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Lise Manniche. *Ancient Egyptian Musical Instruments*. Münchner Ägyptologische Studien, vol. 34. Munich: Deutscher Kunstverlag, 1975. xi, 96 pp.; 20 black-and-white plates; indexes. DM30.

Lise Manniche. *Musical Instruments from the Tomb of Tut'ankhamūn*. Tut'ankhamūn's Tomb Series, 6. Oxford: Griffith Institute, 1976. vi, 15 pp.; 12 black-and-white plates. £4.

Since, to paraphrase Canon Galpin, the history of musical instruments keeps getting longer at both ends, any attempt to catalog all the known representations and archaeological remains of ancient instruments must be made in the knowledge that a new edition will be needed before very long. Lise Manniche's catalog, *Ancient Egyptian Musical Instruments*, the first of its kind, is a useful addition to the available works on ancient Egyptian instruments, and one that I hope will be expanded and renewed when the need for a second edition arises.

The special value of this book lies in the fact that it *does* include both extant instruments and representations from the visual arts (both kinds of information are listed separately under each instrument heading), gathering together the results of the extensive research of the last thirty years. The items are carefully described, with sources of further information for most items in the footnotes; and "A note on the music of ancient Egypt" at the end includes a brief précis on the instruments in use during each period from the Old Kingdom through Ptolemaic times.

The book has been limited to membranophones, aerophones, and chordophones, since the inclusion of the very large number of extant idiophones (clappers, bells, sistra, and so on) would have made a project of unwieldy size. The best-documented instruments among the membranophones are the tambourines (perhaps better called frame drums, since they have no "jingles") and barrel-shaped drums; among the aerophones, the flutes, double clarinets, double oboes, and trumpets; and among the chorodophones, harps, lutes, and lyres. Harps are surely the most difficult of Egyptian instruments to classify, for they first appear in the Old Kingdom (3rd millennium B.C.) and develop an amazing variety of size and shape in the course of their long history.

A whole book devoted to ancient Egyptian instruments, especially one in English, is indeed a rarity. For those not already quite knowledgeable about Egyptian civilization, however, this catalog as it stands would be somewhat difficult to use. Most readers will need to be told that the items are listed, as much as possible, in chronological order (one must know Egyptian historical periods to see this at a glance), and the fact that the exact dates of various periods are disputed should not prevent the inclusion of a condensed chronological chart. (A detailed chronology, with notes on cultural history and on the earliest evidence for the use of each instrument, provided with dates according to Drioton and Vandier, is included on pages 157-170 of Hans Hickmann's *Ägypten*, published in 1961 as volume II:1 in the Musikgeschichte in Bildern series.)

A second edition of this book will, I hope, include an introductory chapter containing, for example, a summary of information on the names of the Egyptian instruments, how they are known, how they are written, and how they are transliterated into our own alphabet. A complete bibliography of the works mentioned in the footnotes would also be a convenience, and the book could be more easily used as a catalog if each item were assigned a number, if only to make it easier to find on the page. It would help, too, if the photographic plates at the end of the book were in the same order as the text, or at least grouped according to instrument type; plates showing groups of instruments could be placed where they are most needed.

A second book by the same author, *Musical Instruments from the Tomb of Tut'ankhamūn*, will be of interest to all those who have been fascinated by the relics and ruins of ancient Egyptian civilization. The tomb unfortunately did not contain drums or stringed instruments, but it did contain idiophones, clappers and sistra, as well as trumpets.

The two trumpets, one of silver and one of copper or bronze, have excited considerable interest, not only because they are apparently the only extant ancient Egyptian trumpets and have actually been played since their discovery, but because they are well preserved, elegantly made and decorated, and provided with wooden cores, perhaps to protect them from dents. Manniche, however, suggests the cores may have been intended to prevent the sounding of the

trumpets before the king's resurrection (the word "mutilating," p. 12, should be "muting"). Those who are especially interested in the trumpets and their uses, incidentally, can also consult the 1946 study by Hans Hickmann, *La trompette dans l'Égypte ancienne*, which has been recently reprinted by The Brass Press in Nashville (Brass Research Series, no. 4).

Lise Manniche's two books on Egyptian instruments have appeared at a most propitious time, when the *Treasures of Tut'ankhamūn* exhibition has reminded us all of the artistic achievements of the ancient Egyptians. The instruments described in these books make it clear that music must have played as important a role as the visual arts in the cultural richness of this civilization.

MARTHA MAAS

Jeremy Montagu. *The World of Medieval and Renaissance Musical Instruments*. Woodstock, N.Y.: The Overlook Press, 1976. 136 pp.; 15 color, 99 black-and-white plates. \$20.00.

David Munrow. *Instruments of the Middle Ages and Renaissance*. Boxed two-record album; London: EMI Records, 1976. Accompanying 97-page illustrated booklet; London: Oxford University Press, 1976. \$15.95.

It has been inevitable from the burgeoning activity of early-music research, instrument building, and performance in Britain during the past decade, that publications such as these should appear. They are founded upon the solid base of a tradition that extends back, as David Munrow outlines in his introduction to *Instruments of the Middle Ages and Renaissance*, to Arnold Dolmetsch and Canon Francis Galpin, but their spiritual (if not technological) ancestor is A. J. Hipkins' *Musical Instruments Historic, Rare and Unique* (1888). It may also be inevitable that these two publications will be compared with each other, as their coincidental appearance in 1976 invites. The character of the two offerings is so different, however, that a true comparison would be improper.

In his introduction to *Instruments of the Middle Ages and Renais-*