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covered the small knobs at the ends with chamois and belting leather respectively; both pairs have served successfully in performances of Baroque "indoor" music.

Finally, two chapters are devoted to the so-called miscellaneous percussion instruments, such as triangles, xylophones, and dulcimers. With Orff instruments and folk dulcimers so readily obtainable, however, it would probably be more advisable to adapt a modern instrument than to construct, for example, a xylophone.

Making Early Percussion Instruments is a very practical book, full of useful ideas for those with sufficient courage, the requisite skills, and the proper tools. While those musicians unfamiliar or awkward with tools will no doubt find it rather difficult to fashion a drum from the ground up with only this little book as a guide, Montagu does provide all the information required to rebuild and adapt modern percussion instruments with modest resources and a minimum of effort. Until drum manufacturers themselves meet this challenge the field is wide-open to the musician-craftsman. As Montagu suggests, authentic instruments are essential for the performance of early music, and their construction can be fun as well.

EDMUND A. BOWLES

Herbert K. Goodkind. *Violin Iconography of Antonio Stradivari: 1644-1737*. Larchmont, N.Y.: Herbert K. Goodkind, 1972. 780 pp.; 1,500 illustrations; 5 indexes. \$150 (available from the author, 25 Helena Avenue, Larchmont, N.Y. 10538).

Until recently, the two most significant works about the violin maker Stradivari were *Antonio Stradivari: His Life and Work* by the Hill brothers, and *How Many Strads?* by Ernest N. Doring. Now joining this select company is the *Violin Iconography of Antonio Stradivari* by Herbert K. Goodkind.

The Hill book was published in 1902 in a deluxe edition of 1,000 copies at £5 (\$25); a French edition appeared in 1907, and a second, "popular," English edition in reduced size, in 1909. These editions have long since been collector's items, and a first edition brings from \$300 to \$400 at auction. Fortunately, the Dover reprint of 1962—with a new preface by Sidney Beck and a much better index prepared

by the late Rembert Wurlitzer—made it possible for the ordinary violin buff to have access to the Hill book, which still remains the most authoritative study of Stradivari's life and work.

Doring's book, published at \$25 in 1945 in an edition of 1,400 copies, is now as scarce as the Hill first edition and brings comparable prices at auction; it has not been reprinted. Basing his work on articles that had appeared in the journal he edited, *Violins and Violinists*, Doring attempted to identify all known Strads and their past and present owners. His book illustrates 105 instruments in reproductions of small size, and contains two indexes, the second of which is a one-page listing of the maker's yearly output.

Goodkind's *Iconography*, certainly inspired by the work of Doring, was initially planned as both a reader and iconography. The reader would have involved the cooperation of experts of worldwide reputation who would have contributed chapters in their area of specialization. Since plans for the reader did not come to fruition, Goodkind decided to publish the iconography, which turned out to be a monumental work, by itself. Anyone interested in biographical material about Stradivari or in technical information about construction, varnish, wood, and tone will still have to turn to the Hill book and other sources, including the recent (1972) *I segreti di Stradivari* by the late S. F. Sacconi. But Goodkind has assembled a variety of short articles and essays of considerable interest, which serve as an introduction to the iconography. Part 1 contains sections on appraisals, auctions, certification, identification of instruments, measurements, portraits of Stradivari, etc. Part 2 includes illustrations of performers contemporaneous with Stradivari, title pages of violin treatises and music, and, of especial artistic interest, a series of silhouette portraits by Ugo Mochi of noted musicians who have owned or played Stradivari instruments. Part 3 reprints "Scarce Stradivari Literature"—articles by James M. Fleming, Edward Heron-Allen, George Hart, and August Riechers.

