



THE  
BELLE SKINNER  
COLLECTION  
OF  
OLD MUSICAL  
INSTRUMENTS

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THE BELLE SKINNER COLLECTION

OF

OLD MUSICAL INSTRUMENTS



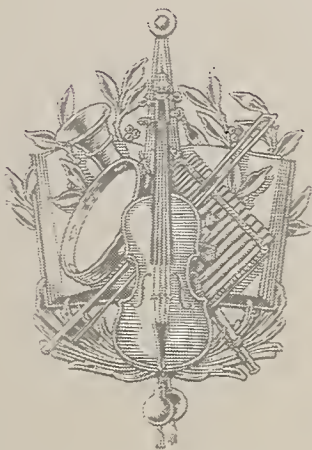






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BELLE SKINNER COLLECTION  
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OLD MUSICAL INSTRUMENTS

HOLYOKE, MASSACHUSETTS



A DESCRIPTIVE CATALOGUE  
COMPILED UNDER THE DIRECTION OF  
WILLIAM SKINNER

Mr. William Skinner

*Wistariahurst*

*Holyoke, Mass.*

1933

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The Belle Skinner Collection of Old Musical Instruments owes its existence to the inspiration of a rare and gifted spirit. Of a deeply spiritual nature, Miss Skinner inherited the best qualities of her American and English ancestry. Her gaiety, charm and wit, united with the strength of character which knows no defeat and which refuses to become a prey to depression or discouragement, together with a brilliant mind and a strong New England faith, made her a prominent figure in the life of her time. Her ability to call forth the best in human nature, her belief in mankind, her enthusiasm and love of life were an inspiration to all who came to know her intimately. She delighted, with her family, in bringing good things into the life of the city of Holyoke where the old family home is maintained.

After the World War Miss Skinner received decorations from the governments of France, England and America. She restored the devastated village of Hattonchatel, ancient seat of the Bishops of Verdun, replacing the lost church bells, installing a water system for the entire village, and doing many things for the enlightenment and happiness of the people who hold her name in affection and reverence. She created a scholarship at Vassar College for the purpose of the study of French history, hoping thereby to help in promoting friendly international relations. With this thought in mind she wrote several articles in the interest of France, and had planned to write further, in her desire to bring better understanding between the nations.

With insight and endeavor she sought for the treasures in this collection. She chose only the best; sham or imitation she would never tolerate in anything, and it was characteristic of her that she would spend months, perhaps years, in searching for some particular instrument which, when found, she would accept only if convinced of its genuineness. Experts have called her collection a "collection of superlatives."

F. R. H.



## FOREWORD

The old musical instruments described in the pages of this book were gathered together by my sister to satisfy her love of music and of art, for she delighted to have beautiful things near her. During her youth she studied the violin and piano and all her life she maintained her great interest in music and in everything related to it.

In her early travels she came across the Ruckers two-manual harpsichord described here, and having acquired this, the first of her collection, her desire for more treasures naturally developed. Throughout the rest of her life she became an eager collector of rare instruments. Never did she intend to form a museum, but she was happy in the thought of bringing to her home treasures which she could share with her family and her friends and which she could leave to posterity. She had desired to publish a catalogue and the photographs reproduced in these pages were taken under her personal direction.

These notes have been compiled by Fanny Reed Hammond and by the curator, Nils J. Ericsson, an expert maker of violins, at one time associated with Arnold Dolmetsch of England in the restoring of old musical instruments, and with Etienne Gaveau, in Paris, and Chickering and Sons, in Boston, in the making of clavichords and harpsichords.

I wish to express my sincere appreciation of the courtesy shown in the several libraries where much of the material for these notes was obtained, especially to the librarians and staff of the Library and Music Department of Mount Holyoke College; of the Forbes Library, Northampton; the Jones Memorial Library and the College Library of Amherst; the New York Public Library, and particularly

Dr. Andrew Keogh of Yale University and Miss Eva J. O'Meara of the Yale Music School; also to the Rev. Charles Kimball, S.J., of Holy Cross College, Worcester; the Rev. Stephen Parent, O.S.B., of St. Anselm's College, Manchester; Dr. Frank Lally, Portsmouth Priory School, Rhode Island; Mr. Joseph Schneider, of the Catholic University of America, and Dr. Blanche Brotherton of Mount Holyoke College, for the reading of inscriptions and furnishing important information.

My thanks are also due to Mr. Martin Roberts, of the Library of Congress, for tracing the coat-of-arms on the Spanish harpsichord; Miss Elizabeth Thompson for assistance in preparing the manuscript; Miss Mary Simeonovna Metrisko for the translation of the Russian inscription; Madame Philomene Langevin, who has assisted with the notes on the Taskin spinet; Miss Georgiana Sheldon of Florence, who has supplied needed details concerning the Florentine collections; Mr. Zealin Wang of China for translating the Chinese inscription and for information concerning the Chinese instruments; Dr. Helena M. Gamer for her great assistance and Dr. Edward Bliss Reed for his coöperation and many valuable suggestions, and to all those who in various ways have helped with the catalogue.

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This book is offered as a memorial to my sister whose love of beauty made her collection possible.

*Melissa Simer*

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EARLY KEYBOARD INSTRUMENTS

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ORGANS



No. 1

## ORGAN

ITALIAN  
SEVENTEENTH CENTURY

This fine organ is in a case of architectural design, painted dark blue and heightened with gold. It is said to have come from a church near Venice. It is flanked at either side by fluted Corinthian semi-detached columns with gilded capitals. The front of the case is composed of a series of lead pipes arranged in three arches, the central and larger arch gilded at the top. The spandrels are colored vermilion, decorated in gold, and are pierced by two large gilded rosettes. Above the spandrels is a gilded and winged cherub head in high relief. The lower part of the case is painted to simulate serpentine marble.

The organ has the original lead and wooden pipes. The key-blocks at either end of the keyboard are enriched with carved scrolls and over the keyboard are fretted panels backed by reddish silk. There are seven stops with old manuscript labels pasted above them. The labels read:

Principale (for the 8 ft stop)	Flauto in
Ottava ( 4 ft )	VIII
Quinta ( 2 ft )	
X	
Decima	
IX	
Vigesima	
II	
Tiratutti	

There are nine wooden pedals, probably the original ones, hung directly from the lowest keys and evenly spaced. Two wedge bellows which originally supplied the wind power are now employed as reservoirs, fed by an electric blower. A pencil note, on the old pulley wheel of the discarded wind mechanism, in parts illegible, reads: *Questo Organo fu Rimesso in attività il dì Undici Luglio . . . 1885 e . . . proprietà del . . . Monache di S. Benedetto effu . . . Nella Chiesa Di S. Benedetto . . . Eu . . .*

This organ was exhibited at the San Donato sale, passing into the hands of the antiquarian, Karl Freund, from whom it was purchased by Miss Skinner.

Compass: three and two thirds octaves, from the second E below to the second C above middle C.

Compass of pedals: from second E to the first C below middle C.

Height, 13 ft. 4 in.; width, 8 ft. 3½ in.; depth, 1 ft. 6 in.; extreme depth of instrument, 3 ft. 1 in.



No. 1

## ORGAN

GERMAN

NICOLAUS MANDERSCHEIDT

1625

The famous Nicolaus Manderscheidt of Nürnberg (1580-1662) is the maker of this rare instrument. Early in the seventeenth century he became organ builder for the Town Council of Nürnberg and evidently was held in high esteem in the town from the fact that in 1654 his portrait was engraved in copper by George Walch, the noted engraver. A photograph of the old engraving hangs in this collection. It shows Manderscheidt at the age of seventy-five, a kindly face, framed in the high ruff of the period and holding in his hand an organ pipe. Below the portrait, within the frame, is the verse:

*Hier hat Apelles Hand den Kunst-Mann fürgestellt,  
In deszen Angesicht die Redligkeit sich zeigt:  
An dessen wercken sich Euterpe selbst erfreuet:  
Daher ein guter Nahm Ihm bleibet in der Welt.*

*Geborn den 2 April 1580 Starb den 2 April 1662*

A small worn copy of this same picture is still to be seen, pasted on one of the supports within the organ case.

The case is of oak, carved with acanthus leaf scrolls in high relief. At either side is a carved, removable panel with protruding cherub head. The doors are painted with armorial bearings: at the left, a black Maltese cross on a grey shield, and at the right, the arms of the Kolner family. Above the case are bellows worked by hinged levers from the side and also by hinged pedals beneath the case. There are one hundred and eighty-eight lead and wooden pipes, each engraved with the letters N. M., the initials of the maker. The name-board is carved in relief:

N. M. Añõ MDCXXV

Below is the keyboard of black naturals with fronts of parchment scroll-work, and ebony sharps with boxwood tops. On the left side are four iron levers working the stops, which are inscribed in German:

Octava 2fs

Gedact 4fs

Gedact 8fs

Gedact 16fs



No. 2

This organ was purchased by Miss Skinner from the Karl Freund collection, at the sale held at the American Art Galleries, New York, March 1916. It was illustrated and described in the catalogue under No. 520: "Seventeenth Century Pipe Organ from the Château de Rethel (Ardennes)". Following is a note taken from the catalogue: "This organ was built in 1625 by the famous Nicolaus Manderscheidt of Nuremberg, the founder of a distinguished family of organ builders who particularly excelled in the construction of these small, or as we should now call them, 'cabinet' organs. The one here displayed was built to the order of a wealthy Nuremberg burgher, named Kolner, for his private oratory. His armorial bearings testifying to his descent from a Knight of Malta are on the front of the case. The organ was found by its present owner in a château in the Ardennes region of France, where it had been for the last two hundred years. It is supposed that it formed part of the spoils of the Palatinate, having been seized by an officer of the French King Louis XIV during the Thirty Years' War. It was while in place in this château in 1858 that M. Saint-Säens played upon this organ and was delighted with its mellow tone. It is this marvellously rich mellowness of tone, indeed, that is one of the old instrument's most notable characteristics."

Compass: four octaves, short two semitones, from the second D below to the second C above middle C.

Height, 6 ft. 10 in.; width, 3 ft. 6½ in.; depth, 2 ft. 4 in.







No. 2

No. 3

ORGAN

JOHANNES SCHNETZLER

ENGLISH  
1742

The two parts of which this organ is composed are painted and decorated in dark brown. The interiors of the two upper doors are painted with a large leaf design in green on a grey ground. The entire front is composed of a panel of canvas, painted to simulate organ pipes. The lower part of the case holds the organ mechanism. At the right is the original leather strap with handle used for working the bellows. There is one detachable pedal to be inserted and used either in the center or at the right side. On either side of the case are the original iron handles.

The keyboard is flanked by two sets of stops.

At the left are:

Diapaision

Flauta

Unmarked Stop

and at the right:

Op. Diapaision

Unmarked Stop

Fiftteenth (*sic*)

Cornet

Sesquialtra

Each stop is controlled by a wooden lever, projecting through the case, and is marked with gilded letters. Above the keyboard appears the inscription:

JOHAN[NES] SCHNETZLER FECIT LONDINI 1742

Schnetzler, or Snetzler, is mentioned as one of the best organ builders of his time. (*Hopkins and Rimbault*, p. 102; *Encyclopédie Roret*, p. 460). He was born in 1710 at Passau, Germany, where several of his organs are still to be seen. Having acquired some fame by his restoration of the Cathedral organ in Passau, he was induced to settle



No. 3

in England, where he built many excellent instruments. He was recommended to the town of Lynn Regis in Norfolk, by Dr. Burney, where he installed a notable organ with Double Diapason and Dulciana stops, which were novelties and which established his fame in England. Twenty-three of his organs are listed in England and two in Savoy.

From the Collection of Sir Thornley Stokes of Dublin and the Karl Freund Collection.

Compass: four octaves and a third; from the second C below to the third E above middle C.

Extreme height, 5 ft. 7 in.; width, 3 ft. 8 in.; depth, upper, 1 ft. 2 in.; depth, lower, 2 ft. 3½ in.

## BARREL ORGAN

CLEMENTI AND COMPANY

ENGLISH EIGHTEENTH OR  
EARLY NINETEENTH CENTURY

This barrel organ is a product of the famous maker Muzio Clementi. It is in a two-part mahogany case. The upper part contains an oval edged with a carved moulding, holding gilded imitation pipes; the lower part is also faced with an oval panel carved with a large oval rosette. There are six stops, marked in gilt letters on dark green squares:

Drum    S. Diapason    Principal    Twelfth    Fifteenth    Triangle

Below is painted a cartouche with the inscription in gilt letters:

PATENT  
Clementi & Company  
LONDON

The top of the name-board, inside the case, is numbered on the right, 189, and on the left, 352. At the right of the case is the original crank or handle. At the left of the upper part of the case is a door for the insertion of the four record barrels, three of these remaining in their original sockets while the fourth is in use. The top has a hinged lid on the inside of which is written a list of tunes for each barrel (*sic*):

- | Barrel No. 1                     | Barrel No. 2           |
|----------------------------------|------------------------|
| 1. <i>Spacious Firmament</i>     | 1. <i>Bedford</i>      |
| 2. <i>Morning Hymn</i>           | 2. <i>84th Psalm</i>   |
| 3. <i>Evening Hymn</i>           | 3. <i>104th D°</i>     |
| 4. <i>Christmas Hymn</i>         | 4. <i>Stratham</i>     |
| 5. <i>Easter Hymn</i>            | 5. <i>Kiddeminster</i> |
| 6. <i>Great God of Hosts</i>     | 6. <i>Drummend</i>     |
| 7. <i>Hymn for the Lords Day</i> | 7. <i>Hampton</i>      |
| 8. <i>The Lord my Pasture</i>    | 8. <i>105th Psalm</i>  |
| 9. <i>Adeste Fideles</i>         | } 9. <i>96th Psalm</i> |
| 10. <i>Helmsley</i>              |                        |

## Barrel No. 3

1. *Queens March*
2. *Blue Beard D°*
3. *Pizzarro D°*
4. *Duke of Yorks D°*
5. *Battle of Prague*
6. *Gen<sup>l</sup> Washington D°*
7. *L<sup>d</sup> Cornwallis's D°*
8. *Westminster's D°*
9. *Air in Lodouiska*
10. *God save the King*

## Barrel No. 4

1. *New German Waltz*
2. *Richers Hornpipe*
3. *Blue Belles of Scotland*
4. *When Pensive I thought*
5. *True Courage*
6. *Life let us Cherish*
7. *Haydens Minuet*
8. *Lady Shaftsbury*
9. *La Belle Catherine*
10. *L<sup>d</sup> Hows Hornpipe*

There is a Clementi barrel-organ somewhat similar to the above, described in the *Collection Carl Claudius* (p. 338). Grove states that Muzio Clementi was born at Rome, 1752, and died at Evesham, England, in 1832. Early in life he appeared as composer and pianist and became widely known as both. While composing his famous sonatas he was also exploiting musical patents and became a successful manufacturer of musical instruments. He was connected at first with the firm of Longman and Broderip, manufacturers of harpsichords and pianos (see harpsichord in this collection); later he continued the business as Clementi and Company, acquiring a great trade and reputation. He published music, amid his other activities as virtuoso, conductor, and teacher, and his instruments were eagerly sought for. There is in this collection an old book of music, containing songs and glees published by Clementi and Company, dating from the latter part of the eighteenth century (see page 190, B. 4). After the death of Clementi the firm was continued under the name of Collard and Collard until recent years.

This barrel-organ was once in the old Warner Tavern in Northampton, Massachusetts, where it furnished entertainment for its patrons. It was also used for the old-time hymn singing at this inn.

Compass: two octaves and a major sixth.

Height, 5 ft. 2 in.; width, 2 ft. 8 in.; depth, 1 ft. 7 in.



No. 4

No. 5

MELODEON

NINETEENTH CENTURY

A keyboard instrument in a rectangular case of highly polished walnut, with narrow black and gilded moulding. The instrument rests on four slender, tapering supports. There is one pedal which supplies the power. The naturals are of ivory and the sharps of ebony. There are two forte stops. The printed label, inside the instrument, bears the inscription:

J. P. SIEBER  
Orgelbauer  
in  
Holzkirchen  
bei Nördlingen.

Compass: five octaves, from the third F below to the third F above middle C.

Extreme height, 2 ft.  $9\frac{3}{4}$  in.; extreme width, 3 ft.  $\frac{1}{2}$  in.; extreme depth, 1 ft.  $8\frac{5}{8}$  in.





No. 5

## BIBLE REGAL

FRENCH  
EARLY NINETEENTH CENTURY

The regal in this collection is in a case resembling a large Bible. It has covers of oak, the sides covered with paper, painted to simulate marbling. Within this case is the instrument, consisting of a small keyboard of ivory naturals and ebony sharps, also small feed bellows worked by the left hand, and, at the right, a tiny reservoir. The number, *103,173* is written on the reed block and on the action frame is the number *429*. Inside the case, on the bottom, is written:

*F. II. Fev. 77*

Praetorius (1619) states (p. 73) that the little regals were first invented in Nürnberg and Augsburg and were very light and quite easy to carry, with small pipes hardly an inch high. He also speaks of a regal which he had seen, designed and made by a monk in Regensburg, with reed pipes from which effects could be produced like the tones of the dulciana and bagpipe. The early regals seem to have been made in the form of dwarf organs. Rowbotham (p. 163) says that those which the jongleurs used had but six notes to them and were so light they could be held in the palm of the hand. They had a pair of bellows at the back, worked with the left hand, "and they puled and piped so melodiously that everyone was glad to hear them,—dainty little mechanisms, artful toys, that yet would make rare harmony."

Compass: from the second C below to the second F above middle C; three octaves and a fourth.

Width, 1 ft. 11 $\frac{3}{8}$  in.; depth, 15 in.; height when closed, 6 in.

CLAVICYTHERIA

## CLAVICYTHERIUM

MAKER UNKNOWN

ITALIAN

CLAVICEMBALO VERTICALE

SAID TO HAVE BEEN THE PROPERTY OF

POPE GREGORY XIII (1572-1585)

The case, of undoubted antiquity, is made in the form of a cabinet such as might have been used for ecclesiastical purposes. It is painted blue and decorated in gold. The base of the case is moulded and painted with a running border of arabesques, heightened with gold lines. On each side of the case, and flanking the two doors, are slender columns, with gilded base and capitals decorated in gold. The rectangular plinths are also enriched with gilded floriated scrolls and acanthus arabesques. On the two doors, which form the center of the case, are painted figures of angels in long, flowing garments, with golden wings and haloes, one in a crimson robe and dark blue cloak, playing a horn; the other clad in gold, with a cloak of crimson and green, playing a rebec. Above the moulded and gilded entablature appears an elaborate cartouche, colored blue and gold, painted with papal insignia in colors on a dark ground. Within the case, on the little sound-board, are two diminutive Gothic roses of different sizes, carved of wood, surrounded by gilded and fretted borders of parchment. The miniature keyboard of small keys has a compass of two octaves and a semitone; the naturals, covered with a light brown wood, have moulded and gilded fronts, and the sharps are stained black. This instrument rests on a gilded stand of more recent date. Originally this may have been a reliquary, later converted into its present form as a musical instrument. In the booklet entitled: *The M. Steinert Collection of Archaic Musical Instruments*, this instrument is illustrated and referred to as a "Clavicytherium, probably made at the end of the fifteenth or the beginning of the sixteenth century; has only two octaves. It was in the possession of Pope Gregory (reformer of the calendar) who ascended the papal throne in 1572. The case bears the papal insignia and tiara. . . . The pictures on the door of this clavicytherium were originally designed by Giovanni da Fiesole who was born in 1387."



No. 7

Grove says that the name Clavicytherium is the "monkish Latin name" for a vertical spinet. The name is also used for an upright harpsichord.

Compass: from the E below to the second F above middle C.

Height, 2 ft. 8 in.; extreme height, 3 ft. 2 in.; width, 2 ft. 4 in.; depth, 12 in.

From the Steinert Collection.

## CLAVICYTHERIUM

SEVENTEENTH CENTURY

In his book, *Early Keyboard Instruments* (p. 39), James writes that "in several of the musical treatises of the sixteenth and seventeenth centuries there are descriptions and rude woodcuts of a harpsichord stood on end with the 'tail' pointing upwards, to which the name *clavicytherium* was given. It was, like the upright piano, obviously intended to save space." Rimbault cites (p. 79) a certain Rigoli of Florence who about 1620 invented a vertical harpsichord, taking the idea from the earlier clavicymbal. The clavicytherium in this collection is like an upright harpsichord, painted a greyish green with borders of gold, and is lined inside with yellow cedar. The front part of the case, concealing the action, has two panels formed by gilt moulding, painted with rose garlands crowning two oval medallions in which are seated female figures, one playing a shawm and the other a lyre. The sound-board is painted with detached flowers and has three roses of varied size. The keyboard has boxwood naturals and ebony sharps and is tuned to the short octave. The instrument has one set of strings. In the Heyer Collection, now transferred to Leipzig (Heyer, I, p. 86, No. 72), is an upright cembalo or clavicytherium, designated as Italian of the seventeenth century, originally an ordinary harpsichord but made over in the eighteenth century into a clavicytherium. The instrument in this collection may also have been a regular harpsichord, later converted into its present form.

Compass: from the E below to the third C above middle C, including the four octaves.

Height of instrument, 4 ft.; height with stand, 6 ft. 2¼ in.; width, 2 ft. 5¼ in.; extreme depth, 12¼ in.





