.

two lines from bottom: for "chromatic but with FF♯" read without FF♯. This is a repetition of a misprint in the V&A Keyboard Catalogue; Russell died before that volume appeared and the odd misprint is therefore excusable; to repeat it, particularly when it makes nonsense of the text, is not.

p.17 There is a cross-reference to the colour plate on the cover here, which again makes one wonder why there are none to those in the text.

p.22 One wonders how justifiable it is to say that the tenor violin was replaced by the viola and the 'cello. Indeed, with reference to the French text on p.23, can taille be taken always to mean tenor violin?

p.24 para.2, penultimate line: for bottom read button.
plate 9d does not show the tilt of the neck.

p.27 The entry describes the maker rather than the instrument; being a privately owned instrument, one cannot seek information from the owner.

p.28 Despite this viola being in "almost original state" it is apparent that it has a new neck, new fingerboard, new bridge; one may hope in these circumstances that it also has the appropriate modifications inside, though these are not apparent.

p.30 penultimate line: for guitar read violin.

p.32 no.16 According to Baines (V&A Catalogue Vol.II p.22) this kit is English and is made of sycamore.

p.33 no.18 Surely this is too small (length 250 mm, less than 10 inches) even for a kit; it looks like a prop for a fancy dress party.

p.35 if the tuning machines are original, this is a 19th century double bass.

p.38 There is considerable confusion in this introductory page to the viols. The first sentence ("After the death of Louis XIV, the prestige of the viola da gamba....was very great") presumably does not intend to suggest cause and effect. Neither the French nor the English texts seem very clear on nomenclature and there is confusion between alto, 'counter-tenor' and haute-contre. The authors seem not to have heard of the division viol. In addition, viol is English; viola da gamba is Italian; viol da gamba is neither. So far as the final paragraph is concerned, see Eric Halfpenny, A Note on the Genealogy of the Double Bass in GSJ I, 1948.

p.40 The text does not state why this pardessus de viole "is remarkable". The fact that Jean Louvet brands his instruments LOUVET, whereas his brother brands P.LOUVET, suggests that it was Jean, rather than Pierre, that was the more important maker in the estimation of his own time at least.

p.41 If the length given for this pardessus is correct, it cannot be a pardessus; it is the same as the treble on the following page.

p.43 For See no.16, read See no. 17.

p.44 The label of this instrument reads, according to Haines, V&A Catalogue Vol.II p.5, "Gasparo da Salo in Brescia" and, on a second label "Fred.Hintz/fecit / London 1760". At a length of 1220 mm. this is surely a large division viol and not a true bass. The quotation from Mortimer's Directory is taken from Haines, op.cit. and for Guittar-maker read Guiter-maker (but Guittars in the next line is correct): for Viola de l'amour read Viols de L'Amour. If one quotes, one should quote.

p.46 for zither-viola read zither-viol.

p.49 penultimate line: for nut read saddle(or tail-piece rest).

p.52 Since the final sentence is not a direct quote from the Dublin directories (as it is in Haines, op.cit. p.49), 'cultors' should be translated to dulcimers, as it is in the French text.

p.53 The tromba marina is presumably included among the instruments with sympathetic strings because the V&A tromba marina has sympathetic strings; unfortunately, the tromba marina catalogued here does not have sympathetic strings, which were by no means a standard feature of the instrument, and therefore it should not be included in this section. It is a very odd tromba marina, with frets set into the fingerboard at non-harmonic positions and in the area where the player should be bowing and not fingering. According to the text "the tromba marina owed its survival after the French Revolution to one of the elements of its technique, the "position of the thumb", used by 'cellists." An interesting theory, that the revolutionaries spared only those instruments on which 'cellists might use the thumb position!

p.54 line 2: for inwards read straight.
line 3: for played with a violin bow read played with two small violin bows, one held in each hand. To those whom this correction puzzles, the instrument is nail-violin. Nail-fiddle is a better name.

p.56 The introduction to the Bows mentions all the important innovators, but the exhibition included no specimens of their work, not even a Tourte or a Dodd. What the introduction does not say is that the bows exhibited, in the main, belong to the instruments exhibited. There are no cross-references, but some can be hazarded.

p.59 presumably the bow of no.11.

p.60 presumably the bow of no.12.

p.61 presumably the bow of no.13.

p.62 no.35 presumably the bow of no.15.

no.37 presumably the bow of no.19.

p.63 presumably the bow of no.21.

p.64 presumably not associated with any instrument exhibited.

p.65 presumably not associated with any instrument exhibited.