But it is Part 4, the iconography itself—a magnificent photographic record of most of the known Stradivari instruments—that makes the Goodkind book an indispensable reference work and a collector's item. Whereas Doring identified 501 Strad instruments and photographed 105 in 301 views, Goodkind has identified 712 (with 4 others by Francesco and 12 by Omobono, for a family total of 728)

and photographed 415 in the impressive total of 1,503 views. Obviously, a work of this magnitude could not have been accomplished without the generous collaboration of dealers like Jacques Français, Rare Violins, Inc., and Rembert Wurlitzer, Inc., of New York, who provided the majority of the photographs from their archives; acknowledgement is also due to the firms of William Moennig and Son, Philadelphia, William Lewis and Son, Chicago, and other American dealers, as well as to the European houses of William E. Hill and Sons, Walter Hamma, Max Moeller, et al. Furthermore, without the cooperation of museums, collectors, performing artists, and individual owners, this extraordinarily comprehensive photographic coverage of Stradivari's work would not have been possible.

In the earliest planning stages, the idea of using color photography was discarded for a number of reasons. Few color prints were available and it would have been impossible to solve the logistic problems of making new photographs. Color reproductions, even with modern technological advancements, are rarely true and often obscure details of wood grain and workmanship. Finally, the costs of color illustrations are prohibitive. The overall excellence of the black-and-white photographs in the Goodkind *Iconography* is not accidental. The highest quality eighty-pound paper was used, and The Meriden Gravure Company used 300-line-screen offset process in order to achieve the utmost definition and accuracy of reproduction.

In a work of this scope, it is remarkable how few errors there are. There are two cases of photographic duplication: the "de Baillot" of 1732 (p. 655) is identical with the "Briselli" of 1734 (p. 679), with the latter, however, being a far better printing of the same photograph. The "Halier" of 1698 (p. 277) is likewise identical with the "Martinelli" of 1683 (p. 179), but in this case the photographs are not the same. The "Martinelli" photographs include a side view, but the prints of this and of the back are so blurred that it is easy to see how the mistake in duplication could occur. The "Castelbarco" and the "Mackenzie," which are listed in the chronological index as separate instruments made in 1685, are one and the same. Although an asterisk indicates that the "Mackenzie" is illustrated, the photographs (on p. 198) are identified as the "Castelbarco." It was as the "Mackenzie," the name of the later owner, that this instrument was

sold to Havivi Violins, of New York, at the recent Sotheby Parke Bernet auction.

In an iconography of this kind, indexes are of crucial importance. Anyone acquainted with Goodkind knows that he is an indefatigable and imaginative indexer. There are five separate indexes in all: a chronological index according to the date the instrument was made; an alphabetical list of custodians or owners with cross-reference identifications; an index of production by period and year; an index of quartets assembled; and an index of the iconography arranged alphabetically by the best-known title of the instrument or owner's name, followed by cross-reference identification and pagination of the illustrations.

In the first of these indexes, owners' names are listed alphabetically after the date of origin and italicized title of the instrument. Goodkind presented the names of owners alphabetically rather than chronologically because many present owners did not wish to be identified as such. (Furthermore, not all previous owners could be identified while others preferred anonymity.) It is highly likely, however, that the kind of person who will own or have occasion to use the *Iconography* will be able to make a reasonably accurate guess as to the present owner's name, from among those of contemporary artists and collectors that appear in the alphabetical listing.

It is only fitting that a book devoted to the iconography of Stradivari should be a tribute to that great artist both in its content and its appearance. Goodkind, who also designed and published the book, can be justifiably proud on both counts. The quality of the paper and the 300-line-screen offset process of the illustrations have already been mentioned. The Bembo type was set by The Stinehour Press and the illustrations processed by The Meriden Gravure Company. The attractive Florentine-design endpapers are reinforced by text paper to ensure strength in binding, and the title, in gold, is embossed on brown leather on the spine. Set into the cover is a reproduction—in four-color process—of the figure of Stradivari as imagined in the painting by Alton S. Tobey, which is reproduced in full as the frontispiece. What a pleasure it is to own this handsome volume!

ALBERT MELL