CLAVICHORDS

## CLAVICHORD

GERMAN  
SEVENTEENTH CENTURY

The clavichord described here has the characteristic feature of the early clavichords: its action is "fretted" or "gebunden." This means that more than one tangent acts upon the same strings, striking them at different points so that each pair of strings may give more than one tone. In this instrument two and sometimes three tangents strike the same strings. Later, with the introduction of equal temperament—the tuning of the strings so that all keys were available for playing—clavichords were made "bundfrei" or "fret-free," each key having its separate pair of strings. This little clavichord has a plain, rectangular case of walnut. On the interior of the bottom of the case, under the topmost key, is written in ink:

*D. C. M. 1652*

The sound-board is in excellent condition and the sound-hole is covered with a gracefully cut rose of wood and black parchment scroll work. The naturals have fronts and tops overlaid with walnut; the sharps are of lighter wood, stained darker. The instrument rests upon a contemporary stand with four spindle legs.

Dolmetsch, in his scholarly book on old music and musical instruments (p. 433), writes of the delicacy of the clavichord: "Its tone is alive, its notes can be swelled or made to quiver just like a voice swayed by emotion. It can even command those slight variations of pitch which in all sensitive instruments are so helpful to expression." Praetorius says (p. 60) that the clavichord was invented from the monochord and after the scale of Guido. With not more than twenty keys it was really a four-part monochord, or a collection of monochords in one frame. With the mediaeval hurdy-gurdy it has been called the oldest stringed instrument with keys. (Engel, p. 355). There are frequent allusions to the clavichord in old documents. Rimbault states (p. 36) that it was known as early as the twelfth century and in the Minnesinger rules for 1404 is a reference to a *Clavicordium*. (Galpin, p. 115).

Leland's *Collectanea*, 1770 (IV, pp. 284, 285), gives the account of the marriage festivities of James IV of Scotland with Princess Margaret, in 1503, at which the king played for his bride the *clarycordes* and the lute and she also played for him the lute and *claricordys*.

Compass: three and two-thirds octaves, from the second E below to the second C above middle C.

Width, 3 ft. 7 in.; depth, 12½ in.; height of case, 4 in.; extreme height, 2 ft. 6 in.

## CLAVICHORD

CHRISTIAN GOTTHELF HOFFMANN

GERMAN

1784

This clavichord is a finely made instrument. The case is of oak. The sound-board, in excellent state of preservation, has two sound-holes with roses in the form of sunbursts, made of pressed gilt parchment. The naturals have tops and fronts of ebony; the sharps are of a hard wood, overlaid with ivory. At the left is a small compartment with lid for the tuning key. The clavichord is "bundfrei" or "fret-free," each key having its own pair of strings. On the back of the name-board is written in ink:

S. D. G.

*Christian Gotthelf Hoffmann**in Ronneburg. Nom: 28.*

1784

The instrument rests upon a contemporary oak trestle stand. It was formerly a part of the Todhunter Collection, later becoming the property of Arnold Dolmetsch, from whom it was purchased by Miss Skinner.

The clavichord, beloved of Bach, has held its own through five centuries and is still in demand. Of interest is it to read in *Fountains Abbey* by George Hodges (p. 97) that at Studley Royal, in the muniment room, there is, among its treasures, a book of accounts of the bursar, kept in the time of Abbot Grenewell (1442-1471) in which it appears that they had a "pair of clavichords" at the Abbey. Also in 1488 Leonora d'Este, wife of Duke Ercole of Ferrara, had her daughters, Isabella and Beatrice, taught to play the harp and the "clarichord." (Cartwright, I, p. 10). Galpin, (p. 116), writes that the names "claricorde" and "clavycord" evidently refer to the same instrument.

Compass: five octaves, from the third F below to the third F above middle C.

Width, 5 ft. 8 $\frac{3}{4}$  in.; depth, 1 ft. 8 $\frac{1}{2}$  in.; height of case, 6 $\frac{1}{2}$  in.; extreme height, 2 ft. 6 in.



No. 10



VIRGINALS

## VIRGINAL

DOMENICUS VENETUS

ITALIAN  
1556

The case of this instrument is of red cedar. The sound-board has a rose of Gothic tracery. The keyboard has boxwood naturals with guilloche carving on the fronts; the sharps are of ebony with beads of ivory. Each key has a single string. The entire top edges of the case and of the jack-rail are decorated with ivory beads and the name-board is inlaid with three ivory discs. The jack-rail, in the center and at either end, bears the impression of a small circular seal, with the letters I, B, flanking a cross. On the front of the jack-rail is the inscription:

DOMENICVS VENETVS FECIT MDLVI

Under the lower part of the keyboard are passages for pedal connections. On the under sides of the nine lowest keys, which include the short octave, can still be seen staples for attaching the pedal cords, and there are traces of these old cords in the staples. At the left of the keyboard is the covered compartment for the tuning implements. The outside of the case is covered on all sides with old crimson velour, paneled with bands of gold braid of a later date. The instrument is enclosed in a glass case. The tone of this virginal, for its size, is wonderfully rich and brilliant.

Ambros (II, p. 226) states that for all the early keyboard instruments, *Virdung* (1511) had different names: *clavicordium*, *clavicymbalum*, *claviziterium*, *virginal*, etc. As *Virdung* published a description and picture of the virginal twenty years before Queen Elizabeth was born, the virginal could hardly have been named in her honor, as has been stated.

Compass: four octaves, from the second E below to the second C above middle C; in all 45 keys but tuned to the short octave.

Width of case, 5 ft. 4¼ in.; depth of case, 1 ft. 8¾ in.; height of case, 12½ in.; width of instrument, 5 ft.; depth of instrument, 1 ft. 5 in.; height of instrument, 7⅞ in.; extreme height, 3 ft. 1¾ in.



## DOUBLE VIRGINAL

JOHANNES RUCKERS  
THE ELDER

FLEMISH  
1591

Johannes Ruckers, the most celebrated harpsichord maker of all times, had, according to Grove, four sons: Francis, Hans, Andries and Anthony. Hans and Andries became harpsichord makers of like reputation with their father. The height of appreciation of Ruckers' skill in making beautiful instruments seems to have been reached in eighteenth century France. It is said that Madame de Pompadour owned a Ruckers harpsichord. There are three instruments made by the great Ruckers family in this collection. The earliest one is the double virginal signed with the maker's device, a winged angel holding a harp. This famous double virginal or spinet has been pictured and described in several different books and catalogues. It is composed of two separate virginals. The smaller virginal is decorated on all sides with little figures of children at play, beautifully executed. The hinged inside front of the case, concealing the smaller instrument, is also decorated, on the outer and inner sides, with larger figures: huntsmen, a village dance in front of a quaintly drawn inn, a country church, men and women in peasant costumes with crimson jackets, and a background of richly colored foliage.

The larger keyboard at the right is flanked at either end with figures more richly attired: at the left, a young man and woman of rank, in court costume, wearing the high ruffs characteristic of the period; at the right, two minstrels with viols. On the front of the case, at the right, is a group of masquers in brilliant colors. "The paintings upon the [inner] lid represent a contest before the gods between Apollo and Marsyas, the former divinity playing a viol and the latter a pipe. The background is a hilly country, with a lake and a castle, and a man in a boat." (Steinert, catalogue, p. 27). On a tree at the left is painted the date, 1591.

The outer case is painted a silver brown. This double virginal is in excellent condition. It is referred to in the article on Ruckers, written by the Rev. F. W. Galpin

in Grove's *Dictionary* (Edition 1928, p. 475) as No. 16 and 19. It is also pictured on Plate XX in the book *Musical Instruments*, by A. J. Hipkins, Edinburgh, 1888. Hipkins writes of it thus:

"This uncommon instrument displays one of the expedients employed to gain a more brilliant effect by the addition of an octave string; before such a string was permanently attached to the sound-board of the harpsichord itself by means of an additional row of strings placed beneath the ordinary unison strings. Octave spinets were, as Mersenne (1630) describes, made independent of the ordinary spinet and there are frequent examples to be met with. These little spinets were placed upon the larger ones for performance, as Praetorius (1619) says, like turrets on a tower. In this double spinet it is a removable part of the instrument and constitutes the left-hand keyboard, the right-hand keyboard being a fixture."

Morris Steinert, the pioneer in America in restoring and exhibiting old instruments, in his *Reminiscences*, dedicated to his friend, F. W. Galpin, speaks of acquiring this virginal at the Great Britain Exhibit, held at Vienna in 1893, referring to it as a "most wonderful double spinet which belonged to a gentleman in London," from whom he purchased it for his own famous collection, now presented to Yale University (pp. 221-222).

Steinert writes further of this instrument in his catalogue (pp. 26-27): "The Ruckers made spinets as early as 1579, and their instruments were noted as being of the finest quality. The little spinet at the left, which sets into the spinet proper, is tuned one octave higher than the one whose keyboard is placed to the right. In performing upon both instruments at the same time, the smaller instrument is removed and can be set upon a table. The maker, as is proved by his initials H. R. and his device in the rose of the sound-hole, is no other than the famous Hans Ruckers the elder, of Antwerp, and on the jack-rails of both spinets may be read

JOHANNES RVQVERS ME FECIT

The instrument rests upon a stand with seven pierced arches and columns. With the exception of one at Nuremberg, made in 1580 by Martin Beest, it is doubtful whether many other double spinets are still in existence."



No. 12

Former owners were: Messrs. Chappell of London; Mr. George Donaldson of London and Mr. Morris Steinert of New Haven, Connecticut, from whom it was purchased by Miss Skinner.

Compass of both keyboards: four octaves, from the second C below to the second C above middle C.

Outer case: width, 5 ft. 9 in.; depth, 1 ft. 8 in.; height, 11½ in.; extreme height, 3 ft. 3½ in.

Width of ottavino: 1 ft. 8⅜ in.; depth, 1 ft. 4½ in.; height, 5½ in.

## VIRGINAL

ADAM LEVERSIDGE

ENGLISH

1666

This finely decorated instrument is in a plain dark oak case with the original hand-wrought iron hinges and lock of a handsome design. The interior of the instrument is profusely decorated in all its details. Bands of raised gold (embossed gilt parchment) border the front of the case and the sides above the sound-board. The sound-board is painted with detached flowers and the sound-hole, surrounded by a wreath of tulips, is covered with a beautiful rose of delicately carved wood and parchment. On the interior of the cover is painted a picture of the Mall in St. James's Park. In the background are woods, and a lake with little boats; in the foreground are courtiers in colored coats, lace ruffs and feathered hats walking under tall trees with ladies dressed in the elaborate costumes of the Restoration period. The interior of the hinged front of the case is likewise painted with a picture of the English countryside, adding charm and distinction to the instrument.

On the jack-rail, decorated in gilt, is the inscription:

Adamus Leuersidge Londini Fecit 1666

On the back of the name-board is written:

*Restored by Chickering and Sons under the direction of  
Arnold Dolmetsch. Boston, U.S.A. 1909*

The virginal was exhibited at the South Kensington Museum in 1885 and described by Messrs. Chapell, the owners, as having formerly been in the possession of the celebrated actress, Nell Gwyn. Dr. E. F. Rimbault, in his book, *The Pianoforte, Its Origin, Progress and Construction* (pp. 399, 400) refers to it thus:

“The interesting virginal mentioned in the note [p. 64] as being in the possession of T. Mackinlay, Esq., is now the property of the author of the present volume. It

was made in the year 1666 by Adam Leversidge and is in an excellent state of preservation. The painting, embossing, and gilding are all as fresh as if they had recently come from the hands of the manufacturer." Rimbault (in the note on p. 64) refers to the painting on the interior of the cover as "The Mall in St. James's Park, with a distant view of Arlington House."

The instrument was also exhibited at the Music Loan Exhibition held at London in 1904. It is pictured in the plate opposite page 171 of the large catalogue published by Novello, 1909, and is referred to as the property of Mr. A. F. Hill. On the same page is the following note:

"The Virginal (pair of Virginals—in Italian, 'Spinetta a tavola'; French, 'Clavecin rectangulaire'—is properly an oblong Spinet made like an Italian wedding coffer or 'cassone'. This make of instrument appears to have been adopted in England simultaneously with the 'Spinetta traversa', the ordinary English Spinet of Haward, Keene, and the Hitchcocks. . . . With these instruments there is never a removable outer case."

Also in Galpin (p. 128) is the following reference to this virginal:

"A fine example of the work of Adam Leversidge (London, 1666) said to have belonged at one time to Nell Gwynne, was once the property of Mr. Arthur Hill. It is now in America."

In *Early Keyboard Instruments*, by Philip James, London, 1930, is pictured a virginal (Plate XXVIII) by John Loosemore, English, 1655. This virginal has cover and decorations similar to the Nell Gwyn instrument and is mentioned as a typical specimen of the English virginal of the seventeenth century. The instrument in this collection has a single set of strings. It rests on a contemporary walnut stand.

Nell appears to have been fond of music; singing, according to Madame de Sévigné, (Blaise, IV, pp. 350, 351) was one of her accomplishments and at her parties singing and carousing were often kept up till the early morning hours. (Cunningham, p. 113). Colly Cibber (II, p. 211) relates an amusing incident of his friend Bowman, the actor and singer, whom Nell invited to sing at one of her famous musicales given in honor of the King. The King was delighted with the music but had nothing



No. 13

in his pockets with which to reward the artist, provoking the well known saucy retort of Nell, making bold with the King's common expression, "Od's Fish! what company am I got into!"

Former owners of this instrument were: T. Mackinlay; E. F. Rimbault, Messrs. Chapell, Arthur F. Hill and Morris Steinert.

Compass: four octaves with diminished fifth, from the third B below to the third F above middle C.

Width, 5 ft. 6 $\frac{1}{4}$  in.; depth, 1 ft. 8 $\frac{1}{2}$  in.; height of case, 11 $\frac{1}{2}$  in.; extreme height, 3 ft.



SPINETTS

## SPINET

ITALIAN  
SIXTEENTH CENTURY

This early Italian spinet, with the protruding keyboard, is probably Florentine. It has a five-sided case of yellow cedar (Italian cypress) and is enclosed in a four-sided outer case painted dark brown. After Miss Skinner acquired this instrument there was discovered beneath the brown paint on the interior of the cover an earlier decoration, a portrait in oil of a beautiful young woman in a purple garment, with long, curling hair, decked in pearls, playing an organ. On either side of the picture are painted irregularly shaped panels of dark brown, with arabesques in buff and crimson. The sound-board of cedar has cut into it an unusually beautiful rose of the Irish knot pattern, one of the finest in the collection. There is one set of strings. The keyboard has a compass of four octaves and one semitone, with black sharps and boxwood naturals with carved fronts. The outer and inner cases are pierced under the bass section for the original pedal connections. Beneath the fourteen lowest keys is an open space through which the pedal attachments were fastened. The covered space at the back of the instrument between the outer and inner cases was probably used as a compartment for the tuning implements. The narrow name-board bears numerous inscriptions in Italian, with dates, but time has rendered these practically illegible.

On the back of the name-board is the note:

*Ristauro li 31 Marzo 1881.*

The tone of the spinet is deep and mellow. The instrument rests on a plain beech stand, of later date.

An instrument, similar to the above, is pictured in the Carl Claudius Catalogue (pp. 264 and 354).

Compass: from the second E below to the third F above middle C.

Extreme width, 5 ft. 7 in.; depth, 1 ft. 8½ in.; height of case, 8¾ in.; extreme height, 2 ft. 9 in.



No. 14

No. 15

SPINET

: ITALIAN OR FRENCH  
SIXTEENTH CENTURY

One of the smallest of the keyboard instruments in the collection and also one of the oldest is this spinet. It is in an irregular case of walnut, all its five sides being of different lengths. The outer case and cover are painted a golden brown, with panels of a deep ruby color edged with a green border and fine lines of gold, enriched with floral arabesques in gold and dark green. The cover, hung on its original wrought iron strop hinges, gilded and colored in polychrome, is painted with an irregular panel, enriched with graceful floral scrolls in gold terminating in two charming and youthful figures holding an armoured shield.

On the inside of the cover, against a background of deep blue, are pictured two graceful, golden-winged angels, one draped in a robe of scarlet, the other in gold and brown, beside a tree around which is wound a simple scroll bearing the inscription:

SALTATVR                      CANENTE  
ME

The sound-board is painted with roses, marguerites and detached flowers and has a beautiful rose in gilt parchment of flamboyant Gothic design. The small recessed keyboard has boxwood naturals with carved fronts, and sharps of a hard, reddish brown wood. It has one set of strings. On either side of the keyboard are small covered compartments. The nine lowest keys were formerly attached to pedals, and in the bottom of the case are still seen the nine holes through which the pedal strings passed to the keys above; six holes under the naturals and three under the sharps, taking in the whole short octave. On the back of the name-board is the note:

*Reparé par N. Masson à Paris 16 rue de Cloys  
Anno Domini 1921*



No. 15

This spinet is tuned to the so-called short octave. In the earlier instruments, with limited keyboards, especially during the sixteenth century, when the keys commenced with E, the low E was tuned to C; F sharp was tuned to D; G sharp was tuned to E; with the keys F, G, A, and B flat following as usual. This gave the extra octave of C to the keyboard contained in shorter compass. Also where the keyboard descended to B, the low B was tuned to G, the C sharp to A and the D sharp to B, giving the lower octave of G. Hence the name—short octave—which made possible the playing of music of greater compass than the ordinary limited keyboard permitted. Towards the closing years of the seventeenth century, particularly in England, the practice of the short octave became more and more limited, especially with the advent of the larger keyboard and the introduction of equal temperament. (See Van den Borren pp. 233-234, Galpin, p. 124 and James, p. 28).

Compass: three and two thirds octaves, from the second E below to the second C above middle C.

Width, 3 ft. 2½ in.; depth, 1 ft. 4 in.; height, 6 in.; height of stand, 2 ft. 4 in.

No. 16

SPINET

ITALIAN OR FRENCH  
1731

This Spinetta Tavola, probably of Italian origin, is said to have been redecorated in France in the time of Louis XVI. The entire case, within and without, is covered with a dark blue lacquer. The interior of the cover is painted with a landscape suggestive of the Dutch School. In the foreground, a lake with a sail-boat and near the water's edge a man in a scarlet coat; at the left, moss-covered rocks and a tall tree with hills and meadows beyond; at the right, trees, shrubs and a tall ruined castle. The sound-board, painted with detached flowers, has a deeply recessed rose of a plain design surrounded by a floral wreath. The jack-rail, front of case and panels facing the keyboard are all decorated with rose garlands and floral sprays, bordered with gold lines. The outside of the case is decorated on all four sides with arabesques in colors; at either end are baskets of flowers supported by connecting arabesques, terminating in griffins' heads and flanked by gilded flambeaux. The front is painted with a fan-shaped cartouche surrounded with flowers and lilac sprays. On the top are pictured musical emblems: a lyre, viol and shawms, with lilac sprays in delicate and realistic coloring. The keyboard, with ebony naturals and sharps of bone, has a compass of four octaves. The two end keys on either side are marked with the date, 1731. The instrument rests on a stand of more recent date. It is illustrated on page 46.

Compass: from the second C below to the second C above middle C.

Width, 2 ft. 11 in.; depth, 1 ft.  $5\frac{5}{8}$  in.; height,  $7\frac{1}{2}$  in.; extreme height, 2 ft.  $8\frac{1}{4}$  in.



No. 16



## SPINET

FRENCH

1778

PASCAL TASKIN

Pascal Taskin, according to Grove, was born in 1723 at Theux, in the Province of Liège. In his early years he went to Paris, where he became an apprentice to Etienne Blanchet, the best French harpsichord maker of the period. Later he succeeded Blanchet in the manufacture of beautiful harpsichords. He is remembered especially for his reintroduction of leather instead of the usual crow-quill plectra for the harpsichord jacks; he became the founder and most distinguished member of the Taskin family of instrument makers. He was a recognized musical authority under Louis XV and Louis XVI and received many commissions to remake the delicate seventeenth century instruments, especially those of Ruckers and his family, to suit the requirements of the more complicated music of his time.

This little Taskin spinet, said to have belonged to Marie Antoinette, is of irregular shape, covered with an ivory-colored Vernis Martin and edged with gilded moulding. The interior of the instrument is decorated on all its sides with flowers, birds, and musical emblems, with a delicate border of floral design, all painted in soft colors. On the interior of the cover is pictured La Fontaine's fable of Maître Renard caught in the trap, surrounded by trees, birds, musical instruments, and varicolored insects, all in brilliant coloring and with careful attention to detail. On the name-board, showing the same delicate design, with floral wreath inclosing two flaming hearts, is painted in gold and crimson letters:

FAIT PAR PASCAL TASKIN A PARIS 1778

Nolhac (pp. 48-50) speaks of the decorations of Marie Antoinette's rooms at Versailles and of her boudoir at Trianon, painted with this same motif of flowers, wreaths of roses and the pierced hearts. Also he describes her "cabinet doré" at Versailles, where

she spent much of her time and where “a harp, a music-stand burdened with music and a clavecin of Taskin, always open, bore witness to those pleasures in which she delighted the most.”

There is no sound-hole in this instrument but on the sound-board is painted a large wreath of roses and corn flowers, in the center of which are the gracefully interlaced letters, P. T., the initials of the maker; below is the date, 1778.