p.67 certainly the bow of no.29. Though if the similar bow in the Germanisches Nationalmuseum, Nürnberg (MI 2) is anything to go by, the bow is a couple of centuries older than the instrument.

p.70 line 6 for belly read back. The fair round belly with good cheer lined is a human characteristic: the belly of an instrument is flat and otherwise known as the sound-board, and it is the back of the lute and the hurdy-gurdy that is rounded.

p.74 It is interesting, en passant, that this Pierre Louvet hurdy-gurdy is marked in only one place whereas the very similar instrument by the same maker in the V&A (Baines, op.cit., p.25) is marked in seven places.

p.75 The obvious way of telling whether this hurdy-gurdy was a maker's masterpiece or whether it was a child's instrument is to see whether it shows signs of use.

p.77 There is a full description of this instrument in Baines, op.cit. p.26: there is none here.

p.78 lines 4 & 5: for jacks read tangents.
There are presumably also tangents for the fourth string, which is a drone whose pitch can be altered, but they do not appear in the picture, nor does the description make clear how they work.

The text suggests that this may be "the reduced model of a hurdy-gurdy made to fit in a case" but the pictures strongly suggest that this is an organ-builder's attempt to improve the hurdy-gurdy.

p.80 The description of this instrument suggests that only the vielle organisée had the four drones; they were, of course, standard on all normal hurdy-gurdies.

For The range is twenty-four notes, read twenty-five; there must be an open string pitch as well as the twenty-four produced by the keys. There are only 24 organ pipes, though; can anyone tell me whether the vielle organisée had an organ drone as well as string drone?

p.84 first seven lines: the authors seem surprised that dance music and other 18th century publications for guitar had "a plain melodic line with hardly any ornamentation"; the player was expected to be reasonably musical and to provide his or her own ornamentation.

para.2: "The cittern or English Guitar was a great favourite in the sixteenth century". Unfortunately, the English Guitar was invented in the 18th century. The two instruments are distinct and should not be confused: the necks are different, the body shape is different (especially in profile) and the tuning is different. One could say that the use of the instruments was similar, but so one could of the Albert Hall organ and the harmonium.

para.4: for guitarra portuguese read guitarra. The Spanish guitar is called viola (cf.vihuela) in Portuguese and guitarra can only mean the instrument like the English guitar.

para.5: It is difficult to pin-point any false statement, but this description of the history of the harp somehow gives the wrong impression.

p.86 line 4: for tone read key (French ton does not mean English tone).

p.91 Described as"a hybrid,rather than a real mandolin", this is a perfectly normal Milanese mandolin. The authors appear only to have heard of the Neapolitan type. Belly and back are confused again (see note for p.70 above).

p.92 "Only the decoration of the back.....enables one to date it in the 18th century." There is a label with maker's name.

p.93 See colour plate VI opposite page 114.
There is a problem, according to the text, about the stringing, which one would think could be immediately solved by reference to the holes piercing the bridge. Unfortunately, both the colour and the monochrome plate show an identical back view and the front is not illustrated.

p.47 I must apologise: I over-ran this one. See colour plate V opposite page 99.

p.98 The V&A Catalogue number should read: W7-1919.
For sixteen brass frets read fourteen full frets and two half frets.

The unusually high bridge is not noted in the text.

Baines, op.cit. p.49, notes that the rose is missing: it was not originally an open sound-hole.

p.99 The instruments from the V&A and those from the Horniman all have their own catalogue numbers listed. None of those from the Paris Conservatoire do and one wonders why not? However, this epinette appears also in Baines European and American Instruments as well, and is there shown as C.260.

p.101 The length given (1900 mm) is the height of the fore-pillar only and not that of the instrument.

Merely to say "tuned chromatically" is misleading with the triple harp. For this instrument, and for the triple harp in general, see Joan Rimmer, The Morphology of the Triple Harp in GSJ XVIII, 1965. See also Baines European and American Instruments, no.3.4.

p.104 We usually use béquilles in English also, rather than "crutch".

p.106 "In the past crwths were mostly plucked and it is for this reason that it is here classified among the various plucked stringed instruments." Words pretty nearly fail me. When the crwth was plucked, so was the instrument that became the fiddle. But one does not classify violins, viols and guitars together for that reason. The crwth as we know it, with a central fingerboard and so on, was always bowed, was built to be bowed in fact and quite clearly was copied from the violin: there is no surviving crwth with central rod or fingerboard of pre-violin type (though the chapter house of Westminster Abbey and the windows of the Beauchamp Chapel Warwick are evidence that such did exist). For that matter, how can the crwth have been "mostly plucked" if it was the "Welsh descendant of the nordic bowed lyre"? There is untold confusion on this page.

