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twenty-nine instruments he has made. Just a glance at these will give a small indication of the great satisfaction he must find in being able to produce almost any wind instrument. A more discerning amateur will notice, however, that the instruments depicted show some lack of refinement, and that the drawings are not as detailed as might be wished.

This book will leave many amateur makers wishing for more, yet it will have done an important service by encouraging them to use their skills, to search for additional information, and to take a close look at the finest wind instruments of the past.

LAURA E. BEHA

Edwin M. Ripin. *The Instrument Catalogues of Leopoldo Franciolini*. Music Indexes and Bibliographies (George R. Hill, General Editor) No. 6. Hackensack, New Jersey: Joseph Boonin, Inc., 1974. 201 pp. \$15.00.

The activities of the late nineteenth- and early twentieth-century Florentine antiques dealer Leopoldo Franciolini have left a significant mark on major musical instrument collections throughout the world. While at various times Franciolini described himself as a dealer in Roman, Greek, and medieval coins, medals, seals, furniture, and porcelain, his specialty was the supply of antique musical instruments, some genuine and unaltered, others "restored" by a sometimes astonishingly sloppy combination of authentic components with inappropriate ones, and with others whose age was the figment of an entirely unsophisticated and musically uninformed imagination. The simple fact was that Franciolini early embarked on a career as a musical instrument forger and dealer in forgeries. No small factor in making his career so significant was the period in which he operated. It was a time when many of the great American and European collections were being formed by collectors not always fully aware of what they were being sold. Indeed, the body of information then available to serious scholars concerning the origin and construction of musical instruments was such that fre-

quently full acceptance of the Florentine "rarities" was given even by public collections. So it was that Crosby-Brown, Stearns, and the Smithsonian in the United States and Mahillon, Claudius, and Neupert, among others, in Europe fell victim in varying degrees to Franciolini's unscrupulous activities in spite of the fact that the Dolmetsches and Georg Kinsky were well aware of his work. Unfortunately, these collections, now in museums, did not get all of the forgeries. The scope of Franciolini's efforts was truly enormous—for example, some of the catalogues list over two hundred items each! How much of this material is still in circulation is difficult to assess, but it is clear that there is enough to make it a concern to the serious collector or the curator who wishes to review a poorly studied collection.

It was with these facts in mind that Edwin Ripin has gone to considerable effort to compile all of the available Franciolini catalogues, lists, labels, and photographs of instruments sent to potential buyers. This alone is a yeoman's task since, in some instances, only a single copy of a given catalogue seems to have survived, while the lists are unique manuscript copies.

All of this material is reproduced, fully documented, and described in this fascinating volume. An introduction deals with what little is known about Franciolini's life, and considers his *modus operandi* from the available evidence. Of great value are the indices of makers' names, real or imaginary, used in all the catalogue listings, as well as indices of the often peculiar and frequently inappropriate names given some instruments. The preparation of these indices alone no doubt involved considerable sleuthing, especially since they are carefully cross-indexed. Franciolini had an uncanny penchant for misspelling, which resulted in true bibliographic chimeras; but such misspellings are useful and important for identifying specific instruments with the catalogue descriptions. Not only could he not spell, but Franciolini also appears to have made up names for instruments he was selling that were newly invented rarities. Ripin discusses two of these names—*foca*, a musically meaningless term meaning "seal" in Italian, and *pifia*, a term for what could only be described from the catalogue linecut as a kind of crumhorn. Two appendices deal in detail with Francio-

lini's trial for fraud in 1910 and a curious announcement of a selling trip to England by one of Franciolini's sons in 1911.

This book is prepared by a leading scholar for specialists engaged in the identification of poorly understood or "peculiar" musical instruments whose authenticity might be suspect. In his studies Ripin has already made more order out of Franciolini's chaos than anyone, and his book has this kind of authority behind it. Those not directly concerned with problems of instrument forgery will be fascinated by this wealth of previously-undocumented musical instrument history.

R. M. ROSENBAUM

Don L. Smithers. *The Music and History of the Baroque Trumpet before 1721*. Syracuse: Syracuse University Press, 1973. 323 pp. \$18.00.

After defining the Baroque trumpet and discussing its precursors, Mr. Smithers proceeds to consideration of Baroque-period trumpet-playing in Italy, Germany, the Austro-Bohemian Empire, England, and France. There are also chapters on the trumpet guilds and on the trumpet music of Henry Purcell. Each of these sections is based on considerable research and contains extremely well documented information on the use of trumpets, music written for them, composers, players, techniques of playing, and instruments used. Sixty pages of "An Inventory of Musical Sources for Baroque Trumpet," a bibliography, and an index complete the work.

The author has put together a most authoritative work, the bulk of which rests securely on written records and music of the period. Most of the material supports views established by earlier writers, but the role of Italy in the development of Baroque trumpet playing is considerably strengthened.

Mr. Smithers' style is straightforward and concise, and it is with surprise that one reads a rather petty attack on a statement of Anthony Baines.

Pitch designations throughout the book give c as middle C instead of c' as is more commonly encountered. A table on page 20