The keyboard has a compass of five octaves and one semitone, with black naturals and white sharps. The instrument rests on four fluted and tapering legs, covered like the case with Vernis Martin and gilded in the flutings.

This spinet was shown at the Exhibition organized by the Société Nationale des Beaux-Arts in the Palais du Domaine de Bagatelle during the months of May 15 to July 15, 1912. In the catalogue entitled *La Musique, la Danse*, the instrument is referred to as No. 111 (p. 33) “Taskin (Pascal) Épinette de la reine Marie-Antoinette (datée 1778)”.

In the article on Taskin in the 1910 edition of Grove this spinet is possibly the one alluded to among the specimens of Taskin’s work “still to be seen,” as “the pretty instrument in the possession of the distinguished pianist, Mlle. Joséphine Martin.”

Marie Antoinette was very fond of music and an early portrait of her, attributed to Wagenschoen, shows her at the age of thirteen playing upon a clavecin. (Palache, p. 40). Later it is said she instructed her small daughter in the playing of the harpsichord. Both Madame Campan (I. 71, 151, 178) and Nolhac (54-56, 70) speak of her playing, singing and studying music and her encouragement of artists. In a letter to her friend, Count Rosenberg at Vienna, she wrote, during the early years of her reign: “I have a concert every Monday which is charming. There is no formal etiquette, I sing myself, with some specially selected ladies . . . (de Ségur, pp. 82-83).” She had an instrument with her at the Tuileries during that fateful period before her imprisonment (Palache, 253) and even during her last days in the Temple tower she was allowed to have an old clavecin so that she might continue her daughter’s lessons and while away the weary hours by playing. (Campan, II, 201; Palache, 260, 271).



No. 17

In 1917 Miss Skinner purchased this spinet from Mademoiselle Beatrice Ferrari of Paris, who affirmed the authenticity of the instrument and its former royal owner in the following letters, which are in the possession of the Skinner family. In the first letter, dated September 4, 1917, Miss Ferrari writes:

*Paris, 63 Avenue Kleber.*

*. . . I will recall to you that this spinet is signed by Pascal Taskin, and dated 1778. The interior is decorated with allegorical paintings and wreaths of flowers, in perfect state of preservation. . . . The outside is lacquered a cream color . . .*

*This piece was in the Queen's room at the Trianon. Stolen at the Revolution it fell into the hands of a laundress. In 1824 it was bought from this woman as a sort of toy piano by the mother of Mlle. Joséphine Martin, who was a celebrated pianist and professor in Paris during the 19th century. This lady was my mother's teacher; at her death I bought it from her sister, Mlle. Leonie Martin aged 87 years, who lives at Montreux in Switzerland. I have the word of Mlle. Martin that this spinet is certainly the one which belonged to her family during all the 19th century and which was recognized at the house of her parents in 1824 by the Marquise de la Tour du Pin, who, under the name of Marquise de Gouvernet, had been one of the ladies of honor of the Queen in whose room she had always seen this spinet.*

In a second letter, of October 20th, Mademoiselle Ferrari speaks of the spinet and of a picture of the Queen's room at the Trianon sent by her to Miss Skinner where, she writes, *all the pieces of furniture were like this spinet.* The little picture is in the Skinner Collection. Mademoiselle Ferrari, furthermore, quotes a direct descendant of Pascal Taskin, Monsieur Berriot Taskin, who confirmed this history of the spinet. The instrument is in perfect playable condition and has a tone of unusual sweetness.

Compass: five octaves and one semitone, from the third E below to the third F above middle C.

Width, 3 ft. 6½ in.; depth, 1 ft. 4 in. to 2 ft.; height, 8 in.; extreme height from floor, 2 ft. 6¾ in.

HARPSICORDS

HARPSICHORD

JOHANNES RUCKERS  
THE YOUNGER

FLEMISH 162-  
REMADE BY BLANCHET IN PARIS

The harpsichord in this collection is the one referred to in Grove (Third Edition, 1928, IV, p. 477) listed as No. 9 and described as follows:

“Bentside. 2 keyboards; nearly five octaves (F-E) chromatic; black naturals. 3 stops. Inscribed:

JOHANNES RVCKERS ME FECIT  
ANTVERPIÆ 162-

“I.R. rose, (No. 2) Sound-board elaborately painted with flowers and foliage. Over the keys a floral design with cartouche bearing the words:

H. RUKHER ANTVERPIÆ, and beneath:

REFAIT PAR BLANCHET FACTEUR DV ROI A PARIS C. 1756

“Lid paintings—pastoral scenes, ascribed to Boucher (1703-70). Outside of case painted with sprays of flowers; stand 18th cent. Obtained in America from a French family in whose possession it had been from the time of Louis XIV. Restored by Arnold Dolmetsch 1908”.

On the wrest plank are painted the words: *Restored by Chickering and Sons under the direction of Arnold Dolmetsch, Boston, U. S. A., 1908.*

The date on the jack-rail of this harpsichord reads 162-, the third figure showing only the upper part and the fourth figure entirely obliterated. According to Grove the I.R. rose was not in use before 1617, which would date the instrument 1620 or a little later.

This beautiful instrument is decorated on the outside with scrolls of vines, flowers and fruit in raised gold on a rich brown ground. The back side is covered with a grey-green paint, similar to the stand, and there are seven graceful supports, decorated and gilded with shell and leaf moulding in low relief. The cover has the original



No. 18

engraved scroll hinges of brass. On the interior of the lid covering the keyboard is painted a rural scene in soft, subdued colors. In the foreground, on the bank of a stream, a shepherd is approaching with his flock; a young peasant woman in dark red bodice is seated on the ground, with a little bare-footed child resting beside her. Beyond are peaceful farm houses, half hidden behind tall trees. A winding stream flows towards a distant village whose high walls and towers stand out against a background of hills covered with snow. On the cover, over the sound-board, is another beautiful picture, much in the same spirit, with gaily attired shepherdesses and shepherds amid rustic surroundings, a narrow stream bordered by trees, and, over all, a soft blue sky partly covered with clouds.

The two keyboards have five octaves, short one semitone. There are three sets of strings and three rows of jacks. The naturals are made of ebony with gilded fronts, and the sharps are of ebony with ivory tops. The jacks of the first unison have leather plectra; those for the second unison and octave have quill plectra. The upper keyboard has the second unison only; the lower keyboard controls the first unison and the octave. The volume of tone is regulated by two stops, bringing the plectra on or off the strings. The upper keyboard, when moved back and forth, acts as a coupler, and when moved back combines both keyboards, producing a powerful and sonorous effect.

Grove lists, under the number 18 (Edition 1928), another Ruckers harpsichord, by Hans the elder, also decorated by Boucher and Le Prince, formerly owned by M. Balbastre, Paris, James Goding and Panmure Gordon, London; later converted into a grand piano-forte. According to the above authority the dates on the instruments made by the five gifted members of the Ruckers family run from 1579 to the latter half of the seventeenth century, 1667 or later. "It is certain that the tone of the Ruckers harpsichords has never been surpassed for purity and beauty of tone-color . . . Time seemed to have no effect with the Ruckers instruments, . . . so long as the sound-board stood, lasted the 'silvery sweet' tone . . . It has done so in some instances until now." The instrument in this collection is one which still retains the "silvery sweet tone."

Compass: from the third F below to the third E above middle C.

Extreme length, 7 ft. 8 in.; width, 3 ft.; height of case, 10<sup>5</sup>/<sub>8</sub> in.; extreme height from floor, 3 ft. 2 in.





No. 18

## HARPSICHORD

VALERIUS PERES

ITALIAN OR SPANISH

1625

The instrument, including the sound-board, is made entirely of yellow cedar. It is in a separate case covered with dark brown leather, which is fastened at the edges with brass, oval-headed nails. The case is painted on the outside with an elaborate arabesque design, the top with emblems of battle, and at the front a coat of arms. It seems not unlikely that these arms may pertain to some branch of the Spanish families of Vega. (See illustration on following page). In the Steinert booklet, entitled: *The M. Steinert Collection of Archaic Musical Instruments*, the instrument is referred to as:

“Spanish Harpsichord, by Valerius Peres, 1625. The royal crest and crown on it would point to the fact that it belonged to some grandee of Spain. The inside suggests a battle scene between the Moors and Spaniards.”

The interior of the lid is covered with canvas on which is depicted the painting referred to above. At the right, a deep bay with the quaint battle-ships of the period manned by rowers; in the center, troops of cavalry and soldiers bearing banners and spears and at the left, a fortified castle on the brow of a rugged hill, all of a distinctly Spanish character.

The keyboard has white naturals and ebony sharps. There is one set of strings. In the center of the name-board is a small oblong panel inlaid with ivory scrolls. At the back of the name-board is written the name of the maker:

VALERIVS PERES FACIEBAT ANNO JVBILEI MDCXXV

The rose covering the sound-hole is of an intricate pattern, carved of wood and parchment, and framed in a delicately cut parchment border. The instrument rests on four contemporary tapering caryatid body supports. The tone is unusually clear and sweet.



No. 19

Under the nine lowest keys, taking in the short octave, are holes pierced in the inner case, three under the sharps and six under the naturals, through which wires or cords were passed for the pedal connections.

In the Heyer Collection, now in the University of Leipzig, is shown a little portable Italian spinet in the shape of a sewing-box. It is signed with the name Valerius Perius in letters written in a hand unmistakably similar to the above. The maker is referred to in the former Heyer Catalogue (I, p. 250) as "Valerius Perius, an Italian spinet-maker, who lived in Rome about 1631, the first half of the seventeenth century, and about whom very little is known."

The harpsichord is in perfect condition and was restored by the curātor.

From the Steinert Collection.

Compass: four octaves, from the second E below to the second C above middle C, but tuned to the short octave.

Length, 6 ft. 10 in.; width, 2 ft. 6½ in.; height of case, 11½ in.; height from floor, 3 ft. 3 in.



*The blazon of the shield is as follows: Quarterly: 1 and 4, a field (blue-green) three bars or; on a chief argent an eagle crowned displayed sable. 2 and 3, a field (blue-green) three fleurs-de-lis gules in chief; a tower, turreted, and ported or. Crest: a ducal crest-coronet. Badge: a cross trefflé rayonnant below an imperial crown.*

## HARPSICHORD

ANDREAS RUCKERS, THE ELDER

FLEMISH

1640

This interesting old instrument is said to have been used by Handel. On a manuscript card fastened underneath the case is written in fading ink:

*“Handel’s Harpsichord*

*[Given] by Dr. Burney, (author of the History of Music) to the Rev. Thomas Twining, Rector of St. [Mary] Colchester. After remaining in the possession of the Twining family it [was] bequeathed by Miss Elizabeth Twining of Twickenham to her niece, Mrs. A. B. Donaldson in 1889. 6 [Dale]ham Gardens Hampstead.”*

The harpsichord is covered on the exterior and interior with printed and gilded paper. Similar paper covers a virginal made by Andreas Ruckers, which is shown on Plate XXV in *Early Keyboard Instruments*, by Philip James. Speaking of this style of decoration used by the Ruckers family, James writes (p. 105): “The block-printed yellow papers with their black Renaissance designs were much used by them to cover the cases, and they almost invariably inscribed a Latin motto—often a verse from a psalm—on the lid when it was not painted.” In this harpsichord the following Latin mottoes are inscribed on the interior of the lid:

1640

MVSICA LETITIÆ  
COMES MEDICINA DOLORVM

and at the front:

CONCORDIA  
MVSIS  
AMICA

On the sound-board, decorated with birds and flowers, the date appears again painted in red figures near the front. A large painted wreath, supported by angels,

surrounds the sound-hole, and the rose—a winged angel, kneeling and holding a harp, flanked by the letters A.R.—is the No. 6 rose illustrated in Grove, in the article on Ruckers, written by A. J. Hipkins (with additions by the Rev. F. W. Galpin and Miss E. J. Hipkins). Hipkins numbers the harpsichord as 74 in his list of instruments made by Andreas Ruckers; he writes: “This instrument formerly belonged to the Rev. Thomas Twining, Rector of St. Mary, Colchester, who died in 1804. A learned scholar . . . and clever musician, he enjoyed the friendship of Burney and valued highly his favorite instrument on which the great Handel had played.” (Edition 1928).

On the paper covering the name-board, now partly obliterated, is painted the maker’s name:

A[NDRE]AS [RVCKER]S 1640

and below, painted on the wooden panel just above the keys:

ANDREAS RVCKERS . ME . FECIT . ANTVERPIÆ.

At the right, projecting through the case, are two jack-slides acting as stops. There is one manual, and two sets of strings, with eight and four-foot tone. On the outside of the case, at the left, is a little hinged cover, concealing a compartment for the tuning key. The harpsichord has a resonant and powerful tone and was restored by the curator.

Andreas Ruckers, the elder, was the third son of Hans. He was baptized in 1579 and made a master in 1610. His instruments were held in as high esteem as those of his distinguished father. (Grove). Of historical interest is the two-manual harpsichord, known as Handel’s harpsichord, now in the Victoria and Albert Museum, London, dated 1651, and made during the latter part of his life by this famous son of the great Ruckers. (See Engel, pp. 279, 280. and James, p. 122).

The harpsichord in this collection was formerly in the collection of Sir Algernon Oliphant. It was described under No. 453 in the catalogue issued by Augustus Clarke at the Exhibition and sale in the Clarke Art Galleries, April, 1922, where Miss Skinner obtained the instrument.

Compass: four octaves and two semitones, from the second C below to the third D above middle C.

Length, 6 ft.; width, 2 ft. 5½ in.; height of case, 9½ in.; extreme height, 3 ft.



No. 20

## HARPSICHORD

JOHANNES A. HASS

GERMAN

1710

In 1892 Morris Steinert, of New Haven, Connecticut, discovered this magnificent harpsichord, covered with dust, in an old Viennese attic. He describes it in his *Reminiscences* (pp. 216-220) as an instrument far superior to any pianoforte, with a wonderful tone, ranging from the soft and delicate tones of the two-foot stop, more expressive than most harpsichords could produce, to the powerful and rich tones of an organ. The case has an unusually long and wing-shaped body with eight square tapering supports, painted to simulate tortoise-shell. The interior of the double-hinged cover is painted with Chinese motifs in gold on a brilliant sealing wax lacquer ground, of musicians playing various instruments. The jack-rail is covered with the same brilliant red lacquer. The name-board and sides are covered by panels of laburnum wood laid in herringbone veneer. The double keyboard has tortoise-shell naturals with ivory fronts; the sharps are of ebony with ivory tops. On the sound-board, which is painted with flowers in distemper, is written, near the jack-rail, the name of the maker:

*J. A. Hass*  
*Hamb. Anno 1710*

This remarkable instrument has five sets of strings: one long set producing a sixteen-foot tone, two shorter sets producing eight-foot tones, a shorter set producing a four-foot tone, and a still shorter set producing a two-foot tone. There are six jack-slides operated by brass levers, one for each set of strings and one for the lute effect on the two-foot strings. There are also two harp slides affecting the eight-foot strings on the second manual and the sixteen-foot strings of the first manual. The lower manual is coupled to the upper by moving it backwards. The instrument is in excellent state of preservation and was restored by the curator. A harpsichord with two keyboards, by the same maker, is at the Musée du Conservatoire, Brussels.





No. 21

This instrument was acquired by Miss Skinner from Morris Steinert. See also illustrated catalogue of the Steinert Collection.

Compass: five octaves, from the third F below to the third F above middle C.

Length, 9 ft. 1 $\frac{1}{4}$  in.; width, 3 ft. 4 in.; height of case, 11 $\frac{3}{4}$  in.; extreme height, 3 ft. 2 in.

## HARPSICHORD

ITALIAN

TOMA ROSSI

1759

The outer case of this instrument is decorated in the Baroque style. It is painted on all sides a rich red, with a running scroll border at top and bottom in gilt relief, while on the front and outer side are medallions of gold painted with musical emblems and flowers, all surrounded by the same gilt border in relief. The instrument rests on five contemporary carved and gilded feet, centering in an elaborate cartouche, holding a shield with armorial bearings, flanked by two seated putti, one playing a violin and the other a guitar. On the top of the cover are three separate canvases: in the center, a castle on a hill overlooking a town, with tall towers and trees and, beyond, a stretch of water; at the right, a group of dancing girls, and at the left, another picture of a row of stone houses with arcades, deeply recessed doorways and figures of men and women. All three canvases are surrounded by gilded scrolls in raised relief.

The interior of the cover is likewise covered with paintings: a hilly country with stone buildings, a grotto with men and women descending stone steps, and a rocky promontory rising from the water, all inclosed with the same running gilded scroll in relief. The outer case incloses the inner one of cypress, which is separate. The keyboard has naturals of walnut and sharps of ebony. On the name-board in a cartouche is written the name of the maker:

*Toma Rossi*  
*Viterbese fece anno*  
*1759*

The harpsichord has a first and second unison. The slide of the first unison is fixed or stationary. The slide for the second unison can be moved off and on, and

when moving the slide to the right, both sets of jacks are brought into play, giving a louder tone. This decorative instrument was evidently made for some person of rank and its tone is bright and powerful.

Compass: four octaves less two semitones, from the second D below to the second C above middle C.

Length, 6 ft. 7 in.; width, 2 ft. 7 in.; extreme height from floor, 3 ft. 1½ in.; height of case, 11 in.

Restored by W. Ruhbeck, Arlington, New Jersey.



No. 22

## HARPSICHORD

LONGMAN AND BRODERIP

ENGLISH  
ABOUT 1785

Longman and Broderip were well-known publishers in London during the latter half of the eighteenth century. They were also makers in great quantity of spinets, harpsichords and other smaller instruments of various kinds. (Grove). The harpsichord in this collection is an unusually fine specimen of their art, resembling in several of its details the famous Shudi and Broadwood harpsichord, made in 1773 for the Empress Maria Theresa and now in the Musée Instrumental du Conservatoire Royal in Brussels. See James (Plate LII) and also Hipkins (Plate XXXV).

This harpsichord is nearly eight feet long. It is in a mahogany case bordered with rose-wood and fine lines of maple. The panels facing the keyboard are inlaid with graceful floral sprays in monochrome. The name-board, more elaborately inlaid, has in the center above the upper manual a porcelain oval with the inscription:

LONGMAN & BRODERIP  
MUSICAL INSTRUMENT MAKERS  
N<sup>o</sup>. 26 CHEAPSIDE & N<sup>o</sup>. 13 HAYMARKET  
LONDON

The double keyboard has white naturals and ebony sharps. There are six stops: at the right are *Blank 1st Unison 2nd Unison*; at the left the *Octave Lute Harp*. There are three sets of strings and four rows of jacks. There are two pedals. The left pedal brings into action different sets of jacks, producing a variety of tonal effects; the right pedal operates the Venetian blind or Shudi swell. On the wrest-plank is the number 721. The harpsichord rests upon a plain mahogany stand. In the book by Philip James, Plate LX pictures a square piano, profusely decorated, made by Longman and Broderip.

Burkhardt Tschudi or Shudi, the friend of Handel, was born in Switzerland in 1702. Later he settled in London and became a celebrated maker of harpsichords. In



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1769 Shudi invented the Venetian swell for the harpsichord. "The whole of the instrument was carefully closed in, and the top was covered with an arrangement like a Venetian blind, the shutters opening at a touch of the foot to let out the sound." (Dale, p. 2).

Compass: five octaves, from the third F below to the third F above middle C.

Length, 7 ft. 9 in.; width, 3 ft. 3 in.; height from floor, 3 ft. 2 $\frac{3}{4}$  in.



PORTRAIT OF  
MOZART

## PORTRAIT OF MOZART

This portrait of Mozart attributed to Greuze was formerly in the possession of A. S. Rambo of Paris. It was first publicly exhibited at the Mozart Museum, Salzburg, during the Mozart Festival of 1910, from July 25 to October 28. An appreciation of the portrait and of its importance is to be found in the thirtieth annual report of the Mozart International Foundation, Salzburg, 1910, by Joh. Ev. Engel, Secretary (pp. 70-72).

Photographic reproductions and copies of the painting were made for the Mozarteum at Salzburg and the Museum of the City of Tournus, the birthplace of Greuze, and are on exhibition there. The portrait attracted wide attention and was reproduced in various papers and magazines. The *Illustrierte Zeitung*, Leipzig, September 22, 1910, No. 3508, described it thus:

“After his stay in Holland in the spring of 1766, . . . the Mozarts came a second time to Paris. . . . It was then that Jean Baptiste Greuze made the acquaintance of Mozart and painted him. . . . What was always badly done in the other portraits of Mozart was the shape of the head which here for the first time is presented to the beholder in all its nobility. . . . The child Mozart looks at us from the portrait of Greuze with his fine, deep eyes and his closed mouth, as though the sufferings of genius had already marked his youthful heart. . . . The portrait is an oval picture of moderate size. It represents Mozart at ten years of age. Mozart is dressed in a greenish suit, the waistcoat closed and ornamented with brown leather buttons. The shirt collar is slightly shown. This portrait is the finest of all the portraits of Mozart and the only one which was painted by a great master during his life time.”