The bridge is misplaced in the photo: it should run approximately parallel to the upper edge of the tail-piece.

According to Iowerth Peate (MAN, 1947:17, p.23) this instrument is a post-1872 copy of the crwth made by Richard Evans of Llanfihangel Bachellaeth in 1742, which is now in the Welsh Folk Museum at St. Fagans, Cardiff. The copies now in the V&A and other museums were made by Chanot of Wardour Street. The original instrument has the maker's name in it. Readers are referred to this article for further information on the crwth.

p.107 no.65 According to Baines, European and American Instruments no.259, this épinette des Vosges is 19th century.

no.66 The function of the lid is to allow the sash of a window to be closed onto the instrument without touching the strings, not to deflect the air onto the strings.

p.110 For those who are not organ scholars, for fifteenths read double-octaves. (on line 4)

para.2 line 4. For It read The dulcimer.

p.112 See colour plate VII opposite page 115.
Note that the two longest strings are full length: they are not divided by the aliquot bridge. The right-hand bridges seem to be in rather random positions.

p.113 As the text makes clear, the bell harp is plucked with plectra; this instrument should therefore be in the previous section with the other plucked strings and not here, with the struck strings. The text does not say that an essential part of the playing technique was swinging the instrument.

p.114 For 99 (at the head of the page) read 69.

Last line: insert at the beginning of the line: the pitch of two of

facing p.115 The plate of the musette de Cour is reversed: the monochrome print of the same plate on p.100 is correct.

p.115 The date given for this instrument (18th century) is pure speculation: the instrument is still used in this form.

line 4: for player's body read player's shoulder.

p.120 It is questionable whether makers' marks on woodwinds should be called "Brand" as here or Stamp or Mark. Brand implies the use of heat.

Full details of the two Stanesby recorders on this page(no.71 by Senior; no.72 by Junior) will be found in Eric Halfpenny's article The English Baroque Treble Recorder, GSJ IX, 1956.

The following page should be numbered 121, not 12.

p.125 Note the flute-shaped foot, not mentioned in the text. There is also no mention of the hole in the cap, probably for a buzzing membrane, as Haines suggests in V&A Catalogue Vol.II, p.85.

p.126 The crook is probably not original. Despite the suggestion in the text that the two holes for the crook are not both original (one in the vertex of the head, the other at the side), comparison with the ivory bass recorder in Budapest (Montagu, The Society's First Foreign Tour, GSJ XXI, 1968, p.8) suggests that these may have been original alternatives.

p.127 The crook is certainly not original, nor is the key; see Eric Halfpenny, The Bass Recorders of Prescan, GSJ VIII, 1955, particularly his plate VI on which the instrument still retained the ivory mouthpiece which now seems to be lost.

The length given is without the crook.

line 2: for peg read strut. As Halfpenny established (op.cit.), the strut is an essential part of the acoustical system, being a tube designed to resonate and fill-out the bottom notes; the fact that it supports the instrument on the floor, when the player is seated, is a secondary and incidental advantage.

p.128 line 1: for "galoubet" read tabor pipe.

One did not, in English, call this "in the Middle Ages a two-fingered flute", nor is it not known, in English,"as a three-holed flute". This is, of course, a translation of the French text which is correct, but French and English usage differed.

The second tabor pipe on this page, no.80, is unusual in that it appears to be jointed.

p.129 There seems no evidence that these two French flageolets are bird pipes; they look to be normal flageolets of their period. No.81 was stood on its head to be photographed, as the shadow at the top of the plate indicates.

p.130 No.83, line 2: pitch pipes were not used solely when "singing metrical psalms".

p.132 para.3: I am open to correction, but surely Mozart did not write his concertos for the one-key flute. Apart from any other considerations, the Flute & Harp Concerto (K.299) demands D flat and middle C (bars 151/2, 1st movement and bar 369, finale) and the chromaticisms of the D major Concerto (K.314) strongly imply the presence of 4 keys - interestingly, the C above middle is seldom naturalled, the C naturals usually being an octave higher, which suggests that the fifth key, the upper C natural, was not used.

p.134 no.85: If the length quoted (335 mm) is correct, this cannot be a normal piccolo; on the other hand, it is short for a D flat flute.

no.86 is listed in Baines, European & American Instruments (no.470) as "coll. G.Thibault". He dates it to c.1770 and Langwill (Index of Wind-Instrument Makers, 4th edn.) to c1750.

