

A lot of interesting information about historical musical instruments is hidden in old sale catalogues and inventories. A survey of these books and lists was published in 1938 by Frits Lugt in his *Répertoire de ventes publiques intéressant de l'art ou la curiosité, 1600-1825*. He listed over 100,000 art auction catalogues from European and American libraries. Catalogues were arranged by him in chronological order and each entry provided the Lugt number, date and place of sale, the collector's name, types of objects included in the sale (viz. paintings, prints, objets d'art), number of lots, auctioneer or auction house, symbols of holding libraries and notes on annotations to the catalogue. In January 2003, IDC Publishers, in collaboration with the RKD (Rijksdienst voor Kunsthistorische Documentatie = Netherlands Institute for Art History, see <http://english.rkd.nl> for the English version of its website), issued the electronic version of Lugt's first volume, covering the years 1600-1825. In May 2003 volume two (1826 - 1860) was added, followed by volume three (1861-1900) in September 2003.

Frits Lugt gives in his book only short information about the objects in the catalogues. And I also discovered that a large number of interesting catalogues of Dutch auctions were not consulted by Lugt, presumably because they did not turn up until after 1938. Many of them (and there are several hundreds) are kept in the archive of the of the Royal Association of Booksellers (KVB) in Amsterdam. The reason for that: most sales were organized by booksellers.

The catalogues in the KVB-library were studied by organ expert Gerard Verloop; the results were published by himself in three booklets: *Het muziekinstrument op de boekenveiling*, as nos. 6, 7 and 8 in his *Stichting Collectie Verloop, Schagen, Netherlands*. In my dissertation (*Dutch woodwind instruments and their makers, 1660-1760*, published in 2005) I have collected (in Appendix B) data from the research by Gerard Verloop all reports of historical woodwind instruments of Dutch makers.

The research by Verloop extended to reports of all types of musical instruments, i.e. also string and wind instruments whose makers had Dutch or other nationalities. References to these catalogues by him always state the KVB numbers and also the numbers in Lugt 1938, although these are infrequent. An example: the catalogue of the sale of the estate of Daniel Schorer of Middelburg, held on April 15 1791, is kept in the KVB collection (as KVB no. 377), but Lugt saw it too (Lugt no. 1918).

In this article I give some examples from the publications by Gerard Verloop. Because most of the old catalogues are in Dutch language (some in French), I give also the English translation). Only in a few cases are the prices fetched by the sold instruments noted in the catalogues: *f.* = Dutch guilders (guilders - stivers - cents). It is dangerous to draw far-reaching conclusions from these prices: the catalogues rarely contain any remarks about the condition and playability of the instruments (the epithet *zeer fraai* (very handsome) with regard to the quality of some of them should often be taken with a grain of salt); the eagerness (or reluctance) of the bidders will also have influenced prices.

The names of the makers are often spelled incorrectly (or different from the stamps on the instruments). About the *fluyten* (*fluiten*, *fleuiten*, spelled in many ways) in the catalogues: in the 17th and first half of the 18th century it is likely that these instruments were recorders. Flutes (traversos) were mentioned als *dwarsfluiten* (also spelled in several ways). I have translated these *fluyten* as 'flutes', with the addition [recorders] and the *dwarsfluiten* als 'traversos'.

1689, maart 1 – Verkoop nalatenschap Abraham Coetsius, ‘dum viveret Med: Doctoris’, door Jacobus Mouké, boekverkoper ‘op het Steenschuer’ te Leiden.

[Toevoeging aan het slot, zonder titel:]
Een Schoone Clavercimbaal gemaekt tot Antwerpen van Andreas Ruckers.
Een Bas Viool.

KVB 31.

1689, april 20 – Verkoop nalatenschap ‘D. Joannis Adriani Beeckerts à Thienen, J. C. dum viveret Facundissimi. / In qua omne genus Rarissimorum & Elegantium Librorum, nec non Variorum Musicorum, magnâ ex parte nitidissime compactorum’, ‘in Ædibus Petri van der Aa, Bibliopolæ in vicô de Korsteegh’ te Leiden.

Musicalia.
Een Hobois van Haka.
4 Fluyten van Haka. [*met toevoeging in handschrift: ‘d’grootste Ebbenhoute. Burg. v. Alphen’.*]
4 dito dwars Fluyten.
Een kleyn Yvoor Fluytje.
NLSPet – Nr. 2836, fiche 4424.

1689, april 25 – Verkoop in ‘de groote Zaal’ te ’s-Gravenhage door Abraham Arondeus, boekverkoper te ’s-Gravenhage.

[Aan het slot, zonder titel:]
2. Violen de Gambes van twee voorname Engelsche Meesters gemaect / als Smid en Lupo.
Een Clavecimbel van Johan Ruckers.
Een Accoort Fluyten.
NLSPet – Nr. 2904, fiche 4494.

1689, maart 1 – Verkoop nalatenschap Abraham Coetsius, ‘dum viveret Med: Doctoris’, door Jacobus Mouké, boekverkoper ‘op het Steenschuer’ te Leiden.

[Toevoeging aan het slot, zonder titel:]
Een Schoone Clavercimbaal gemaekt tot Antwerpen van Andreas Ruckers.
Een Bas Viool.

KVB 31.