In the Supplement of the *Moderne Kunst*, Berlin, November 10, 1910 (Jahrgang XXV, Heft V) under the title *Jung Mozart*, the portrait is further described:

“The great week of musical fêtes of Mozart which took place at Salzburg brought us this time a wonderful and unusual surprise. The guardian of the Mozart Museum, the Imperial Councillor, J. E. Engel, who has already so often distinguished himself in



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his researches concerning Mozart, exhibited to the visitors a portrait of young Mozart which up till now had remained hidden away in the collection of a gentleman in Paris, completely unknown to Mozart's biographers. Its value is so much the greater for the admirers of Mozart since it is painted by a veritable master, J. B. Greuze, whom the history of French art classes amongst the first painters of the eighteenth century. Greuze was the only one whose warm artist's soul understood the child and sought to reproduce his radiant spirit. Therefore his portrait of Mozart is the most beautiful and the most understanding of all. This masterpiece is now in the private collection of A. S. Rambo of Paris, who lent it to be exhibited at Salzburg during the Mozart fête. This portrait is for sale and will leave for America if it does not find any purchasers in Germany or Austria. This would be regrettable."

Miss Skinner acquired the portrait in Paris, during the summer of 1911.

STRINGED INSTRUMENTS  
PLUCKED

## CHITARRONE

FULVIUS CONSTANTIUS

ITALIAN

1576

The fluted body of this graceful instrument, in perfect condition, is made of maple, with narrow lines of ebony, and is covered with a red varnish. The sound-board has a black border with mother-of-pearl inlaying, edged with ebony, and the same border is carried up around the sides of the finger-board. The finger-board is faced with an ivory plaque engraved with elaborate Renaissance designs. The long neck of ebony, enriched with ivory, has two sets of tuning-pegs, the lower in an arched peg-box, the neck terminating in a scroll and second peg-box, shaped like that of a violoncello. The bridge is of ebonized wood and in the sound-board, within a circular frame of black and mother-of-pearl, is a parchment rose of Gothic design.

Within the instrument is the printed label:

FVLVIVS CONSTANTIVS DECEMBRIS 1576.

The chitarrone, called also bass lute and arch lute (Galpin, pp. 43, 44; Pulver, p. 10) is a large theorbo or double-necked lute of great length with wire strings and two sets of tuning pegs. Praetorius (*Theatrum Instrumentorum*, Plate V) shows an illustration of a chitarrone with three roses which he calls a Long Roman Theorbo ("Lang Romanische Theorba, Chitarron"). Pulver states that it was a bass lute of large size, some specimens, like the present one, being over six feet. On account of its great length it was hard to take care of and difficult to keep in tune. It had the ordinary fingered strings running over the finger-board with extra bass strings at the side, operated from a second peg-box at the end of a long extension of the first peg-box. "This arrangement gave the bass strings a tremendous length and consequently gravity of tone." The chitarrone was used as a bass in the consort of viols. Hipkins (Plate XXI) states that it was mentioned in a band of instruments in 1589, and Monteverde, in the performance of his opera *Orfeo*, 1607, employed two

chitarroni. (Singleton, p. 143). In the sixteenth century it was much in demand as an accompaniment for the voice and Pulver states that its tone and effect were distinctive; no keyboard instrument could replace it.

In the list of musical instruments, contained in the inventory made at the death of Sir Thomas Kytson of Hengrave Hall (near Bury St. Edmunds) in 1602-3, occurs the item, "one great base lewte", apparently a chitarrone. (See Fellowes, p. 12).

Three chitarroni are shown on Plate XXI, Hipkins. Also in the Claudius Catalogue, (p. 116) a chitarrone of 1629, and in Galpin (Frontispiece) a portrait of Lady Mary Sidney, mother of Sir Philip Sidney, at Penshurst Place, Kent, standing with a chitarrone, which she is supporting with her right hand, the lower end of the long instrument resting on the floor. This picture dates from the latter part of the sixteenth century. According to Grove, Handel wrote a part for the archlute or chitarrone in his oratorio, *Athaliah*, performed in 1733, and the instrument was used occasionally till the end of the eighteenth century.

This instrument is shown in the illustration on page 105.

Length, 6 ft. 2 in.; width, 1 ft. 3 in.; depth, 6 in.; length of body, 1 ft. 8½ in.

## THEORBO

WENDELIN TIEFFENBRUCKER  
PADUA

ITALIAN  
1592

The finest instruments of the lute family are said to have been made in Italy, especially at Bologna, Rome, Venice and Padua. (Engel, p. 244). Praetorius calls the theorbo a great bass lute (p. 52) and shows in his *Theatrum Instrumentorum*, Plate XVI, one to which he gives the name, Paduan Theorbo, as distinct from those made in Rome or elsewhere.

This theorbo is in an unusually fine state of preservation and is the work of one of the most distinguished Paduan lute-makers of the sixteenth century. The body of cedar, inlaid with fine lines of ivory, is covered with a dark red varnish. Cut into the sound-board is a beautiful rose of Florentine design. The neck and finger-board are of ebony. The lower peg-box, with fretted back of graceful design, holds eight pegs; the upper peg-box for the bass strings also holds eight pegs and ends in a simple scroll. Inside the instrument is the printed label, with the date in writing:

1592

In Padova Vvendelio Venere

Very little seems to be known about this lute-maker whose instruments are so highly prized. Lütgendorff (II, p. 517) lists him as Wendelin Tieffenbrucker of Padua (1572-1611), a violin maker of the sixteenth century, who signed himself Vendelinus and also Wendelino Venere de Leonardo; venere being identical with genere. Often he used only the upper part of his labels so that only Wendelio Venere with place and date remained, as in the label pasted within this theorbo. He has, therefore, been listed as two persons: Wendelino Tieffenbrucker and Wendelino Venere. Instruments by Wendelin Tieffenbrucker are found in various collections, Lütgendorff lists lutes and theorboes at Berlin, Vienna, Braunschweig and Darmstadt.





No. 27



No. 26

Schlosser, Tafel XV, shows several illustrations of Tieffenbrucker's lute roses taken from different instruments. The rose in the Skinner theorbo is a characteristic example of this gifted maker's art. See illustration on page 79.

Extreme length, 4 ft. 10 in.; length of body, 1 ft. 8½ in.; width, 1 ft. 2 in.; depth, 7¼ in.

## THEORBO

SEVENTEENTH CENTURY

In various catalogues is reproduced the painting by Le Nain (1593-1648), entitled *Le Concert*. The picture gives a very good representation of the instruments in use during the seventeenth century, showing performers on the gamba, lute, theorbo, and pochette.

This theorbo is made of fluted strips of cedar in dark and lighter shades of color, with lines of a darker wood between. The sound-board has three roses cut into it, which meet in the center. The finger-board is of ebony and has nine brass frets. The ebony neck is straight and inlaid at the back with narrow lines of ivory. The front part of the neck above the finger-board, and the lower peg-box are edged with ivory. The lower end of the upper peg-box is inlaid with an ebony and ivory rhomboid pattern. There are twenty-six pegs. Maker unknown.

The importance of the theorbo in the seventeenth century is shown in the frequent references to it in the records of the Lord Chamberlain, relating to the cost of the instrument and to the training of children in playing it, such as the following:

“1662, November 29. Warrant to pay Henry Cooke, one of his Majesty’s private musick, the sum of £20 for a theorbo and £5 for strings.” (Lafontaine, p. 152).

“1668, April 6. Warrant to pay to Captain Cooke, master of the children of the Chappell Royall, the sum of £120. 3s for his charges and expenses in teaching the said children to learn on the lute, violin and theorboe, for fire and strings in the musick room in the Chappell, for paper and ink, for strings for the lutes, for one whole year, ending at Lady’s Day, 1668. . .” (Lafontaine, p. 201). Illustrated on page 79.

Extreme length, 4 ft. 3½ in.; length of body, 1 ft. 6¾ in.; width, 13⅜ in.; depth, 6 in.

## THEORBO

FLEMISH  
SEVENTEENTH CENTURY

According to Pulver (p. 218) the theorbo is a large lute, sometimes used as the tenor in a consort of lutes, and sometimes as the bass. It differed from the ordinary lute in having extra strings at the side of the finger-board which were plucked by the thumb to provide a bass. The theorbo, though complicated and hard to keep in tune, retained its popularity into the eighteenth century. The body of this theorbo is made of cedar with narrow lines of holly. The neck and finger-board are of ebony. There are three peg-boxes, accommodating twenty-four strings, crested by a carved and gilded winged angel-head. Cut into the sound-board is a delicately carved rose of flowered design. The maker of this instrument is unknown and a written label, pasted inside the body, is practically illegible. It is thought to be of Flemish origin.

There are many references to the theorbo in English literature. Pepys, under the date of March 5, 1659-1660, writes: "Early in the morning Mr. Hill comes to string my theorbo which we were about till past ten o'clock with a great deal of pleasure."

Again, under the date of October 28, 1661:

"At the office all the morning and dined at home, and so to Paul's Churchyard to Hunt's, and there found my Theorbo done, which pleases me very well, and costs me 26s, to the altering. But now he tells me it is as good a lute as any is in England, and is worth well £10."

Interesting also is the foot-note, in Wheatley's edition, accompanying the entry of March 5, referring to the poem *Iter Boreale* by Richard Corbet (1582-1635), Bishop of Oxford, in which is a humorous comparison of the long waists of ladies, which came into fashion about 1621, with "the new found fiddle, the favourite Theorbo."



No. 28



No. 29

According to Grove, Handel was the last composer to write for the theorbo, using it in combination with the harp to accompany the song "Breathe soft ye winds" in his oratorio, *Esther*, performed at Oxford in 1733..

Extreme length, 4 ft. 1½ in.; length of body, 1 ft. 6½ in.; width, 1 ft. 1¼ in.; depth, 6 in.

## ARCH LUTE OR THEORBO

FRENCH

S. B. RENAULT

EIGHTEENTH CENTURY

Sebastian B. Renault (fl. 1765.1804) maker of this instrument, was a partner in the firm of Renault and Chatelain of Paris but also worked alone. His instruments were made from fine models and examples of his work are found in various European museums. (Lütgendorff II, p. 413). A harp made by Renault and Chatelain is in this collection. The theorbo described here is made of a light brown wood with lines of ebony; the neck is of maple, covered with a rich orange varnish. Above the finger-board is a long peg-box, holding eleven pegs, and above that is another peg-box, holding five. The finger-board is of ebony, edged with ivory, and has brass frets. The sound-board is edged with ebony and ivory and painted with a running border of flowers in soft and varied coloring. The sound-hole, decorated in like manner, has also an inner border of ivory, ebony and mahogany and is covered by a parchment rose of Gothic tracery. The strings are fastened to small ivory pegs on the bottom of the instrument and are carried over a movable bridge.

At the lower end of the finger-board is stamped in gilt letters:

Renault a Paris

The name appears again, stamped upon the sound-board and also on the back of the peg-box:

S. B. RENAULT  
A PARIS

At the Museum of the Paris Conservatory is a theorbo and also an interesting zither made by Renault; also in the Heyer Collection a pedal-harp, by the same maker.

Extreme length, 3 ft. 9 in.; length of body, 1 ft. 6½ in.; width, 1 ft. 2 in.; depth, 6½ in.

## PANDURINA

STEFANO FRANCO  
FLORENCE

ITALIAN  
1699

The diminutive body of this little instrument is shaped like that of an attenuated lute. It is made of strips of hard dark wood, divided by fine ebony and ivory lines. The neck is enriched at the back with ivory lines and the finger-board with ivory and mother-of-pearl. The peg-box is a later addition. There are six pairs of strings. The sound-hole, edged with lines of ivory and ebony, is covered with a delicate Gothic rose of parchment. Within the instrument is the label, partly printed and partly in manuscript:

STEFANO FRANCO  
Fece l'An[n]o 1699  
*da Calvarola*  
*restaurato*  
*z Torre Boldone*

According to Lütgendorff (II, p. 146) Stefano Franco of Florence was the son of the lute-maker Caspar Franco. He appears to have worked during the years 1686 to 1699. There is a little octave lute or pandurina made by him, 1692, in the famous Heyer Collection. A seven-stringed Florentine Mandolin of his is in the Kraus Museum in Florence. (Vannes, p. 111).

Extreme length, 1 ft. 9½ in.; length of body, 9¾ in.; width, 5⅝ in.; depth, 2⅝ in.



## THEORBO-LUTE

SEBASTIAN SCHELLE  
OF NÜRNBERG

GERMAN  
1726

This lute was made by Sebastian Schelle of Nürnberg. Schelle (fl. 1700.1745) was considered one of the most renowned lute and violin makers of his time. His instruments were finely and accurately proportioned, made from all kinds of rare and fine wood of which he had a goodly store. The tone of his instruments was clear and penetrating. (Lütgendorff, II, pp. 442-443). The body of this theorbo-lute, which is covered with a golden brown varnish, is made of strips of rosewood and curly maple, separated by narrow ebony and holly lines, and the ebony neck is edged with ivory. There are twenty-four pegs fitted into three peg-boxes. The larger peg-box, supporting the other two, has a fretted back and is fitted with nineteen pegs; above this peg-box and attached to it is a dolphin's head holding one peg for the highest string, the chanterelle. The third peg-box, holding the four bass strings, is placed at the left. The sound-board of a very fine spruce has, inserted into the sound-hole, an elaborately carved rose of a darker wood. Inside the instrument is a printed label, with the last two figures of the date in writing, bearing the inscription:

Sebastian Schelle, Lauten and Gei-  
genmacher in Nürnberg, A. 1726.

An early mention of the lute is found in the list of instruments belonging to the Earl of Northumberland in 1512, and Henry VIII's state band in 1526 included three lutes and two viols. (Hart, 90). The lute was made in different sizes and with varied construction. The small lute appears to have been used more for instrumental music and the larger lutes for accompanying the voice. Hart further states (p. 94) quoting from Macaulay: "It has been said keeping a Lute must have been on a par with keeping a horse." The demand for lute strings was so great that in 1686 the public was invited to take shares in a company for the supply of the article and the projectors held out to the subscribers the hope of immense gains. There are many

references to the lute in the literature of the period and it was pictured constantly in painting and sculpture. Dolmetsch, the authority on old musical instruments and their music, pays this tribute to it: "The lute is known to everybody by name; not, perhaps, because it was popular once upon a time as the best of instruments, for that was four hundred years ago, but because its sweet-sounding name has been persistently used in romance and in poetry, even to this day, to evoke vaguely the pleasant image of some fascinating instrument. The fact is that the lute has become one of the rarest and most precious amongst old instruments." (p. 437).

Extreme length, 2 ft. 8 $\frac{3}{4}$  in.; length of body, 1 ft. 5 in.; width of body, 11 in.; depth of body, 6 in.



No. 31

No. 32

LUTE

BERTET

FRENCH

1764

The elongated body of this lute is of finely figured maple, and varnished a yellow brown. The neck is of ebony and the finger-board of the same wood is edged with an ivory and ebony rhomboid pattern which extends around the sound-board. The peg-box, holding eleven pegs, is gilded and carved at the back and ends in a charming youthful head. The gilded parchment rose, of a Renaissance design, is surrounded by the same rhomboid pattern as the sound-board, bordered by fine ebony and ivory lines. At each end of the ebony bridge are scrolls of a floral design. The instrument bears within the body the printed label:

BERTET, Luthier, au Roi David  
rue Dauphine. A Paris, 1764

The expression *au Roi David* refers to the name of the workshop. Lütendorff (II, p. 43) says that Joseph R. Bertet was a violin maker in Paris during the years 1754-1774. There is a viola of his in the Snoeck Collection at Berlin. He used a thick yellow varnish and his workmanship was very good.

Extreme length, 3 ft. 2½ in.; width, 10⅛ in.; depth, 4½ in.; length of body, 1 ft. 6 in.



No. 32

## GUITAR

JOACHIM TIELCKE

GERMAN  
SEVENTEENTH CENTURY

This beautiful guitar, inlaid with silver, ivory, ebony, mother-of-pearl and tortoise-shell, illustrates the perfection of a past art. It has a slightly arched back composed of three separate strips of ivory inlaid with tortoise-shell, while the curved sides are of tortoise-shell, inlaid with ivory. The back is decorated with cornflowers and floriated arabesques, surrounding five medallions in which are depicted legends of love, the little figures in tortoise-shell with landscape background delicately etched in the ivory. The titles of each medallion are inscribed below.

The sides are even more elaborately decorated, the upper part formed of a band of ivory on which are inscribed the titles of the legends pictured below.

Large medallions form the center of each side, flanked by scrolls and seated female figures holding clusters of fruit. Smaller medallions are at either end, the figures inlaid in ivory with landscape background etched in the tortoise-shell. Amorini are pictured in varied and charming roles: one, playing the guitar, is perched on the back of an eagle flying through the air, with three little barking dogs prancing below and with the rather humorous inscription: *L'Amour a des envieus*. Another is driving a plough, inscribed: *Rien n'est Trop difficile à L'Amour*. The larger medallions show Orpheus amid the wild beasts, with the inscription: *L'Amour de la musique force tout*; and a musical contest between the gods, entitled: *Les ignorant en jugent des avantageus*, with trees, a house and a boat on a lake outlined in the tortoise-shell. Other titles are:

*L'Amour Mange les humeurs*

*L'Amour fait tous parfait*

*L'Amour porte de fruit*

*L'Amour persecute le persecutes*

*En Amour, l'un Suivre l'autres*

*L'Amour apprivoise le plus terrible*

*L'Amour ne se fait arresté*



No. 33

The entire front of the instrument is edged with ebony and ivory. The ivory neck is inlaid with tortoise-shell flowers and in the center of the peg-box is a panel of ivory pierced and carved with an Amor seated on an arabesque scroll of flowers and vines. The back and front of the peg-box are of tortoise-shell inlaid with silver, ivory and pearl and the tortoise-shell finger-board is likewise decorated with branches and leaves of silver and pearl flowers. Pearl leaves, outlined in ebony, enrich the sound-board, which has a deeply recessed and ornate Florentine rose of parchment set in an irregular hexagonal frame of tortoise-shell inlaid with ivory. The ivory bridge is flanked by floriated scrolls of tortoise-shell. All details of this instrument are executed with a minuteness of design and delicacy of workmanship characteristic of the maker. There are six original pegs of ebony and ivory. On the back of the instrument, at the base of the neck, is engraved the name, Tielcke.

Joachim Tielcke, of a distinguished lute-maker's family, was born at Hamburg in 1641 and died in 1719. (See Lütgendorff, pp. 518-519). He was one of the most celebrated craftsmen of the seventeenth century and made some of the most beautiful and elaborately decorated instruments known. It appears that he travelled during his youth in Italy and there acquired his delicate art of decoration. In the Hammer Collection at Stockholm is a richly inlaid lute with the inscription: *Joachim Tielcke, in Fiorenza fecit.* Tielcke married in 1669 Katharina Fleischer, also from a lute-maker's family. He had seven children, none of whom became lute-makers but who seem to have assisted him in his beautiful work of inlaying and carving. In the beauty of his work he has been called the equal of the Cremona artists and it is said that he reached the highest point possible in artistic decoration. He had an unusual knowledge of the laws of acoustics and while the wealth of ornamentation prevented his instruments from giving a very loud tone, they were noted for their sweet and pleasing quality of tone and were eagerly sought by all artists and collectors. The Tielcke family was very celebrated and in old German books are glowing accounts of their magnificent lutes ornamented with elaborate designs of silver, gold, and jewels; it appears that the Tielcke name was famous through several generations. (Engel, p. 337). Today Tielcke's instruments are treasured in museums and are recognized by their beauty of workmanship even though the maker's name be missing. The beautiful guitar in the Skinner Collection is one of the finest examples of this maker's art. Kinsky (p. 241) shows a guitar of Tielcke in the Victoria and Albert Museum which bears a close resemblance to this instrument.

Length, 3 ft. 1 in.; length of body, 1 ft.  $4\frac{9}{16}$  in.; width, 7 to  $9\frac{1}{2}$  in.; depth,  $3\frac{1}{4}$  to  $4\frac{3}{8}$  in.



## DECACORDE

CARON

FRENCH  
1784

This is a ten-stringed lute with a round, slightly elongated body made of strips of cedar with narrow lines of ebony between. The neck and finger-board are of ebony and there are two peg-boxes of the same wood, the upper peg-box carved in the form of an oval. The bridge is movable and accommodates the ten single strings, and there are ten frets of gut. The sound-board, edged with ebony and ivory lines, has an oval sound-hole, likewise surrounded by lines of ebony and ivory. The parchment rose is in the form of a gracefully designed monogram with the letters L. B. G. The instrument is signed by the maker though the inscription is barely legible:

Caron Luthier de la Reine  
77 Rue Satory A Versailles 1784

Caron (see Lütgendorff II, p. 70), Court lute-maker to Marie Antoinette, lived in Versailles, 1775-1790, in Rue Satory. He copied Italian models. A French lyra of his is in the Claudius Collection at Copenhagen. A ten-stringed theorbo with the initials of Marie Antoinette in the sound-hole is in the Museum of the Paris Conservatory.

Extreme length, 3 ft. 9½ in.; width, 1 ft. 2⅞ in.; depth, 5¾ in.; length of body, 1 ft. 7 in.

No. 35

## GUITAR

ITALIAN LATE SEVENTEENTH  
OR EARLY EIGHTEENTH CENTURY

The back, sides, and neck of this guitar are covered with ebony, inlaid with finely engraved ivory. The back is enriched with ivory medallions surrounded by Renaissance arabesques and figures of women and youths holding viols. In one medallion is shown David with his harp; in another, Orpheus with his lyre, taming the wild beasts. The neck is decorated with climbing marguerites, musical instruments and a putti blowing his horn. The ornate head holds six tuning-pegs. The finger-board, covered with tortoise-shell, has frets of brass and is inlaid with instruments etched in ivory. The ebony bridge terminates at either end in graceful scrolls. The sound-board is of a fine-grained spruce and has a delicately carved rose of dark wood set in a frame of ebony, which is inlaid with marguerites, viols and lutes.