p.135 no.87: This flute by Hotteterre has every appearance of being a modern copy of that in the Berlin Collection (no.2670); if it is not a copy, it has been cleaned to within an inch of its life.

no.88 The length given (555 mm) is that from embouchure to foot (see Baines, V&A Catalogue Vol.II, p.89); the overall length is 615 mm. Full details of the instrument will be found in Halfpenny, Two Rare Transverse Flutes (Treble Flûte d'Allemagne by P-J Bressan), GSJ XIII, 1960.
In the text here, line 1: for Square silver key read Wedge-shaped.

p.136 It is worth remarking that these two flutes are of different woods (the gold-mounted one is satinwood, according to Baines European & American Instruments, no.472) and that the ivory mounts are so different that were it not for the maker's stamp one would doubt that they were of the same make. According to Carse (Horniman 14.5.47 is the number of the whole Carse Collection; numbers within the Collection follow the /), the owner was Louis XV.

p.138 no.92: The "Graduated tuning slides" were patented as the register. The date of this instrument is probably somewhat earlier than indicated.

p.140 This is not a five-key flute in any real sense. Being a bass flute, with holes further apart than the fingers can manage unaided, there are four open-standing keys which are rod order levers which allow the index and ring fingers of each hand to cover their respective holes. There is one closed key, the usual $D^{\sharp}$, and this should be catalogued as a true one-key flute with four auxiliary open-standing keys. One of the auxiliaries, incidentally, is missing in the photograph.

p.142 line 1: for oboe read shawm. The French hautbois can mean either and shawm appears to be the intended meaning here.
line 5 is misleading; what seems to be intended is that the bore was conical and not that the upper part of the bore was narrower on the new oboe while the lower part was wider than it had been on the shawm.

p.144 no.95 line 1: this is almost certainly stained box, not maple.

no.96 For full details see Halfpenny, The English 2- and 3-keyed Hautboy, GSJ II, 1949, no.6 on the chart.

p.146 This is a straight cor anglais in F with the crook missing.

p.147 This is a true tenor oboe and the comments on the workmanship are nonsense. It is a characteristic of the tenor, or vox humana, that it was always very plainly made; see Baines, V&A Catalogue, Vol. II, p.95.

Reference to Baines also reveals that the length given excludes the crook and is thus neither the physical nor the acoustic length of the instrument.

It is also worth commenting that the finger holes on the upper joint are bored on the slant; hence their narrowness (see text, lines 2/3).

p.148 penultimate sentence: It is not true that Stanesby junior invented the contra-bassoon. Octave-, quint- and quart-fagott are known from earlier periods (at least from Praetorius onwards) and Burney's reference to 'Stainsby' (sic) without qualification in 1727 is more likely to refer to senior than to junior. Bach had scored for contra over a decade earlier. See Langwill, Bassoon & Contra-bassoon, pp. 114/5.

p.150 no.101: The length cited, 1222 mm, is the height, not the length.

line 2: for two brass keys read four brass keys.

no.102 line 3: for small finger read little finger.

p.151 The length cited, 1249 mm, is again the height.

One may presume that this is true also of 102 on the previous page, but I have not the figures to confirm the presumption.

p.154 no.105: the upper foot joint is twisted in the photograph to such a position that the fingers could not reach the hole or the key.

p.159 line 1: if the bore of the chanter is conical, as stated here, this is not a Northumbrian pipe.

p.160 last line: for Drones read Shuttle.

p.162 para 2: after "(e.g. Zoffany" insert 's painting of the Sharp family on the Thames at Fulham. As it stands, the text suggests that Zoffany was a piece of secular music.

p.164 no.110: for collars read ferrules. Note that finger holes are bushed.

no.111: according to R.Morley Pegge (personal communication which was transmitted to the Horniman) this serpent is certainly not English (it is a typical serpent d'église) and may be by Baudouin.

p.166 four lines from the bottom: whole tones as well as semitones are produced by the hand in the bell. It would probably be best to say: for semitones read non-harmonic pitches.

p.168 no.112: According to Baines, European & American Instruments, no.695, this is 17th century rather than 18th.

no.113: this is the only coiled or folded instrument for which L means tube length rather than vertical length (or in this case diametric).

plate 112/113: To print two photographs, taken at different distances and thus at different scales, inside one another is grossly misleading. If the reader can imagine that 113, the outer instrument, is some six to ten feet further from him than 112, he will have some vague perception of the true proportions.

p.169 captions: English text: for French Horn read Hunting Horn.