1689, april 20 – Verkoop nalatenschap ‘D. Joannis Adriani Beeckerts à Thienen, J. C. dum viveret Facundissimi. / In qua omne genus Rarissimorum & Elegantium Librorum, nec non Variorum Musicorum, magnâ ex parte nitidissime compactorum’, ‘in Ædibus Petri van der Aa, Bibliopolæ in vicô de Korsteegh’ te Leiden.

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The records above are copied from the publication by Gerard Verloop. Translation:

- *Verkoop nalatenschap* = sale of the estate (or legacy); *boekverkoper* = bookseller

- *Een schoone Clavercimbaal gemaekt tot Antwerpen van Andreas Ruckers* = a beautiful harpsichord made in Antwerp by Andreas Ruckers.

- *Een Hobois van Haka ... Een kleyn Yvoor Fluytje* = an oboe by Haka, 4 flutes [recorders] by Haka (the biggest one in ebony, maior of Alphen), 4 ditto [by Haka] traverso, a small ivory flute [recorder].

- *2. Violen de Gambes van twee voorname Engelsche Meesters gemaect/ als Smid en Lupo; een accoort Fluyten* = 2 viols made by important English mastes as Smid and Lupo; a consort of flutes [recorders].

- *Een Handviool; een schoone Viool de Gambe; een schoon Hackebort* = a 'hand violin'; a beautiful viol, a beautiful dulcimer.
- *Verscheyde Lantmeeters Gereetschap, ende schoone Mathematische Instrumenten* = several tools for land surveying and beautiful mathematical instruments.
- *Een Dwars Fluyt ... Een schoon Hacke bort* = a traverso, a flute [recorder] by Haka, a fluit [recorder] by Haka in a shark skin case, a beautiful dulcimer.
- 2. *Ebben-houte Fluyten - een swarte en een geele* = 2 ebony flutes [recorders] - a black and a yellow one
- *Een Claversingel van Ruckers / van 5 voet seer wel geconditioneert en goet van geluyt* = a harpsichord by Ruckers of 5 feet, in very good condition and good sound.

A few of the historical inventories and catalogues are real treasure-troves of information about musical instruments in the Netherlands, especially when the previous owners of the instruments were musicians or music lovers. In most cases, however, the musical instruments were not the most important part of the sales, and were listed in the section 'curiosa'.

About the other instruments (not woodwinds): very interesting are the reports of lutes, violins, harpsichords (many by Ruckers), chamber organs and *staafspelen* (metallophones, of which almost no examples from the 17th and 18th centuries did survive).

Many of the auctions were held in Amsterdam and The Hague, a surprising large number in Middelburg, while catalogues from North-Netherlandish towns, are very rare.

Due caution should be observed in analysing the numbers and types of instruments listed in the catalogues. It is not impossible - and indeed even probable in a few cases - for one and the same instrument to crop up more than once in a catalogue.

Interesting for my research was the sale (on 1759, June 11) of the woodwind instruments (all of Dutch origine) of E.J. van Wachendorff, professor in Utrecht (KVB no. 259).

12- *Een Bason, van de Jager (verkocht voor f. 1.10.-)*; 13- *Twee Flutes douces, van denzelven (f. 2.-.)*; 14- *Een Clarinet van Boekhout (f. 5.15.-)*; 15- *Een Dwarsfluit van Tarton (f. 5.15.-)*; 16- *Een dito van Haka (f. 1.15.-)*; 17- *Twee dito's van Beuckers beleid (f. 3.-.)*; 18- *Twee dito's, onbeleid (f. 1.11.-)*; 19- *Een Hautbois van Jager (f. -.18.-)*; 20- *Een dito van Boekhout (f. - 16.-)*; 21- *Een dito, van Beuckers (f. -.16.-)*; 22- *Twee yvoire Fluitjes van Hacka (f. -.14.- resp. f. 1.4.-)*; 23- *Een Chalumeau van Beuckers (f. -.14.-)*; 24- *Een Flajoletje, van Ardenberg (f. -.13.-)*; 25- *Een Fluit Rotting (f. 4.10.-)*.

12- A bassoon by De Jager (sold for f. 1.10.-); 13- Two recorders, by the same maker (f. 2.-.); 14- A clarinet by Boekhout (f. 5.15.-); 15- A traverso by Tarton [Terton] (f. 5.15.-); 16- The same (a traverso) by Haka (f. 1.15.-); 17- Two others, the same by Beuckers [Beukers] 'beleid' [complete with keys?] (f. 3.-.); 18- Two others, the same, 'onbeleid' [with the keys missing?]

(f. 1.11.-); 19- An oboe by Jager [De Jager] (f. -.18.-); 20- Another by Boekhout (f. - 16.-); 21- Another, by Beuckers [Beukers] (f. -.16.-); 22- Two small recorders, in ivory, by Hacka [Haka] (f. -.14.- and f. 1.4.-); 23- A chalumeau by Beuckers [Beukers] (f. -.14.-); 24- A flageolet by Ardenberg [Van Aardenberg] (f. -.13.-); 25- A walking stick recorder (f. 4.10.-).

Conclusion: I have given only a few examples of this very interesting research. My question: there must be many more catalogues of sales of instruments in other European countries, for instance in the U.K. Who can tell me more, who has (plenty of time) to do this research?