There is no maker's name but on a paper, pasted within, is part of an Italian inscription, now illegible.

Extreme length, 3 ft.; length of body, 1 ft. 5½ in.; width, 8¼ to 11 in.; depth, 3¼ to 4 in.



No. 35

## GUITAR

CLAUDE BOIVIN

FRENCH  
1749

The back and sides of this guitar are covered with light, transparent tortoise-shell on a ground of red parchment, inlaid with a diamond pattern formed by narrow lines of ivory and ebony. Each diamond contains alternately a rosette or spray of flowers engraved in mother-of-pearl. The back and sides are edged with ebony, ivory and pearl and the ebony head and back of the neck are similarly inlaid and enriched with pearl rosettes. There are ten original tuning pegs of ivory, inlaid with little rosettes of pearl to harmonize with the decorations on the body. The finger-board is furnished with twelve ivory frets. The sound-board has a deeply recessed Florentine rose of gilt parchment bordered with ebony, ivory and tortoise-shell, and the bridge is of ebony. On the bottom of the instrument on an inlay of mother-of-pearl is engraved the maker's name:

*CLAUDE BOIVIN 1749*

This guitar is a lady's guitar and was evidently made for a person of rank.

Vidal (p. 208) and Lütgendorff (II, p. 50) state that Boivin was made Master of the Guild of Stringed-Instrument Makers in Paris, in 1752. He called his workshop "A la Guitarre Royale" and was especially a maker of guitars, though examples of his viols and violins are to be found. There is a guitar of his in the Museum of the Paris Conservatory, dated 1749. (Vannes, p. 33; Jacquot, pp. 28, 29).

Length, 3 ft. 2<sup>5</sup>/<sub>8</sub> in.; length of body, 1 ft. 6 in.; width, 9<sup>3</sup>/<sub>4</sub> in.; depth, 3<sup>1</sup>/<sub>8</sub> in.



No. 36

No. 37

GUITAR

PROBABLY ITALIAN  
EIGHTEENTH CENTURY

This guitar has fluted back and sides of rosewood, with wide lines of ivory between. Inlaid ivory scrolls and leaves of a quaint design decorate the sound-board at top and bottom, and the sound-hole, without a rose, is surrounded by a border of ivory with interlaced pattern of ebony; the ivory is decorated with a flowered pattern in India ink. Panels of ivory adorn the head and finger-board, covered with traceries in India ink. At the foot of the finger-board is a mother-of-pearl shield charged with armorial bearings, partly obliterated. The back of the neck is inlaid with ivory and ebony and there are six tuning pegs. No maker's name is visible.

Length, 2 ft. 11½ in.; length of body, 1 ft. 6 in.; width, 10 in.; depth, 3½ to 4 in.

## LYRE-GUITAR

FRENCH

EIGHTEENTH CENTURY

OF THE DIRECTOIRE PERIOD

In the Claudius Catalogue (p. 164) is shown the picture of a lyre-guitar, closely resembling the one in this collection, with the following note: "The lyre-guitar is a guitar somewhat similar in form to the old Grecian lyre, but with a finger-board. The instrument-maker, Marechal of Paris, claims the invention of this type of guitar which was used at the end of the eighteenth century and beginning of the nineteenth. It is an instrument for ladies and was developed during the Empire period when the craze for all things classical showed itself in furniture, clothing, musical instruments, and in fact everything. . . . It was the instrument of the elegant world, . . . with a tone somewhat stronger than that of the ordinary guitar."

The back, sides, and neck of this lyre-guitar are of rosewood; the sides and sound-board are edged with lines of ebony and holly. The elongated sides, narrow and graceful, terminate in finely carved eagle heads of bronze. The fan-shaped ebony head, edged with lines of ivory, is inlaid with a large mother-of-pearl star and holds six tuning-pegs. Cut into the sound-board are two pin-wheel rosettes with mother-of-pearl centers. At the bottom of the sound-board, below the ebony bridge, appears another pearl star, outlined in ebony and holly. The lower part of the instrument is flat, acting as a stand. There is no maker's name.

Sachs (*Real-Lexikon*, p. 248) states that this lady's guitar, made in France, was copied all over Europe. The art of playing it was rather difficult, yet it held its own for some time.

It is said that this instrument was formerly the property of Hortense Beauharnais (Queen Hortense).

Height, 2 ft. 4 in.; extreme width, 1 ft. 2 in.; depth of sound-box, 2¾ in.

## LYRE-GUITAR

J. CHARLES

FRENCH

1785

The shape of this instrument is somewhat similar to the ancient Grecian lyre. The body is covered with strips of curly maple and red cedar of varied width, sectioned by narrow lines of ebony and maple. The sound-board is edged with ebony and fine lines of ivory. There are two sound-holes with narrow lined ebony and ivory borders. The metal roses covering the sound-holes are delicately moulded with musical emblems surrounded by climbing roses, partly covered with mother-of-pearl. The curved arms support the large ebony peg-board, which is formed like a shield and flanked by gilded dolphins. The peg-board is enriched at the top with gilded flower garlands and musical emblems, and at the base with gilded oak leaves which extend down over the arms of the instrument to the sound-board. The ebony finger-board, suspended from the head, not touching the body, has frets of ivory. On a small square of ivory, set into the back of the head, is engraved the name of the maker:

*J. Charles**a**Marseille**1785*

Lütgendorff (II, p. 78) states that J. Charles of Marseilles was known during the years 1783-1786 as a maker of stringed instruments, but more noted as a guitar-maker. A label of his reads:

*J. Charles, Maitre Luthier de Paris**Neveu du sieur Guersan, rue**St. Ferréol, à côté du Café Dupai**à Marseille 178-*

Length, 2 ft. 10½ in.; width, 1 ft. 7 in.; depth, 5½ in.





No. 39

THREE-NECKED GUITAR

PROBABLY FRENCH  
END OF EIGHTEENTH CENTURY

This three-necked guitar has a body almost oval in shape with three separate necks and finger-boards, all of plain maple, edged with strips of a brown wood. The back and sides of the instrument are of finely figured maple. Below each brass-fretted finger-board is an open sound-hole, the center sound-hole being larger and elliptical, all edged with ebony. The heads, above the finger-boards, each holding six tuning-pegs of iron, are fancifully shaped in scrolls and acanthus leaves, gilded and colored. The instrument rests upon a moulded and gilded socle of a later date, and is shown in the photograph on the opposite page. Maker unknown.

In the *Collection Carl Claudius* (p. 159, No. 189) is shown a "Tripel Guitar," suggestive of the above, but with additional strings added at the side.

Extreme height, 3 ft. 1 in.; extreme width, 1 ft. 7 in.; extreme depth, 3¼ in.



## QUINTERNA

GIOVANNI BATTISTA FABRICATORE

ITALIAN  
1791

The irregularly formed body of this instrument is of cedar. There are eleven strings, two for each note except the highest, the chanterelle, which is single. The peg-box and scroll, of a later date, are made of hard wood, varnished black. The back of the neck is formed of strips of tortoise-shell with ivory lines between. The finger-board is inlaid with tortoise-shell, mother-of-pearl and ivory and has nine brass frets. The sound-board, decorated at top and bottom with mother-of-pearl scrolls on a red ground of imitation tortoise-shell, has a running border of a floriated scroll design in mother-of-pearl, laid on a similar ground. On either side of the bridge are carvings of floral design in ebonized wood. The sound-hole, without a rose, is surrounded by a border, similar to that of the sound-board. Inside the instrument the printed label reads:

Gio. Battista Fabricatore fecit  
An 1791 in S. M. dell' Ajuto  
Napoli

According to Lütgendorff (II, p. 127) Giovanni Battista Fabricatore belonged to a family of lute and mandolin makers in Naples who worked between 1770 and 1830. Giovanni is the most famous member of this family and an outstanding maker of lutes, during the years 1780-1811. Lütgendorff lists unusual examples of his work in Nürnberg, Berlin, Vienna, Munich, and Paris. The instrument in the Skinner Collection is characteristic of this noted maker's work.

Extreme length, 3 ft.; width, 1 ft.  $1\frac{3}{8}$  in.; depth,  $3\frac{1}{2}$  in.

No. 42

PSALTERY

ITALIAN  
EARLY EIGHTEENTH CENTURY

The case of this psaltery is of trapeze shape, trimmed with gilded acanthus mouldings. All the decorations of the case are likewise gilded. On the short side is a winged cherub head, and there are four winged sphinx body supports. There are two sound-holes and seven carved and stationary bridges and seventy-seven strings. No maker's name is visible.

The psaltery is the ancestor of the harpsichord, as the dulcimer is of the pianoforte. The dulcimer and psaltery were nearly alike but different in the manner of being played upon; the strings of the dulcimer were struck with little hammers while those of the psaltery were plucked by a plectrum or the fingers.

These instruments of Eastern origin were known from very early times. The psaltery was known in Persia as the Santir, and in China and Japan as the Kin and Koto. Galpin states that its European name was given it by the Greeks from the twitching or plucking of the strings. (p. 58).

Extreme length, 2 ft.  $7\frac{3}{8}$  in.; extreme width, 1 ft. 2 in.; height,  $5\frac{1}{4}$  in.

## PSALTERY

J. PLOQUIN

FRENCH  
EIGHTEENTH CENTURY

This psaltery of trapeze shape is set in an oblong case. The sound-board has two deeply recessed roses of colored and gilded paper. In the panels, which fill the space at either end of the case, are two additional roses of similar design backed by mirrors.

The sound-board and interior of the lid are decorated with varied *découpage* designs laid on a painted background, showing an Indian fight, a hunting party, and a royal concert in the open in which are depicted the instruments of the period: viols, gambas, bass recorders, etc., all ingeniously executed. The exterior of the case is elaborately decorated in high relief and gilded. On the center of the cover, flanked by acanthus and flower arabesques, is carved a cartouche with musical putti, one playing a bagpipe and the other a pair of cymbals, gaily performing before a statue of Pan, at the base of which is engraved the name, partly obliterated:

*J. PLOQUI[N]*

At the corners of the case are female caryatid body supports. The instrument rests on an ornate stand, carved and gilded like the case.

Extreme width, 4 ft.; extreme height, 1 ft.; extreme depth, 1 ft.  $4\frac{7}{8}$  in.; height of stand, 2 ft. 3 in.



No. 43

No. 44

PSALTERY

EARLY NINETEENTH CENTURY

This psaltery is decorated with floral designs in gilt on a ground of aquamarine. The sound-board and two sound-holes are bordered with flowers in bright colors. The roses are of gilt parchment and there are eight gilded and movable bridges. The instrument has one hundred and fifty strings. The maker is unknown and there is no date.

Extreme length, 3 ft. 3½ in.; extreme width, 1 ft. 2⅝ in.; extreme height, 5 in.



No. 45

HARP

RÉNAULT AND CHATELAIN  
PARIS

FRENCH  
EIGHTEENTH CENTURY

The harp described here, slender and graceful in shape, is made of curly maple, with pillar and arch of a hard, fine-grained wood, covered with a reddish varnish. At the base of the pillar are carved oak leaves heightened with gold, and at the top, in high relief, mistletoe sprays, flanking an ornate scroll heightened with gold and crimson. The gracefully moulded arch is enriched with carvings of oak leaves colored in like fashion. The sound-board is painted with musical emblems and flowers and at the base is a landscape. On either side are small sound-holes placed singly and in circular form. There are seven pedals and thirty-six strings. At the left side of the arch is stamped:

S. B. RENAULT  
&  
CHATELAIN  
A PARIS

Lütgendorff (II, p. 413) lists the firm Renault et Chatelain as working in Paris in 1772. He says that in 1811 the firm had been going almost forty years. The partners were F. Chatelain and S. B. Renault. They made besides good violins, also lutes, zithers and harps.

Extreme height, 5 ft. 3¼ in.; extreme width, 2 ft. 1⅜ in.; extreme height of sound-board, 3 ft. 8½ in.

No. 46

HARP

GIUSEPPE IMPERADORE

ITALIAN

1705

This is an elaborately decorated harp, inlaid on all sides with mother-of-pearl and ivory. The pillar and back of sound-box are of ebony. The pillar is inlaid with mother-of-pearl flowers and vignettes delicately engraved with tiny landscapes and little figures playing various musical instruments, all of different design. The back of the sound-box is inlaid with lines of ivory and with pearl discs laid in a symmetrical pattern. The harp is supplied with thirty-seven strings. The sound-board, edged with ebony and ivory, is painted at the base with two Grecian maidens in garments of blue and old rose, one approaching an altar and the other playing a trigon. There are six sets of small sound-holes with single holes above, all decorated with mother-of-pearl. The arch is covered with mother-of-pearl medallions and discs engraved in varied designs. The extreme right medallion bears a coat-of-arms. The top of the arch is carved with ropes of laurel surrounding a youthful head, all in high relief, with traces of former brilliant coloring. There are seven pedals and at the back of the arch a large pearl disc engraved with the maker's name:

*Giuseppe  
Imperadore  
fece  
1705*

The Florentine nobleman, Galilei, father of the great astronomer, writes in his *Dialogo della Musica Antica e Moderna*, 1581, concerning the harp: "This very ancient instrument was brought to us from Ireland (as Dante has recorded), where they are excellently made and in great number; and the inhabitants of which island have practiced on it for many, many centuries." (See Rimbault, *The Pianoforte*, p. 71; also Reed, pp. 14 and 18).

Extreme height, 5 ft. 8 $\frac{3}{4}$  in.; extreme width, 2 ft. 3 $\frac{1}{2}$  in.



No. 46

## HARP

J. EGAN

IRISH  
LATE EIGHTEENTH  
OR  
EARLY NINETEENTH CENTURY

On July 11, 1792, a certain Dr. Michael MacDonnell brought together at Belfast all who were left of the old harpers of Ireland, aged and blind, for a contest on the harp. (Fox, p. 5). This resulted in a revival of the ancient instrument and its music. It is said that Egan was inspired by the festival to start the manufacture of his harps which were later to make his name famous. An interesting incident is related in Miss Fox's book (pp. 53-54) of a Sydney Owenson, later known as Lady Morgan and a popular novelist, whose influence and patronage did much to give Egan his start in life. In the days before Egan became well-known Lady Morgan sent one of his harps to her great friend, Lady Abercorn, who wrote in reply:

"Your harp is arrived, and for the honour of Ireland, I must tell you, is very much admired and quite beautiful. Lady Aberdeen [her daughter] played on it for an hour last night, and thought it very good. . . . Pray tell poor Egan I shall show it off to the best advantage, and I sincerely hope he will have many orders in consequence."

The harps of this celebrated maker seem to be especially prized by collectors and it is said that he made all those used for the Second Belfast Harp Society, 1819. (Armstrong, I, p. 105). The Skinner harp is evidently one of the portable harps invented by this maker and further described by Armstrong (II, p. 145).

"John Egan, of 30 Dawson Street, Dublin, a celebrated Harp-maker, invented a Harp of moderate size. . . . Egan's instrument, the Royal Portable Irish Harp, has much of the form of the old Irish Harp; it has the curved fore-pillar, but as it is small, pedals could not be supplied, so Egan's invention was the placing of seven stops or



No. 47

keys on the inner side of the curved fore-pillar, each of which, when drawn down by the thumb of the left hand, shortens a number of strings, and so the key can be changed without difficulty or a passing incidental produced. . . . The earliest of these instruments the writer has seen is No. 4 and dated 1819. It has thirty-four strings. . . . One in the Donaldson Museum . . . has thirty-three strings.”

The Skinner harp corresponds to this description. It is covered with emerald green lacquer and decorated in gold with a graceful design of shamrock. The sound-board is heightened with gold lines and there are thirty-three strings. At the back of the sound-chest are six oblong sound-holes. The curved arch bears a beautifully made bronze label, following the shape of the arch, finely engraved with the Royal Arms and the maker's inscription:

J. EGAN 30 DAWSON ST. DUBLIN

*Harp Maker by Special Appointment to His Most Gracious Majesty*

William IVth & the Royal Family

No. 1920

Compass: four octaves and four additional tones.

Extreme height, 3 ft.  $\frac{1}{2}$  in.; width, 1 ft. 9 in.; width at bottom, 8 $\frac{1}{2}$  in.; length of sound-board, 2 ft. 8 $\frac{3}{4}$  in.

STRINGED INSTRUMENTS

BOWED

## SORDINO OR POCLETTE

STRADIVARIUS

ITALIAN

1690

In his *Dictionary of Old English Music*, Jeffrey Pulver writes that one cannot be sure when the terms, Poche, Pochette, Kit and Quart-Geige were synonymous and when not. In *The Nature of the Four Elements*, by John Rastell (*circa* 1520), occur these lines:

“This daunce wold do mych better yet  
yf we had a kyt or taberet,  
But alas ther is none here.”

showing that the term “Kit” was used at this early date.

In the Fourth Song of Michael Drayton’s *Poly-Olbion* (1622) there is a valuable and detailed account of the musical instruments used in England at that period, with these lines:

“Some that delight to touch the sterner wiry Chord,  
The Cythron, the Pandore, and the Theorbo strike:  
The Gittern and the Kit the wandring Fiddlers like, . . .”

This would show that “Kit” might be the name used for the small instrument described here. Gerald Hayes writes, in his *Musical Instruments, 1500-1750* (II, p. 212), “There remains only the tiniest of all violins, the dancing-master’s kit, which was but a changed form of a much older instrument bearing the same name. The original kit was like a little rebec, with a body greatly elongated in proportion to its breadth, until the late seventeenth century, when the form of the diminutive violin was adopted. The former type was known as the poche or pochette.”. . . In Germany the name *Taschengeige* was used. Hipkins in *Musical Instruments* (Plate XXXIII) agrees that the Sordino or Pochette was a descendant of the mediaeval rebec, distinguished





No. 48

No. 49

No. 50

from the viol form by the neck, which was a prolongation of the body of the instrument instead of an attachment to it. It was also known as the "gigue." He confirms the statement that the diminutive viol, known as the dancing master's kit, replaced the rebec kit or sordino at the beginning of the eighteenth century, and Grove speaks of the Pochette and Sordino as names used, in France and Italy respectively, for a small, boat-shaped instrument of which the Latin name is *linterculus*, from the word *linter*, meaning a small boat. This would seem to stamp with authority the terms, Sordino and Pochette, used for the boat-shaped instrument which came into vogue in France about the time of Louis XIII.

This sordino, the most unusual one in this collection, was made by the great Stradivarius. The back of the little instrument is made entirely of carved ivory; at the top a lion's head and below, in the center, the charming figure of an elaborately dressed woman holding castanets in her hands. The sides are varnished black and the sound-board has long C holes and one line of purfling. There is a plain tail-piece of ivory and finger-board of ebony. The neck is made of curly maple and the peg-box terminates in the head of a satyr, with acanthus leaf carvings extending down the back of the peg-box. Below is a collector's profile seal in red sealing wax. There are four strings.

In the sound-box, slightly torn, is the label:

*Per suo amico Fanti*  
..... *Stradivari 1690*

Engel says (p. 341), "About three hundred years ago the sordino was kept by gentlemen in a little case resembling a pen-case, which they put in the pocket when they went to a singing party; and they used the instrument for insuring correct intonation while singing madrigals and catches."

Extreme length, 1 ft. 4 in.; length of body,  $6\frac{3}{4}$  in.; depth of body,  $1\frac{1}{16}$  in.; extreme width of body, 2 in.

## POCHETTE

ITALIAN

SEVENTEENTH OR EIGHTEENTH CENTURY

The body of the pochette is covered with strips of ebony and ivory, laid in a rhomboid pattern, separated by fine lines of ivory. The ebony neck is also inlaid with ivory lines and is enriched at the base with mother-of-pearl. The ebony peg-box, holding four pegs, terminates in the head of a lion. The ebony finger-board, inlaid with mother-of-pearl, is edged with fine ivory and ebony lines and the ivory tail-piece is delicately carved. At the lower end of the finger-board is a mother-of-pearl oval engraved with the monogram: A.R. With this pochette is a miniature rosewood bow with ivory button.

An illustration of this little instrument appears in the catalogue of Georges Samary, Paris, and is described in the bill of sale, Sept. 5, 1919, as follows:

“Une Pochette, forme gondole, à damiers en ivoire et ébène. Cordier ivoire incrusté, touche incrustée de nacre. Tête de lion sculptée. Epoque du 17<sup>e</sup> Siècle.”

Praetorius (p. 48) says that the kit—in this case probably the older form—was tuned an octave higher than the ordinary violin and that it was sometimes strung with brass or steel strings, which gave a particularly sweet sound, “dass wenn sie mit Messings und Stälenen Saiten bezogen werden, ein stillen und fast lieblichen Resonanz mehr als die andern von sich geben.” (See Praetorius, *Theatrum Instrumentorum*, Plates XVI and XXI).

Monteverde used in his orchestra two little violins à la française, or pochettes, indicating that, small as they were, they must still have possessed some degree of power and sweetness of tone. (See Singleton, p. 143).

Length, 1 ft.  $7\frac{7}{8}$  in.; extreme width,  $1\frac{1}{2}$  in.; depth, 1 in.