French text: for Cor read Trompe à douze Tours.

p.169 continued: The instrument is in E flat at modern pitch (I have blown it). R.Morley Pegge dated it to c.1705.

p.170 maker's mark: for FAULCUR read FAUXBOUR (see plate 115a).

p.176 Label: after FERRY insert MAITRE LUTHIER; 3rd line, after serreure insert à; for Saint read St.. It is rash to misquote a label on one page and to print a legible photograph of it on the opposite page.

p.178 The case is veneered in satinwood and mounted in ormolu (cf. Russell, V&A Catalogue Vol.I p.69 (Austin Niland's appendix)).

plate 118a is reversed; compare plate 44A in Russell and note the positions of the various knobs in plate 118 here.

p.180 line 7: for galubet read galoubet.

line 9: for army drum read military drum.

para.3: It is misleading to say "Cymbals, rarely found in the 18th century"; they were a standard feature of Turkish Music and of the military band; they are rare, it is true, in such small portion of 18th century music that survives in the orchestral repertoire today, but they were common enough in the 18th century.

final para.: It is not customary to regard dulcimers and pianofortes as percussion instruments.

p.182 line 3: for rings read buffs.

To describe this instrument as a"Small Drum" is misleading, if true. Only the tambourin Provençal had these proportions, of all the tabors of Europe, and this diminutive instrument (height 320 mm) must be a miniature made for some aristocratic, perhaps even royal, and fortunate child.

p.183 plate 120: It is regrettable that this tambourine has been headed with a modern side-drum head, complete with flesh hoop. The skin should, of course, be glued or nailed directly to the shell.

p.184 It is not true to say that these ivory castanets are "of exactly the same pattern and size as those shown by Mersenne": Mersenne gives no indication of size. The pattern is not "exactly the same" either; I have a pair which are closer to Mersenne's illustration.

p.188 Note the careful scaling of these panpipes.

p.191 ff. I have not the reference books to check all these Makers, but if the lists for Keyboards, Strings and Organs are comparable with those for Wind Instruments, which I can easily check, they are too unreliable to be of any use. In addition, there is no distinction made between makers, which all purport to be, and dealers, which some certainly are.

pp.205-7 This list of wind instrument makers appears to be lifted from Langwill's Index, without acknowledgement and with the introduction of a few new errors. For example, the entry for Rodenstostel cites him as a maker of slide trumpets; Langwill includes slide trumpets among his instruments because, although this was a 19th century invention, several Rodenstostel trumpets were converted into this form. Thus the entry is accurate in Langwill, who is covering all periods, and inaccurate here, where only the 18th century is concerned.

pp.203-7 continued: There are a number of other evidences of borrowing from Langwill without due thought, and a number of other errors, but since no serious student will use these lists there is little point in citing them, save perhaps for saying for MONSANI read MONZANI.

This list of comments does not pretend to be exhaustive; it is confined to those points that I happened to notice when reading the Catalogue for review, combined with a very few observations (eg that for p.135, no.87) made at the Exhibition. Other FoMRI members may be interested to communicate their own comments: if they are fewer than these from each member but from a number of members, we can make up a Joint Communication. I think that this is worthwhile, because the low price for such a Catalogue combined with the fact that every exhibit is illustrated, many on more than one plate, makes this Catalogue an essential part of every organologists library, but one that can only be really useful as a research and reference tool if it is accurate.

With that in mind, I claim no copyright in this Communication and invite members to make copies of it for their friends who may not be members of FoMRI but who possess copies of the Catalogue; for their customers also, if they are in business. They might encourage them to join FoMRI while doing so!

If members find this Communication useful, they might bear in mind that it is my practice to make such detailed comments in all books that I review: I would be willing to publish others as Communications also if there were demand. No review can accomodate such detail, particularly if the book as a whole is good and one does not want to give a false impression by picking up small details of inaccuracy or controversial points.

Jeremy Montagu
November, 1975

Since writing the above, I have heard that the review upon which it was based will not appear in the GSJ because of lapse of time and also because of the lamented death of one of the authors of the Catalogue, Mme la Comtesse de Chambure. The following information may therefore be useful in addition to the above.

The instruments concerned were drawn from private collections which are, with one exception mentioned above, anonymous (42) and from the collections of the Museum of the Paris Conservatoire of Music (39), the Horniman Museum (26: 13 are from the Carse Collection and described in the old Catalogue of that Collection) and the Victoria and Albert Museum (15, all of which are properly catalogued in the two published Catalogues of that Museum). One instrument, the nottotere flute (see entry under "p.135" above), comes from another Museum.

JM