No. 50

POCHETTE

FRENCH

SEVENTEENTH OR EIGHTEENTH CENTURY

The entire instrument is made of one piece of maple, with fluted body inlaid with narrow lines of ivory. At the end is carved a winged angel's head. The peg-box with four tuning pegs is carved at the back with acanthus leaves, a face and shield, and is crested by a carved head. The ebony finger-board and tail-piece are edged with dentils of ebony and hollywood. There are two long C holes.

Praetorius, in his *Theatrum Instrumentorum*, shows the instruments in use in the seventeenth century. In Table XXI are illustrations of stringed instruments, among them sordinos, "Kleine Poschen, Geigen ein Octav höher." No. 1 is more of the rebec shape and No. 2 is the linterculus shape, similar to the one described here. Other references to the pochette are found in Rowbotham (p. 157), who quotes from a Bodleian manuscript the accomplishments of the jongleur who can play, among other instruments, "the little gigue that chirps up on high," probably an early form of the pochette.

Length, 1 ft. 5½ in.; width, 1½ in.; extreme depth, 1⅜ in.

## MINIATURE VIOLIN OR KIT

FLORIANO BOSI

ITALIAN

177-

This little instrument, known in German as Taschengeige, is in the shape of a narrow, miniature violin, with body, neck, peg-box and scroll all cut from one piece of curly maple. The belly is of dark cedar, with F sound-holes on either side of the bridge. There are four strings. Inside, on the written label, in parts nearly illegible, appears the name:

*Floriano . . . . . fecit a*  
177-

According to Lütgendorff (II, p. 53) a certain Florianus Bosi or Basi, living in Bologna during the latter part of the 18th Century, made musical instruments, especially lutes and mandolins. The above instrument might be attributed to this maker. There is a mandolin of his in the Snoeck collection, Berlin.

The kit was much used by dancing masters of the 18th Century. In the *Collection Carl Claudius* (p. 178) is an illustration of a painting by Canot, 1745, showing a dancing master teaching the steps to a child and playing the kit which he is holding in the crook of the arm. Hayes (II, p. 213) says that this was the manner of playing the kit and all writers agree that it was carried in a case in the pocket. There are many references to the kit. Dickens, *Bleak House*, Chapter XIV, refers to it and Lucy Crump, quoting from Dr. Jean Heroard (p. 128), relates that the little Dauphin (later known as Louis XIII), at the age of seven (1608), played "quite nicely" on the kit; and again on p. 169: "he [the Dauphin] took a little violon, a kit that is, and played." (See also Tolbecque, pp. 28, 30).

Extreme length, 1 ft. 4 $\frac{3}{4}$  in.; extreme width, 3 $\frac{1}{8}$  in.; depth, 1 $\frac{5}{8}$  in.

No. 52

VIOLIN

ANTONIUS STRADIVARIUS

ITALIAN  
1736

This rare violin, covered with a reddish brown varnish, is of three-quarter size. It was made by the great master a year before his death. Historically it is an instrument of great importance since it definitely establishes 1644 as the year Stradivarius was born. Inside the instrument is the following label:

Antonius Stradivarius Cremonensis  
Faciebat Anno 1736

The last three numbers of the date are in writing and are followed by the trade mark of Stradivarius: the initials A.S. flanking a cross. Below this first label, and attached to it, is a handwritten second label:

*D'Anni 92*

This verifies the age of the maker when the instrument was completed. In *Antonio Stradivari: His Life and Work*, 1909, by W. Henry Hill, Arthur F. Hill, and Alfred Hill (p. 93), the story is told of the aged master's pasting the second label in this violin, showing his pride in this masterpiece of his ninety-third year. Miss Skinner acquired this famous violin from Messrs. Hill of London, who brought it from Italy.

Extreme length, 1 ft. 10 $\frac{1}{4}$  in.; length of body, 13 $\frac{5}{16}$  in.; greatest width, 7 $\frac{1}{2}$  in.; depth, 2 $\frac{5}{16}$  in.; string length, 12 $\frac{3}{8}$  in.



No. 52

## VIOLA DA GAMBA

ERNST BUSCH

GERMAN

1644

Van der Straeten (*Violoncello and the Viols*, I, pp. 31-32) says that the first virtuoso on the viola da gamba of whom we have definite knowledge was the famous Leonardo da Vinci (1452-1520). In early youth he was a gambist for Duke Ludovico Sforza at Milan, at a salary of seventy-five pounds a year. The next viola da gambist whose name has been handed down to us is Vincenzo Galilei, born in 1533 in Florence, an excellent lutenist, gambist and composer. His famous son, Galileo, also played the lute and gamba.

This gamba is made of walnut. The belly is inlaid with a double purfling and the back has two finely tinted lines in imitation of a single purfling. The neck of a later date has the original peg-box and head; the peg-box, cut out in the back with a simple leaf design, is fitted with six pegs, and is crested by the carved head of a man. Inside the body is the printed label:

E[r]nst Busch

in Nürnberg

with the written date:

1644

There is also a manuscript repair label:

*Repariert von**Aug. Schulz Nürnberg*

1910

Lütgendorff (II, p. 65) writes that Ernst Busch, Nürnberg (fl 1612.1644) is spoken of as an esteemed and careful maker of lutes and viols. Instruments of his are to be found in the Carl Claudius Collection and in the Germanisches Museum at Nürnberg.

Extreme length, 3 ft. 10½ in.; length of body, 2 ft. 1½ in.; width, 1 ft. 2¼ in.; depth, 5½ in.





No. 53

No. 54

VIOLA DA GAMBA

ITALIAN  
EIGHTEENTH CENTURY

This viola da gamba is made of finely figured maple; the back and belly are decorated on the edges with an alternate pattern of ebony and ivory. The peg-box, likewise decorated in back and front, terminates in the carved head of a youth with long, flowing hair. The instrument is covered with a rich golden-brown varnish. It has the old C holes. There are six strings. Later the old neck was replaced by a new one and twelve sympathetic wire strings were added under the finger-board.

There is no maker's name but within the body are two repair notes:

*Carolus Houtstont*

*Bruxelles 1903*

and

*N. J. Ericsson*

*Holyoke, 1926*

Extreme length, 3 ft. 10½ in.; length of body, 2 ft. 2¾ in.; width, 1 ft. 4 in.; depth, 7 in.

## VIOLA D'AMORE

JOHANN GEORG HELLMER  
PRAGUE

BOHEMIAN  
174-

The famous Hellmer of Prague is the maker of this viola. The body is of fine curly maple. The carved peg-box holds fourteen rosewood tuning-pegs tipped with ivory, seven for the sympathetic strings, and terminates in a gracefully carved head of a woman. The belly is edged with a dark strip of wood and a single line of purfling inside it. The sound-holes are of the old "flaming-sword" pattern. A dark, reddish-brown varnish covers this fine instrument which bears the maker's name on a label, slightly torn, pasted within:

Joannes Georgius Hellm . . .  
Pragensis me fecit 174 . . .

This instrument came from the Morris Steinert Collection. Lütgendorff (II, pp. 208-209) lists Johann Georg Hellmer (1687-1770) as an instrument maker of Prague, and states that Beethoven owned a violin made by Hellmer of the year 1737. Hellmer used a red-brown oil varnish. A theorbo repaired by him in 1755 is in the Collection of Old Music Instruments in Vienna, and instruments of his are said to be in Prague and various other Bohemian cities.

In Van der Straeten's book on the violoncello (I, p. 23) we read that about 1600 the acoustic principle of sympathetic or vibrating strings was investigated by English scientists (see Bacon's *Natural History*, 1620) with the result that Farrant, a musician in King Charles I's band, applied them to the viol.

Extreme length, 2 ft. 7 in.; length of body, 1 ft. 3 in.; width, 9½ in.; width of sides, 2¼ in.; depth, 3¼ in.

## VIOLA D'AMORE

ANDREAS KEMBTER

GERMAN

177-

The body of this viola is of curly maple with tail-piece and finger-board of rosewood, inlaid with lines of holly in geometrical patterns. The belly is edged with a strip of ebony inside of which is a black ink line. The sound-holes are fine examples of the "flaming-sword" pattern. The peg-box is fitted with fourteen tuning pegs, studded with ivory, accommodating seven strings above and seven sympathetic or vibrating strings below the finger-board. The scroll, crested by a carved head of a woman, blindfolded, terminates in acanthus volutes. The varnish of this instrument is golden brown. Inside the body is the maker's printed label, the last figure of the date being illegible:

Andreas Kembter, Lauten und  
Geigenmache[r] in Dillingen 177-

This viola is in perfect condition. It was formerly in the collection of Morris Steinert, New Haven.

Andreas Kembter (1700-1786) of Dillingen was for fifty years a maker of lutes, violas, and violins. He made violins from the Stainer model, but preserved his own individuality. His tone was big and beautiful and his varnish considered excellent. There is a viola d'amore with lion's head, made by Kembter, in the Heyer Collection, dated 1746. (See Lütgendorff II, p. 249).

Length, 2 ft. 6¼ in.; length of body, 1 ft. 3 in.; width, 9¾ in.; depth, 3¾ in.



No. 55



No. 56

No. 57

VIOLA DA BRACCIO OR TENOR VIOL

ITALIAN  
EARLY 18TH CENTURY

This viola has an urn-shaped and curved body with back and sides of plain maple. The belly has one line of purfling. It is a very curious instrument of large pattern, with rose under the finger-board and flaming-sword sound-holes. Later the neck and scroll were altered and fitted, as in a regular viola, with four strings. The instrument is covered with a dark brown varnish. Inside the instrument is a manuscript label, partly obliterated, reading:

*Ego Georgius Fr . . .  
propria manu feci in  
. . . walt ao 1722*

Above is a repair note in pencil:

*Repariert  
R. Wolf  
Violoncellist (1883)*

and another:

*Nils J. Ericsson  
1931*

The instrument was formerly in the Morris Steinert Collection, New Haven, Connecticut.

Extreme length, 2 ft. 4 in.; length of body, 1 ft. 5 in.; width of body, 11<sup>1</sup>/<sub>8</sub> in.; depth of body, 2<sup>3</sup>/<sub>4</sub> in.



No. 57





WIND INSTRUMENTS

No. 58

## HORN

This instrument is made of highly polished horn, light brown in color, and decorated with a raised oak leaf pattern in silver. It has a silver bell and silver mouth-piece and is engraved with a coat of arms, signifying its ownership in some noble family.

Length, 12 in.

No. 59

## HORN

The instrument referred to here is a curved horn of hammered and embossed brass, lined with copper and trimmed with silver. The pattern hammered in the brass is of old Gothic letters, resembling C and G, possibly the initials of the nobleman for whom the horn was made.

This horn is similar to but smaller than the so-called Burgmote Horns formerly used in Canterbury and Dover and dating from the fourteenth century. (See Hipkins, Plate I).

Length, 14<sup>3</sup>/<sub>8</sub> in.



No. 58

No. 59

No. 60

HORN

ITALIAN  
EIGHTEENTH CENTURY

Kinsky, in *A History of Music in Pictures* (p. 243, No. 13), shows a German hunting horn which in general shape resembles the horn in this collection. Galpin (pp. 184, 189) speaks of the "Roman Buccina" which somewhat resembled the large, encircling horns used since the fourteenth century. The horn described here has been called a form of buccina or hunting horn, used for festive occasions. It is a curved brass tube consisting of one turn and terminating in a serpent's head. The head is decorated with flowers and small designs in gold, heightened with crimson, and the open mouth is cut with sharp edges to simulate teeth.

The above instrument was formerly a part of the Davanzati Palace Collection, Florence.

This horn is shown over the arch in the view of the music room on page 149.

Length, 2 ft. 2 in.

No. 61

BASSHORN  
SERPENT HORN

ITALIAN  
EIGHTEENTH CENTURY

This wind instrument of the bassoon type is made in three parts, two of wood, curly maple, and one part of metal, strengthened by brass bands. There is a spirally twisted brass tube at the side and a wooden mouth-piece of the usual type of brass instrument. The horn terminates in a serpent's head of brass, painted apple green and heightened with gold and crimson. At the base of the serpent's head is a wide brass band with the inscription:

FRATELLI GARIGNANI MILANO

This curious instrument is furnished with six finger-holes and one thumb-hole, also three additional holes covered with keys.

From the Davanzati Palace Collection, Florence.

Curt Sachs (*Real-Lexikon*, p. 37) writes that a certain A. Frichot, a French musician living in London about 1800, claimed the invention of the basshorn as his own. As Frichot entrusted the making of this instrument to the well-known house of G. Astor and Company, London, the horn was designated as English. However, the honor of inventing this type of horn apparently belongs to the Italian, Regibo, an orchestral player of Lille, who about 1780 gave the bassoon shape to the older instrument called the Serpent. The only difference between the two inventors seems to be that the basshorns of Frichot were of metal while those made by Regibo were of wood. Later, most of these basshorns were made of wood. A horn resembling the one in this collection is shown in plate opposite page 169 in the Crosby Brown Catalogue.

Length, 3 ft. 9 in.

## RECORDER

FRENCH  
EARLY EIGHTEENTH CENTURY

The recorder was the Flauto Dolce of the Italians, and the Flute Douce of the French, so-called on account of its soft and sweet tone. Dolmetsch (p. 457) refers to this quality of tone when he says: "At the first sound the recorder ingratiates itself into the hearer's affection. It is sweet, full, profound, yet clear, with just a touch of reediness lest it should cloy."

In later years it was sometimes called Common Flute to distinguish it from the Traversa or German Flute which supplanted it during the eighteenth century. It belongs to the family of fipple-pipe instruments which, according to Pulver, were very popular in England for more than three centuries. He writes: "The essential features of the Recorder were a notch cut into the tube near the upper end, a plug inserted into the pipe at the notch which partly closed the former, and thumb-holes at the back of the instrument. The wind struck the lower edge of the notch and produced the whistle-like tone characteristic of the instrument." These instruments were all blown directly, unlike the later flauto traverso of Frederick the Great's time.

The instrument in this collection is a beautiful specimen. It is artistically turned and has a slightly tapering body of ivory. The mouth-piece is supplied with a wooden plug and there are six finger-holes, with an additional hole below, and one thumb-hole.

Sachs (*Real-Lexikon*, p. 49) says that these flutes douces were used till about 1750, especially for festive occasions. See also Hipkins (Plate XL, Flute Douce).

Length, 1 ft. 7 in.

## PANPIPES

Grove (1928), writing of the panpipe, states that "It is thought to be identical with the 'Ugab', the first wind instrument mentioned in the Bible." According to Galpin (p. 137), "Jubal's organ and Nebuchadnezzar's flute have both been claimed as Panpipes." Sir John Stainer has written (p. 96) that the "universality of the Pan's-pipe is as remarkable as its antiquity. To find a nation where it is not in use is to find a remarkable exception." In his book and also in Engel (p. 71), can be seen the illustration of an old Peruvian panpipe, found in a grave of the prehistoric Incas. It was known in China and according to Grove is considered the oldest ancestor of the organ. The Greeks called this instrument the *Syrinx* and Greek shepherds are said to have made these pipes and played upon them. It figures in ancient sculpture as at Arles, where on an old Roman tomb of a young girl of twenty are carved several musical instruments, among them panpipes with seven tubes or pipes. (Cook I, p. 294; Baring-Gould, pp. 75 and 326).

The instrument in this collection is a series of twenty-five bamboo pipes banded together. On the front of the pipes is a carved figure of Pan seated and holding a similar instrument on his knees.

Length, 13 in.; width, 12 in.



No. 63

## BAGPIPE

LATE EIGHTEENTH CENTURY

Grove writes that the bagpipe is an instrument of very great antiquity, used by the ancients in one or another of its forms. It is depicted on a coin of Nero who, according to Suetonius, was a performer on that instrument. It is said that the bagpipe was used in the Middle Ages largely on the Continent and in England, and very possibly served as accompaniment to the chant in the monasteries. The old Spanish Oboe (Arabian, al-búq) may also have been an early form of bagpipe (Trend, p. 254), and it is stated that the bagpipe was used in ancient Arabia and Spain (Ribera, pp. 74, 143). Literary allusions to the bagpipe are many; it is depicted in sculpture in various places, as in the Minstrel's Gallery at Exeter, and is seen in many old paintings. It was known in Irish poetry as early as the tenth century, and in the time of Henry IV, England (1399-1413), the bagpipes were carried on the march in order that "when the barefoot pilgrim striketh his too upon a stone and hurteth him sore . . . it is well done that he or his fellow . . . take out of his bosom a Baggepype for to drive away the hurte . . ." (Duncan, p. 324). Also in the Lord Chamberlain's records we read that one, "Richard Woodwarde, Bagge piper," played at the coronation of Edward VI, February 20, 1546 (Lafontaine, p. 6). On one of the pages of the old gradual in this collection, in the marginal decoration, is pictured a man playing the bagpipe.

This bagpipe has two drones and one chanter. The bag is covered with a dark red velour. The two drones are decorated with pewter enrichments. The chanter, likewise decorated with pewter, has six finger-holes and one thumb-hole. The pipes are made of a heavy, dark red wood and the instrument is an ornamental one. There is no maker's name.

Extreme length, 4 ft. 3 in.



## MUSETTE

FRENCH  
EIGHTEENTH CENTURY

The Musette resembles the bagpipe in construction and in effect but its bag is filled from small bellows held under the arm of the player and not through a mouth-piece. Limited as were its resources, the musette was once a favorite instrument and under Louis XIV was introduced first into the court ballets and then into the divertissements or entr'actes of operas. We read in Grove that during the reigns of Louis XIV and Louis XV, especially the latter, airs and dances called by the name *Musette* were in great vogue. Rousseau has written a charming little musette in the Suite, *Les Muses Galantes*, now in the possession of Marquis Girardin, on whose estate Rousseau died. It is said that Rousseau was a performer on the instrument and that the musette in this collection belonged to him.

The bag of the Skinner musette is covered on one side with an olive green figured velvet and on the other side with velvet of a dark mahogany color, trimmed with silver lace, jewelled silver tassels and fringe. The pipes are of ivory and the keys of silver. This musette is very similar to the more ornate one described in Hipkins (Plate 4). He writes that the tone of the musette was softer and sweeter than that of the cornemeuse or bagpipe, for it was provided with a double reed to a very narrow cylindrical pipe, making it sound like a stopped pipe, an octave lower. The melody pipe or longer chalumeau in this musette has eight finger-holes, one thumb-hole, and six silver keys; the small or shorter chalumeau is a flask-shaped pipe with six silver keys, and the drone-barrel or bourdon is furnished with six stops, sliding in grooves to regulate the pitch. The wedge bellows, worked by the player's left arm and attached to the instrument by a leather tube, are covered with green and mahogany velvet to match the wind-bag, and are fastened to the arm of the player by a jewelled buckle.

Length of bag, 18 in.; long chalumeau, 11 in.; short chalumeau, 7 in.; length of bourdon, 6 in.; diameter of bourdon,  $1\frac{1}{8}$  in.; bellows, 8 in. by 5 in.

No. 66

BUGLE

AMERICAN  
18TH CENTURY

This is a brass instrument which, by adding an extra part or extension, can be converted into a trumpet. It includes nearly two octaves. Accompanying the instrument are several pieces of manuscript music with parts for both bugle and trumpet in the keys of B, B flat, E, D, G. The bugle is tuned to G.

Extreme length of bugle, 16 in.; extreme length of trumpet, 1 ft. 11¼ in.

No. 67

PITCH PIPE

AMERICAN  
EIGHTEENTH CENTURY

The pipe is of mahogany and boxwood. It is narrow and oblong in shape, like a box, with slightly rounded top. At one end is a slide with ivory scale inlaid in the top, lettered from D below middle C to the second B above. At the opposite end to the slide is a projecting mouth-piece. This pitch pipe is said to have been used in the Congregational Church in Meriden, Connecticut, in the year 1789.

Length, 8½ in.; width, 2¾ in.; thickness, 1⅜ in.

No. 68

GLASS FLUTE

FRENCH

LAURENT

EARLY NINETEENTH CENTURY

This flute is composed entirely of glass and silver. There are four different lengths of slightly tapering glass tubes, held together at the joints by silver bands. The tubes are made of finely cut glass. The first silver band is enriched with the engraved royal arms of France and this instrument is said to have been the property of Louis XVIII. There are four silver keys, one on each of the two middle tubes or segments and one each on the second and third silver bands. There are six finger-holes, three on each of the two middle tubes. At the ends are plain silver bands, and the top is covered with a very clear and brilliant crystal, cut and polished to resemble a large diamond. The second ring bears the inscription:

*Laurent*

*à Paris*

1814

According to Sachs (*Real-Lexikon*, p. 159) Laurent invented the glass flute about 1806 and received at the Exhibition in Paris of that year a silver medal for his invention. Sachs further states that Breton, pupil of Laurent, preferred this flute of glass to those made of other materials. However, glass flutes were in use before this period. In the inventory of the Guarderobes, British Museum, MS. Harl. 1419, Musical Instruments of Henry VIII (see Galpin, p. 298), is the item:

“iii flutes of glasse and one of woode  
painted like glasse in a Case of blacke  
leather.”

Length, 2 ft.

## STOCKFLÖTE OR MUSICAL CANE

ENGLISH

COCK

EARLY NINETEENTH CENTURY

This is a flute made of three ivory pieces, carved to resemble bamboo and shaped like a tapering walking stick. The flute is strengthened at the joints by engraved silver bands. The beautifully turned handle is round and in the top is fitted a silver watch, elaborately embossed. The upper half of the watch dial is cut out in order to show beneath a smaller, revolving dial, with tiny gold sun and stars on a blue enamelled sky, bearing on the outer edge the days of the month. The gold sun is engraved with a human face and the fine gold hand is of an intricate and delicately made design. On the face of the watch is the maker's name:

*Cock — London*

In describing a Stockflöte or musical cane in his possession, Curt Sachs (p. 359) writes that it is a flute in form of a walking stick, and is of Bohemian origin. Its great popularity came in the early nineteenth century, the period of the sentimental pedestrian. Uhland refers to this curious instrument in his poem, *Das Schifflein*:

*Von seinem Wanderstabe  
Schraubt Jener Stift und Habe  
Und mischt mit Flötentönen  
Sich in des Hornes Dröhnen.*

Sachs states further that these musical canes or walking sticks were still being manufactured in Markneukirchen in 1913.

Kidson lists (p. 31) a firm called Robert Cocks and Company, publishers of music and oblong quarto books for the flute. This firm seems to have been a flourishing one in the middle of the nineteenth century. Robert Cocks died in 1887, aged ninety, after a life of "extreme energy." The publications of this firm are said to have numbered more than 16,000, including many very valuable treatises.

Length, 2 ft. 11½ in.; diameter of watch, 1¾ in.

MISCELLANEOUS

No. 70

DRUM  
FROM THE AMERICAN REVOLUTION

AMERICAN  
EIGHTEENTH CENTURY

It is said that this drum was carried in the American Revolutionary army. It has a large medallion with flags painted on the side. The painting is somewhat dimmed and the markings of the flags are not clearly distinguishable. In the medallion is the figure of a man and under the medallion can be plainly read the words: E PLURIBUS UNUM.

With the drum are the drumsticks. There are ten stretchers and eight snares. Length, 1 ft. 5 in.; diameter, 1 ft. 3½ in.

No. 71

DRUM  
FROM THE FRENCH REVOLUTION

FRENCH  
EIGHTEENTH CENTURY

This drum is decorated on the sides with the tricolor flag, red cap of liberty and fasces. The rims of the drum are painted above and below with cross bands of wide red and white stripes. There are ten stretchers of leather and two snares of gut. Drum sticks, tipped with brass, accompany the drum.

Length, 1 ft. 3½ in.; diameter 1 ft. 4 in.



## MELOPHONE

FRENCH  
EARLY NINETEENTH CENTURY

The melophone was invented in 1837 by a watchmaker of Paris named Leclerc (Lütgendorff, II, p. 287; Sachs, p. 258). This curious instrument, now hardly known, created quite a stir during its short life. Of interest are the following extracts taken from the newspapers of the time.

In the *Allgemeine Musikalische Zeitung*, Leipzig, June 25, 1841, Cols. 502-503, we read: "The Conservatory of Music and Declamation in Paris has, in the following notice of October 23, 1838, this to say to the inventor [Leclerc]:

'We have heard with great interest the instrument invented by you which you have called the Melophone. This instrument should have an important place in the orchestra on account of its full tone and the unusual character of its quality and range. With the greatest pleasure we state that after hearing it we are quite satisfied with this instrument. We hope you will now perfect it since you have been so successful in creating a new kind of tone and a new instrumental effect, through which you have enlarged the domain of art. Receive the assurance of our highest respect.'" This announcement was signed by the Director of the Conservatory, Cherubini, by the Inspector, Habeneck, and by other noted members of the Institute. After stating that the inventor received two medals for his invention, one from the directors of the Exhibition of 1839 and the other from the Royal Conservatory of Music, the Leipzig paper describes the melophone as follows: "The instrument is portable and has the form of a large guitar, on the resonance chamber of which is a still smaller body, something like an elongated viola. . . . The neck is furnished with seven rows of keys in the form of small, blunt metal knobs, which follow one another in semitones and are very easily worked. The performer places the instrument on the lap and strikes the keys with the left hand. The right hand pulls a handle which holds together two simple metal rods working in the lower part of the instrument, setting the bellows in motion. . . . At the same time the pressure of the fingers on the keys



opens one or more small round valves which are placed under the strings. Piano, forte, crescendo and decrescendo effects can be produced. The tone is very much like that of wind instruments, the deep tones are remarkably full and beautiful; the upper ones a bit sharp. . . . The tone is new, we should set it between the wind instruments and the organ. This instrument is made in three sizes. . . . One hears it constantly praised: 'If the melophone is once tuned correctly it will always remain in tune.' This quality is not one of the least! One can get these instruments from Leclerc and Brown in Paris, rue des Fossés, du Temple, No. 20. near the Boulevard. The instrument is worthy of attention." Again in the same paper for September 15, 1841, (Col. 760): "With the melophone invented by Leclerc in Paris, Herr Lassane, virtuoso on this instrument, will make a long concert tour through France, Italy, Germany and Russia. A school for the Melophone has also been established." And finally in the number for May 25, 1842 (Col. 438) is the announcement: "Leclerc in Paris has sold his invention to Messrs. Pellerin and Brown, each of whom is manufacturing the Melophone independently."

The instrument in this collection corresponds to the description given except that the keys are of ivory and the front or top is painted with flower designs. It is probably the medium or small-sized instrument.

The maker's name is illegible.

Compass: four octaves and a sixth.

Length, 2 ft. 5 in.; width, 12¼ in.; depth, 4⅝ in.; extreme depth, 7⅛ in.

## MONOCORDE À CLAVIER

FRENCH  
19TH CENTURY

In the *Collection Carl Claudius* (p. 85) we read that the monocorde à clavier was designed as a support for congregational singing in the churches, and was made in different sizes. Mahillon, in his *Catalogue of the Brussels Museum* (III, p. 426), has also described the form of this unique instrument. The monocorde described here is very similar in appearance to the one in the Claudius Collection (p. 86). It is a curious instrument, with elliptical body, resting on a low frame and supported by two legs at each end. Across the body, between the two C holes, is stretched a single string, tuned by a screw and a cogwheel at the right end. At the left is set a simple keyboard, acting upon the string. The keys are played with the left hand while with the right a bow is drawn over the string. In the Crosby-Brown Collection at the Metropolitan Museum in New York there are two instruments similar to the above, but differing slightly in size.

J. Poussot, luthier of Pierre (Meurthe-et-Moselle) invented in 1883 the monocorde à clavier; the instrument was patented March 8, 1886. The Conservatory of Paris has one of Poussot's instruments. (Vannes, p. 297).

Compass: two octaves and a fifth, from the second A below to the second E above middle C.

Extreme length, 4 ft. 5¾ in.; length of body, 1 ft. 5½ in.; width, 9 in.; height, 2 ft. 2⅞ in.

No. 74

JESTER'S BAUBLE

FRENCH

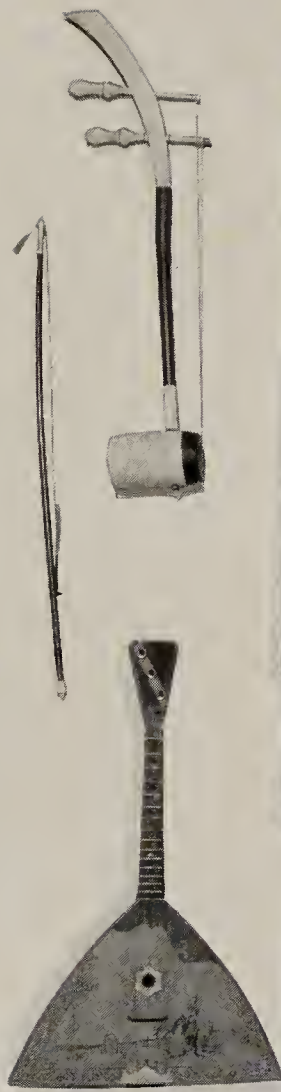
EARLY SEVENTEENTH CENTURY

The lower part of the long handle of this bauble is made of fine-grained, hard wood, highly polished. The upper part is formed of greenish horn, and terminates in a minutely carved head of an ape. From the upper part of the handle and around the neck of the ape are suspended long bands of silk brocade, in old rose and green, the outer bands trimmed at the ends with little chased silver bells. On the handle is pasted a label stating that this bauble came from the Fitz-Henry Collection.

This bauble was purchased by Miss Skinner in Paris, September, 1922, from Georges Samary. On the bill of sale it is itemized:

“Une Marotte de bouffon, manche bois,  
terminé par une tête de singe, en corne verte  
(Provient de la Collection Fitz-Henry)  
Commencement du XVII<sup>ème</sup> siècle.”

Length, 15 in.



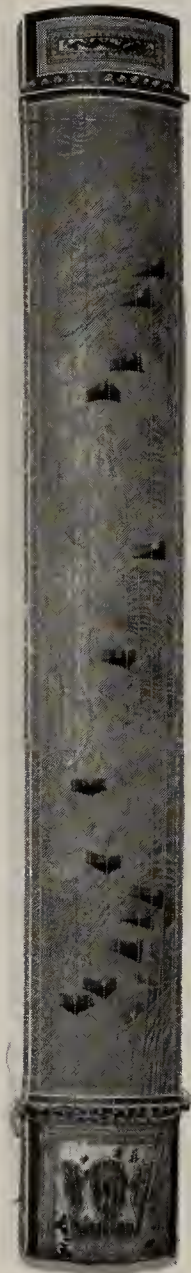
No. 80  
No. 84



No. 76



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No. 77

ORIENTAL INSTRUMENTS

## SHENG

CHINESE

Sir Francis Piggott calls the Japanese form of this instrument the Shō; it is also called Cheng, from the French spelling of the word. The sheng is considered by some authorities as probably the oldest Eastern musical instrument. (Piggott, p. 156). Sachs (p. 369) dates its invention, according to tradition, from the time of the Emperor Huang Ti, who first gave form to the Chinese scale, about the year 2700 B.C. See also Marks (p. 600).

The sheng in this collection is composed of seventeen pipes of small, slender, highly polished bamboo reeds, arranged in two sets of eight and nine pipes, held together by a silver band. Two of the pipes are trimmed with silver and jeweled appliqué ornaments. The pipes are inserted around and within the wind-box which is a black lacquered bowl, decorated with designs in gold of the Phoenix; at one side is a projecting mouthpiece. The pipes have finger-holes on the outside, except three pipes which are pierced on the inner side. The pipes are arranged in such a manner as to leave an opening at one side of the wind-box, in which the performer places his thumb to cover the inside holes when required during playing. In the bases of the pipes are small metal reeds which sound when the finger-holes are closed. The player both inhales the breath and blows into the mouthpiece while playing, holding with both hands the instrument to the mouth.

According to Van Aalst (p. 79) the sheng is an instrument intended to symbolize the Phoenix (fêng-huang). The tubes are of five different lengths and arranged so as to resemble the tail of a bird, the middle tube being the longest.

The sheng or cheng is the ancestor of the modern free-reed instruments: the French harmonium, the American organ, the concertina and the accordion. Both Hipkins (Plate 46) and Engel (p. 4) refer to the principle of the free reed as the invention of a certain Professor Kratzenstein, living in St. Petersburg during the time



No. 75

of Catherine II. Kratzenstein, having acquired a sheng, conceived from it this idea of the free reed which he applied to the modern organ. (Marks, p. 601). This principle was later carried into Germany by the celebrated Abbé Vogler.

*. . . the manifold music I build,  
Bidding my organ obey, calling its keys to their work,  
Claiming each slave of the sound, at a touch.*

ROBERT BROWNING. *Abt Vogler*

Sir Francis Piggott calls the sheng the most interesting of all Eastern instruments. (p. 187). There hangs in this collection, as shown in the accompanying illustration, a finely executed painting on glass, of a Chinese lady of rank playing the sheng. This portrait dates from the beginning of the last century.

The sheng is a very popular instrument in China today and is used in the modern Chinese orchestra.

Illustrations of the sheng can be seen in Hipkins (Plate 46); Engel (p. 187); Kinsky (p. 23); and the Claudius Catalogue (p. 379).

Height,  $18\frac{3}{4}$  in.; depth of wind-box,  $2\frac{1}{2}$  in.; width of wind-box,  $2\frac{3}{4}$  in.



CHI HSIEN CH'IN  
(SEVEN-STRINGED CH'IN)

CIRCA 1300

The Chinese Ch'in or Kin is said to have originated in China during the reign of the Emperor Fu Hsi (c. 2852 B.C.), who designed or invented the instrument. According to Piggott (p. 108) it measured seven feet, two inches, and had only five strings. One hundred and fifty years later a sixth string was added and still later a seventh. The number of strings seems to have varied during the centuries, ranging from five to thirteen, but the seven-stringed ch'in appears to be the one generally quoted. It was made in two sizes, the smaller or octave instrument measuring three feet, six inches. Marks (p. 595), quoting from the Li Chi, one of the "Five Classics" of China, edited by Confucius, states that the Emperor Shun (2255 B.C.) is recorded as having made or introduced the "scholar's lute," "a ch'in with five strings of silk for singing the ode to the South Wind." Piggott quotes several varieties of ch'in and on page 118 gives an illustration of the Chi-shien-ch'in or Seven-stringed Ch'in, which seems to correspond to the one in this collection. (See Van Aalst, p. 4).

This ch'in or kin is made of two pieces of stone or petrified wood, dark green in color, the grain of the wood showing plainly. The top is slightly rounded; the bottom flat. The seven strings are, as is usual, of waxed silk and attached to silk cords which pass through holes at the wider end of the instrument and are fastened underneath to pegs of dark green jade. Long silken tassels hang from these seven cords. The strings are stretched over a bridge to the narrower end where they pass through the back and are fastened to two large pegs of light green jade which act as a rest for the instrument. The form of the instrument is slightly convex, tapering at one end, with lateral indentations and at one side little mother-of-pearl discs, indicating the positions for stopping the strings. There are two oblong holes cut in the under stone and through these can be seen, on the inner side of the upper stone, a beautifully carved inscription in Chinese characters, the translation of which reads:

*Behold! It is hollowed into a Ch'in  
From the spirit of the clouds;  
When the South Wind blows  
It echoes the voice of Heaven.*

At the left of this inscription are engraved the two characters: Tse Ang, pen-name of the famous Chinese poet, Chao Men-fu, author of the poem from which this verse was taken. Chao Men-fu was a native of the ancient city of Shou-chou, in the province of Anwhei, who lived about 1300 A.D.; he was one of the few noted poets in China whose artistic writing of the Chinese characters is still regarded by many Chinese as their model, and this ch'in, which bears his signature, dates from that early period. Like the instrument described in Piggott's book this ch'in seems to be of the smaller size, corresponding to the miniature ch'in, three feet, seven inches, used in the Chin Dynasty.

L. Elson writes (p. 145) that musical stones were highly valued in China and were received as tribute as early as 2250 B.C. Those stones were especially preferred which were of a single color throughout. Some of these musical stones resemble marble and others appear to be fossils of some sort. In carving and ornamentation they require most skillful manipulation lest the pitch be endangered. Van Aalst (pp. 59-60) states that the ch'in is one of the most ancient instruments and certainly the most poetical of all. It signified purity of heart and its music was believed to check evil passions and guide the heart and actions of the body towards higher things. The dimensions, number of strings, form, and all connected with it had their principles in Nature. It measured first three and sixty-six tenths feet because a year contains the maximum of three hundred and sixty-six days; the number of its strings were originally five, to agree with the five elements; the upper part was made round to represent the firmament, and the bottom flat to represent the earth. The thirteen studs stood for the twelve moons and the intercalary moon.

The ch'in stood for what is called elegant music and was considered the special instrument of the educated classes, particularly beloved by scholars. It is somewhat

neglected now by the present generation on account of the difficulty in playing it and the unusual and complicated notation. But in the spring and fall, in China, when religious services were wont to be held to worship Confucius and Heaven, the ch'in was one of the instruments used for these sacred ceremonies, for it was believed that through its soft tones spoke the voice of Heaven.

Length, 3 ft.  $9\frac{1}{2}$  in.; breadth,  $7\frac{1}{2}$  in. to  $5\frac{1}{2}$  in.; depth,  $1\frac{3}{8}$  in.

No. 77

ER SHIEN

(TWO-STRINGED CHINESE BANJO)

EIGHTEENTH CENTURY

The little instrument here described is in the shape of a basket, lacquered black. The sides are composed of large and small panels, the lower panels of open-work, and the bottom an open panel in the center of which is the figure of a mythical animal, lacquered gold and crimson. The body is covered with carvings of flowers, leaves, and, on one panel, a butterfly. The sound-board is a thin piece of wood, varnished reddish brown. The long and slender neck is decorated at top and bottom with cherry blossoms; the head is shaped in the form of a bough, covered with clusters of graceful cherry blossoms on which are perched two little birds, all lacquered crimson and gold. There are two long tuning pegs, carved to simulate bamboo, enriched with leaves, and, like the neck, lacquered black. The instrument is played with a plectrum or with the diminutive bow accompanying it, which is delicately carved with motifs of flowers, gilded and lacquered.

Extreme length, 2 ft. 7 in.

No. 78

PEPA

CHINESE  
NINETEENTH CENTURY

The pepa is also called by the English name of Balloon Guitar on account of its shape. This is the four-stringed Chinese lute, resembling the Japanese Biwa, called lady's lute. (Sachs, p. 300). It is a pear-shaped, deep-toned instrument, made all of one piece of wood except the sound-board. The body, slightly elongated, tapering into the neck, is made of a dark, hard wood and the slightly and gracefully curved back is decorated with floral sprays in gilt and mother-of-pearl leaves, laid in low relief. The neck and peg-box terminate in a scroll, bent backwards and decorated with a carved bat, its wings outspread in flight. The bridge is of rosewood and there are four long, fluted pegs. The finger-board is furnished with eleven frets, of uneven length, differently placed, also with four large upper frets, semi-elliptical and of ivory. There is no sound-hole but over the sound-board, where the performer plucks the strings, is glued a piece of varnished snakeskin. This decorative instrument is played with a plectrum or with the fingers. The four silk strings are said to represent the four seasons. (Brown, p. 39).

Similar instruments are shown in Kinsky (p. 23), Hipkins (Plate XLVI), and described in Stearns (p. 187).

Van Aalst says (p. 66) that the pepa has no special notation. It is a popular instrument and never required at religious ceremonies. There are song-books for the pepa in which ordinary notation is used.

Length, 3 ft. 1 in.; width, 9½ in.; depth, 1¾ in.

No. 79

PAIR OF LA-BA  
(CHINESE TRUMPETS)

CHINESE  
EARLY NINETEENTH CENTURY

These trumpets, used principally in funeral and ceremonial processions, are of brass, long and straight, made with two sliding tubes, one of which can be drawn within the other. The stems are gracefully tapering with very flat mouth-pieces. The bells are wide and flaring. On the instruments are engraved in Chinese characters the name of the maker. Van Aalst (p. 59) calls the long Chinese trumpet with sliding tube La-ba, and states that it gives four notes, C, G, C', E', and is properly a military instrument. It is also the privilege of itinerant knife-grinders to use this trumpet to attract customers in the street.

Shown in picture on page 149.

Length, 4 ft. 9 in.; diameter of bell, 8<sup>3</sup>/<sub>8</sub> in.

No. 80

SAW DUANG

OR

ER HU

SIAMESE

This pipe-shaped instrument has a body composed of a hollow cylinder of ivory of which one end is covered with varnished snakeskin. The long ivory and rosewood neck terminates in a heavy ivory head, slightly curved, furnished with two large and turned ivory pegs. There are two strings but no finger-board. Accompanying the instrument or Siamese fiddle, as it is sometimes called, is the bow of rosewood, with ivory ornaments at either end. Hipkins (Plate XLIV) shows an instrument somewhat similar to the above. The Chinese name for this instrument is Er Hu, meaning a two-stringed instrument, which in China is generally made of bamboo. While the Siamese employ ivory in the manufacture of their musical instruments, the Chinese employ for the most part bamboo and other materials, ivory being used for decoration or enrichment.

Length, 2 ft. 6 in.; width, 3 in.; length of body, 5¼ in.; length of bow, 2 ft. 5¾ in.

## KOTO

JAPANESE  
END OF NINETEENTH CENTURY

From earliest times Chinese music and instruments were appropriated by the Japanese. (Piggott, p. 8). Two instruments alone appear to be indigenous to Japan: a form of koto called the Yamato Koto, and the Yamato Fuyé, a form of flute. The koto described here was adapted in early times from the Chinese kin. The kin or ch'in is symbolical of purity of heart, while the koto is symbolical of worship.

There are various forms of the koto: the one considered here is called the Sono or Taki Koto, a thirteen-stringed instrument. Much of modern Japanese music is composed for it and it is used also for playing old Chinese music. A legend dating from about 673 A.D. attributes the introduction of the sono koto to a deity who presented it to a mortal, teaching her how to play it. (Piggott, p. 35).

The koto in this collection has thirteen strings stretched across a narrow sound-board, hollowed out inside, and between two permanent bridges or nuts at either end. Grove writes that the slightly convex form of the sound-board originates probably from the natural form of the tree from which it was cut. The difference in pitch is obtained by the small movable bridges, one for each string, which are often rapidly changed during performance to enable the player to transpose from one key to another. The fingers of the right hand pluck the strings while the left hand presses the strings on the side of the bridge farthest away from the end that is plucked by the fingers of the right hand. Tsumé, or little plectra, are used to strike the strings.

Hipkins (Plate XLVIII) shows a very beautiful sono koto; the instrument in the Skinner Collection resembles it in beauty of workmanship and detail of ornament. The Skinner koto is made of kiri wood, a kind of Japanese pine. The sound-board is edged with an intricate pattern of varicolored ivory, and the sides are inlaid with an ivory border within which is a raised, varicolored moulding of ivory. At the upper end of the instrument is an oblong lacquered panel with a border of a minute pattern



of ivory and multicolored wood, in the center of which is a beautifully carved dragon in relief, in black and gold. At the lower end is a similar border, surrounding a fan-shaped relief of dark wood, laid on a golden tortoise-shell lacquer, ornamented with a raised leaf pattern and a carved goddess in black and gold playing the sheng.

The koto is an expensive instrument requiring many years of study and practice. Music for the koto is generally learned by rote. (Piggott, p. 5). There are excellent illustrations of the koto and koto player, as well as the different kinds of tsumé or plectra, in Piggott's book (pp. 112, 116). Stanley lists several Japanese kotos in the catalogue of the Stearns Collection (pp. 147-149). Engel in his catalogue (p. 196) gives an illustration of a koto player.

Extreme length, 6 ft. 3 in.; width, 10 to 9½ in.; depth, 3½ in.

## SATSUMA BIWA

JAPANESE  
NINETEENTH CENTURY

This is a pear-shaped, lacquered instrument with a slightly curved back. The back and sides are all of one piece; the neck is a continuation of the body and is made of an exceedingly hard, dark brown wood. The front is covered with a highly polished bronze lacquer, with a broad band of black lacquer near the bottom. The neck and head are also covered with black lacquer which extends to a point in the back. There are four large, fluted pegs, similarly covered. The large ivory nut is a continuation of the front part of the head, which is also of ivory. On either side of the front are crescents of ivory, with small sound-holes in the center. The bridge, holding the strings, is lacquered black and is enriched with ivory. The instrument is played with a bachi (plectrum) made of wood. It rests on a contemporary stand of hard, dark wood.

This instrument is a Japanese lute, an offspring of the older Chinese Biwa brought from China into Japan about 935 A.D. and having a most important influence on the growth of modern Japanese music. (Piggott, pp. 14-15). The heavier Chinese instrument was retained, but another, lighter and more graceful, grew up beside it, the Japanese Biwa. Music was especially written for it by the singers of Satsuma, "where it made its home and whence it derived its name, the Satsuma Biwa." Piggott shows an excellent illustration of this instrument on Page 137, with description on the following page. The expansion of black lacquer on the neck to a point in the back he calls "the distant mountain," the two ivory crescents on the front or sound-board, "new moons." Piggott also states (p. 4) that the music for the biwa has not altered for over six hundred years.

Similar instruments are shown in Hipkins (Plate 49), and in Kinsky (p. 24).

Of interest is the statement of Louis Elson (p. 209) that one of the most beautiful lakes in Japan, near Kyoto, is named Biwa Lake because its shores are said to resemble the outline of this instrument.

Length, 3 ft.; width, 12 $\frac{3}{4}$  in.; depth, 3 $\frac{3}{8}$  in.

## TAYUC

INDIAN

EARLY NINETEENTH CENTURY

The Tayuc, called also Taus, Mayuri and Peacock-vina or Peacock-guitar, is a favorite instrument with the professional dancers of India. (Claudius, p. 370). This tayuc is shaped like a peacock with wings of a reddish-brown; the body, head, neck, and feet are dark blue, all decorated with gold. The neck is hinged to the body and swings backwards, in order to fasten the strings inside the instrument. The sound-board is made of a piece of skin, painted and varnished, and has a movable ivory bridge. The long finger-board is painted with flowers in bright yellow, red, and green, with borders of ivory. There are fourteen frets. The long neck, decorated at either end with bronze lacquer and designs in dark green and red, holds four pegs accommodating the principal strings, stretched over the finger-board. At the side of the finger-board are fifteen additional pegs for the sympathetic strings. The neck is enriched with inlaid bands of ebony and ivory. The tayuc is played either with a bow or by plucking the strings.

In the Stearns *Catalogue* (Plate XXIX) is shown a tayuc or peacock guitar very similar to the above, and in the *Collection Carl Claudius* (p. 373) is seen another peacock guitar, but with the head of a woman.

Length, 3 ft. 9½ in.; height, 16½ in.

BALALAIKA

RUSSIAN  
EARLY TWENTIETH CENTURY

According to Mahillon (I, p. 365) this guitar-like instrument with triangular body is of Tartar origin, a favorite instrument of the Russian peasants who use it as accompaniment for their songs and principally for their dances. The three gut strings are generally tuned to either G, C, E or A, C, F.

The balalaika described here is made of six strips of finely figured maple, the neck and finger-board of ebony are decorated with mother-of-pearl inlays and there are sixteen brass frets. The sound-board, with circular sound-hole, bears an outlined painting of an armored knight holding a lance and falcon. On the lower right corner is the artist's monogram, N. G., and at the bottom, the initials C. A. On the interior of the instrument is a printed inscription in Russian, the translation of which reads:

Talaskinskoe School  
Masterskaya No. 73

Princess M. K. Tenisheva

Below is a manuscript inscription reading when translated:

*Master W. A. Germanoff*  
*April 1, 1920 In Remembrance*  
*N. G. Pankoff*

This balalaika is a product of the famous applied Art School founded by Princess Mariya Klavdievna Tenisheva, 1867-1928, on her own estate, Talashkino, in the province of Smolensk, western Russia. For a sketch of her life and work see *Seminarium Kondakovianum*, (Prague, 1928, II, 324-327).

Extreme length, 2 ft. 2 $\frac{3}{8}$  in.; extreme width, 1 ft. 4 $\frac{1}{4}$  in.; extreme depth, 4 in.

EARLY PIANOS

## HAMMERKLA VIER

OF UNKNOWN DATE AND ORIGIN

The entire outer case of this klavier is covered with a kind of plaster (gypsum), decorated in low relief with festoons of grapes and vines in old gold on a grey-green ground. The sides are covered with a running border of a conventional design and this plaster decoration is carried around on the interior of the cover as a border for the painting. The sound-board is gaily painted with floral sprays. Dolmetsch (p. 431) describes the instrument as follows:

“The writer had the good fortune recently to be allowed to examine a very early pianoforte, dated 1610, unquestionably genuine, which anticipates by over one hundred years the first instruments of Christofori, hitherto reputed inventor of the pianoforte. It is apparently of Dutch origin and was made for a French nobleman. It has very small hammers, attached to the keys, showing a simple form of the Viennese action. It has no dampers and never had any. No doubt the player occasionally stopped the vibrations of the strings with his hands, as dulcimer players do, when confusion becomes objectionable. The instrument altogether looks much like a large dulcimer. The most attractive part of its decoration is a painting which fills the inside of the lid, representing an outdoor scene, with gaily dressed ladies and gentlemen dancing in a park to the music of a little band of musicians grouped around the very pianoforte which it embellishes, and which is there, carefully and delicately painted.”

On the other hand it is possible that this instrument may have been originally either a dulcimer or clavichord, later converted into its present form. The Klavier rests upon a stand of more recent date. James (p. 47) refers to this instrument as having formerly been in the collection of M. René Savoye of Paris.

Compass: four octaves and a fourth, from the second C below to the third F above middle C.

Width, 4 ft. 4 in.; depth, 1 ft. 6 in.; height, 2 ft. 8½ in.; height of case, 5½ in.



No. 85

## GLASCHORD

GERMAN  
EIGHTEENTH CENTURY

The instrument is in a square mahogany case with hinged cover. The interior is fitted with glass tongues or bars in a double row, one above the other, resting on strips of soft felt, which are set in vibration by small wooden hammers from above. These wooden hammers are likewise arranged in a double row; the upper ones acting upon the sharps and the lower ones acting upon the naturals. The hammers are covered at the point with thin cloth. There are no dampers. The tone of this instrument is clear and pleasing. The name-board, with fretted panels at either end, is covered with a veneer of maple as are also the side panels, and at top and bottom are strips of rosewood veneer. In the center of the name-board is an oval cartouche which originally bore the maker's name. The back of the name-board is marked with the number 21. The keyboard has ivory naturals with moulded fronts and ebony sharps. The maker is unknown but the instrument dates probably from the latter part of the eighteenth century.

Sachs (p. 159) says that the glaschord was invented in 1785 by a German, named Beyer, living in Paris, and that in November of the same year the clavier artist, Schack, played the instrument in public for fourteen days. Benjamin Franklin christened the new instrument as the Glaschord. There is a glaschord by F. T. Leftel of Vienna in the Crosby-Brown Collection at the Metropolitan Museum, New York City.

Compass: three octaves, from the first C below to the second C above middle C.

Height of case, 7 in.; extreme height, 2 ft. 6 in.; width, 1 ft. 10<sup>3</sup>/<sub>4</sub> in.; depth, 1 ft. 10<sup>3</sup>/<sub>4</sub> in.



## UPRIGHT PIANO

ENGLISH

ASTOR AND COMPANY

EARLY NINETEENTH CENTURY

This is one of the early upright pianos resembling in appearance an old-time secretary. The case is of mahogany with heavily moulded cornice. Above the keyboard the whole front is formed of a panel of silk brocatelle, old rose in color, with frame of wood and narrow gilded moulding. The keyboard has ivory naturals and black sharps, with name-board and side panels of satinwood, decorated with sprays of leaves and musical emblems. At each side of the keyboard are movable candle slides. Below the keyboard are two doors, panelled with narrow gilded mouldings, flanked by shaped and moulded balusters trimmed with brass. Around the bottom of the case runs another moulding, carved and gilded. There are two pedals, piano and forte. Above the keyboard is the music rack. On the name-board, flanked at either end with deeply fretted and carved panels, is the name of the maker:

ASTOR &amp; COMPANY

*79 Cornhill, London*

At the back of the name-board appears the number 5894 and at the right the name, Webb, with the number 963. A silhouette portrait of a former owner playing a similar instrument hangs at the side of this piano.

George Astor, elder brother of John Jacob, came to England from his home in Waldorf, near Heidelberg, about 1778. He secured employment as maker of musical instruments in London and induced his brother to join him. After serving their apprenticeship the brothers set up their own small shop. Later John Jacob settled in America but George remained in London where he became very successful. In 1798 he appears to have had two business addresses: 79 Cornhill and 27 Tottenham Street, and in 1800 was known as "Manufacturer of Grand and Small Pianofortes and Musical Instrument Maker to His Majesty's Army." In 1801-2 he seems to have taken

others into partnership with him for the firm became George Astor and Company. In 1815 the firm was known as Astor and Horwood. The Astor firm was noted for its manufacture of pianos, musical instruments, organs and also as publishers of music. (Kidson, p. 2-3). James writes (p. 57) that in 1800 the idea of extending the strings below the level of the keyboard to the floor received practical fulfilment. This piano is evidently one of the early ones in which the strings were extended below the keyboard.

Compass: six octaves, from the third F below to the fourth F above middle C.

Height, 6 ft. 8 in.; width, 3 ft. 9 in.; depth, 2 ft. 1½ in.



No. 87

No. 88

SQUARE PIANO

ALPHEUS BABCOCK

AMERICAN  
EARLY NINETEENTH CENTURY

This fine old instrument has stood time and wear remarkably well. From its good condition and fresh appearance one would imagine that it came from the maker's hand but yesterday, instead of over a hundred years ago. It is made of branch mahogany with rosewood borders inlaid with brass. At the bottom of the case are three drawers, trimmed with brass handles. There are six legs with brass castors and trimmed with brass at the top. There are two pedals.

The name-board and side panels are of rosewood inlaid with brass lines. Set into the center of the name-board is a small brass plate with the inscription:

Made by  
A. BABCOCK  
FOR R. MACKAY  
*Boston*

The action is divided into two removable sections. On the right of the frame of the smaller section is written the name: L. Babcock, and within the case is the number 252. The instrument is in perfect condition and the tone is well preserved.

This piano is a family heirloom and was first owned by Captain Joseph Allen of Northampton, Massachusetts, the grandfather of Miss Skinner.

Alpheus Babcock was an ingenious and successful piano-maker. In 1810 he opened a shop in Boston with his brother, Lewis Babcock, who died a few years later. He was associated with various firms and moved, in 1829, to Philadelphia where he was associated with Klemm, probably the son of the organ-builder of that name. Babcock's pianos won prizes repeatedly from 1824, and in 1825 he patented a solid metal plate which was the first successful application of the principle later universally adopted. (Grove, American Supplement).

Compass: six octaves, from the third F below to the fourth F above middle C.  
Width, 5 ft. 7½ in.; depth, 2 ft. 2¾ in.; height, 2 ft. 9¾ in.



No. 88

## SQUARE PIANO

GOULDING, D'ALMAINE,  
POTTER AND COMPANY

ENGLISH  
EARLY NINETEENTH CENTURY

The beautiful case of this instrument, in the style of Heppelwhite, is of satinwood edged with borders of rosewood and inlaid with narrow lines of ebony and holly. The top and all four sides of the case are painted in oils with rose festoons, husk arabesques, and medallions containing classical subjects, also little amorini playing various musical instruments. The cover is decorated with a large painted panel of figures in classic attire, seated in a pergola, with landscape background, one playing a lyre and a child playing a recorder. On either side are oval medallions also containing musical subjects. The name-board, fretted at either end in a flowered design, is painted with garlands of roses which in the center form an oval with the inscription:

*Patent*

GOULDING, D'ALMAINE, POTTER & Co.

*Music Sellers to Their*

*Royal Highnesses the Prince and Princess of Wales*

20 Soho Square London & 7 Westmorland Street

DUBLIN

The instrument rests on six square, tapering supports with carved Ionic capitals, inlaid and decorated in like manner as the case.

The great firm of Goulding and Company was originally started by George Goulding, probably before 1784. Early in 1799 he took others into partnership with him and in 1804-5 an agency at 7 Westmorland St., Dublin, was established. In 1809 the firm became Goulding, D'Almaine and Potter, and in 1811 they moved to 20 Soho Square, where they remained till 1858. In 1858 the firm, now known as D'Almaine and Co., left Soho Square for 104 New Bond St. and in 1900 the firm was still a



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flourishing one. The immense part Goulding and Co. had in the publication of the music of the period is shown in the great quantity of musical works bearing their imprint. (Kidson, pp. 53, 54).

Compass: five octaves and one fifth, from the third F below to the third C above middle C.

Width, 5 ft. 5 in.; depth, 2 ft. 2 in.; height, 2 ft. 10½ in.



GRADUAL

## GRADUAL

FIFTEENTH CENTURY

Graduale Romanum, a finely illuminated Italian gradual of the late fifteenth century in vellum, probably by an Italian scribe. There are one hundred and eighty-six folios ( $21\frac{1}{8} \times 15\frac{1}{2}$  inches) finely written in large Gothic letters, with red rubrics and square music notes. The gradual is decorated throughout with twelve illuminated historiated initial miniatures, three additional miniatures and eight hundred and thirty-three large and small ornamental initials and marginal decorations.

The first page has a large illuminated A containing a miniature of King David offering his soul (a tiny naked figure) to the Almighty, illustrating the opening words:

*Ad te leuauit animam meam*

Other miniatures represent the Nativity, angels appearing to the shepherds, the Resurrection, Transfiguration, Pentecost, the Trinity. Two pages are reproduced in this catalogue: one depicts the Deity creating the world, with an initial P extending into the side margin, while in the bottom margin are three miniatures representing: the Bishop Protector of the monastery, St. Benedict under whose rule the monastery was governed, and Saint Justina with sword and palm, the patroness of the Order. The large circular design on the opposite page is surrounded with legends and has many checkered squares, stars and other characters in the outer margins. The fine miniatures are executed in well-preserved colors, blue and gold predominating, and are of varied size, ranging from  $1\frac{5}{8} \times 2\frac{3}{4}$  to  $7\frac{3}{8} \times 7\frac{1}{8}$  inches, not counting the decorations which frame them.

The margins are illuminated with floral designs and with cherubs, one of whom is playing an organ. The marginal decorations in many cases extend the whole length of the page, with intricate penwork and paintings of birds, flowers, fruit and one or two figures of musicians playing the horn and bagpipe. The only marginal notes are directions in the scribe's cursive hand for filling in the text. On the last page, in a small hand, is the contemporary inscription:



No. 90

*Istud graduale est monachorum congregationis sancte  
iustine ordinis sancti benedicti de obseruantia deputatum  
monasterio sancti petri de sauiliano sig. numero 6*

the translation of which is:

*This is the Gradual of the monks of the Congregation  
of St. Justina of the Order of St. Benedict of the strict  
observance allotted to [belonging to] the monastery  
of St. Peter of Saviliano. Signature no. 6*

Saint Justina, according to the *Martyrologium Romanum*, was a martyr of Padua who died by the sword about the end of the first century. The Benedictine monastery of St. Justina was known in 828. Later it became Cluniac but in 1421 a reformed observance was instituted by the Abbot Ludovico Barbo. In 1504 this new Benedictine Congregation became known as the Cassinese Congregation which gradually embraced all of the chief Benedictine Houses of Italy and was noted for its strict observance. St. Justina, who is generally represented with sword and palm, is also, after St. Mark, the patroness of the Commonwealth of Venice; her name is attached to a famous church in Venice and her image stamped on Venetian coins.

The Saviliano referred to in the text is probably Savigliano (Latin form, Savilianum) the capital of a territory in northern Italy of the same name, in the province of Saluzzo. (*Dictionnaire de Géographie Ancienne et Moderne*. Paris, Didot, 1870, p. 1146).

See Catholic Encyclopedia, Vol. II, and Butler.

Outside measurements 22½ x 15¾ in.; depth, 3½ in.

OLD MANUSCRIPTS AND EDITIONS



## OLD MANUSCRIPTS AND EDITIONS

The Belle Skinner Collection contains a few valuable paintings of musical subjects, of the seventeenth, eighteenth and nineteenth centuries. There is also a small collection of old music and autographs, including the following:

### A. MANUSCRIPTS AND AUTOGRAPHS

1. CHURCH MUSIC. Two small volumes on vellum, illuminated and illustrated with a few well preserved miniatures in vivid colors. These volumes are probably of the same period as the gradual on page 184.
2. MOORE, THOMAS. *Oh! see those cherries*. In manuscript form, dated 1805.
3. *Phaeton, a Tragedy*, in five acts, on paper, bound in leather, containing the music and words. Possibly of the eighteenth century.
4. WAGNER, RICHARD. Autograph letter, dated Bayreuth, December 9, 1878, containing directions to his Kapellmeister, apparently concerning a forthcoming performance of a provisional arrangement of the Vorspiel to Parsifal.
5. Other autographs, among which the most important ones are: G. ROSSINI, inscription on a photograph of a portrait of Mozart which had been presented to him; G. VERDI, with bar of music; JENNY LIND, on an engraved picture of herself.

### B. EDITIONS

1. RUFFO, VINCENTIO. *Armonia Celeste di Vinticinque Madrigali a Cinque Voci. Quinta Parte*. In Vinegia Appresso Girolamo Scotto. 1559. Of these madrigals the first four are missing. The fifth madrigal begins: *Deh torn' à me*.
2. MERULO DA CORREGGIO, CLAUDIO. Organista della Serenissima Signoria di Venetia in S. Marco. *Il Primo Libro De Madrigali A Tre Voci. Basso and Canto*. In Venetia Appresso Angelo Gardano. 1580. Two books in wrapper. Of the *Basso* part, madrigals 7-14 are missing. The first of these twenty-one madrigals begins: *Che pena si può dire*. In the wrapper is a book-plate: *Ex Libris M. A. Principis Burghesii*, apparently of a later date.

3. *The Musical Entertainer*, engraved and published by George Bickham, Jr., Vol. I. London, 1737, copiously illustrated and including a long list of patrons. This is a collection of songs, with words by Congreve, Lockman and others; among the composers represented are Handel, Corelli, Purcell, Arne and Boyce. Many of the songs have a part for flute. It has been called the best illustrated music book of the eighteenth century.
4. A book containing a collection of old music, songs and glees with piano accompaniment, published by Clementi and Company of London and early American publishers, dating from the latter part of the eighteenth and early nineteenth centuries.
5. WASHINGTON, GEORGE. *Sacred Dirges, Hymns, and Anthems, commemorative of the Death of General George Washington. Published according to Act of Congress.* Printed at Boston, Massachusetts, by I. Thomas and E. T. Andrews, No. 45, Newbury Street, January 27, 1800. In the original wrapper, containing nine numbers. In pen, apparently contemporary writing, is added: *By O. Holden.* This is probably Oliver Holden, 1765-1831, author of *American Harmony*, 1793, and other works.
6. *A Gamut, or Scale of Music, to which is added Blank Lines for Favorite Music.* Hartford. Published and Sold by Oliver D. Cooke. Samuel Green, Printer. New London, Connecticut. 1811.
7. *Home! Sweet Home! Composed & partly founded on a Sicilian Air* by Henry R. Bishop. First Edition. Published by George Bacon. No. 66, Chestnut Street, Philadelphia, 1818.
8. Old books and music dating from the early eighteenth to the early nineteenth century.



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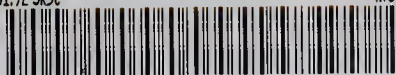
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