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can go to Corinth," should perhaps be rendered, "since not all who have the desire are permitted to go to Corinth." On page 100, line 14 reads, "Seems as absurd to me as though sine and mean had been confused." In the facsimile (p. 118, lines 21 and 22) I think the word is "finem," not "sinem." This would make the translation read, "Seems as absurd to me as though end and middle had been confused."

HUGH GOUGH

Francis Collinson. *The Bagpipe: The History of a Musical Instrument*. London and Boston: Routledge & Kegan Paul, 1975. xx, 257 pp.; 24 black-and-white plates. \$23.50.

"'I like them best at a distance' (frequent saying)" is the opening of Francis Collinson's history of the bagpipe. Indeed, the least observant piper knows that the population is clearly divided between those who must run from the sound of the pipes and those who must run towards it, hardly anyone remaining unmoved to run either one way or the other. The archetypal image of the instrument is beautifully framed in this book, which by necessity contains both fact and fancy and the gray areas between. The subject is lifted from the intertwining of legend into a bright factual light while retaining the magical aura that surrounds the instrument.

Collinson considers bagless pipes from antiquity pertinent to the history of the bagpipe since the mouth cavity, when used with circular breathing, functions as an air reservoir. His first focus, then, is on the Royal Cemetery of the Sumerian city of Ur where a pair of silver pipes dating from about 2800 B.C. was found in 1926. He next considers Egyptian pipes, with a glimpse of those belonging to a Lady Maket, who was buried with hers sometime between 1580 and 1160 B.C. The following sections on Greek and Roman pipes are helpful in clarifying, by means of a well-defined vocabulary, the types of instruments, their components, and their players. An account of what must have been the world's first-recorded organized labor dispute—a pipers' strike in Rome in 311 B.C.—and its unique solution is delightfully included.

The varieties of Oriental pipes, and pipes that were spawned and evolved in Europe by means of the Roman conquests, are mentioned

only briefly, since the main thrust of *The Bagpipe* is to trace the seeds of the instrument as they were carried to Caledonia. Though their progress up to the walls of Hadrian and Antonine can be documented, the details of the actual delivery of the pipes to the Scottish Highlands still remain a matter of speculation. Commerce across the walls may have brought them into the unconquered North, but it is also possible that they were simultaneously invented there or that they were brought into that area by earlier migrations.

A chapter on Britain after the Romans traces the use of bagless pipes in the four countries of the British Isles during the first millennium A.D. The lack of source material casts a haze after that point, but the history resumes its clarity and richness with thirteenth-century references to the “chorus,” and, later, with the advent of the three-drone pipes in the mid-seventeenth century. The present tradition of Highland piping stems from the early sixteenth century and the somewhat mysterious appearance of the MacCrimmons, the hereditary pipers to the Clan MacLeod. Collinson delineates this elite class of pipers along with the emergence of the art of *piò-baireachd*, which one might compare to the development of the art of diminution by the late sixteenth-century Italian composer-performers. Similar motivations can be observed in both these groups of instrumental virtuosi, who were compelled to rework existing music by means of disciplined but opulent variations. *Piò-baireachd* was not put into staff notation until the early nineteenth century but taught by means of a verbal patter called *Canntaireachd*, and some intriguing samples of its use are given.

The epic extent to which the Scots and their national instruments were mutually attuned nearly caused the dissipation of their art of piping. After their unsuccessful uprising of 1745, the Disarming Act of 1747 in effect banned the bagpipe—“Twelve Highlanders and a bagpipe make a rebellion.” Only by way of a few exemptions given to local regiments and cattle drovers was the ember kept glowing through this difficult political period. The preservation of the music of the Highlands was more securely insured by a group of Scotsmen living in England who formed the Highland Society of London, and the first piping competitions were held in 1781. Such competitions

still exist today: at Dunvegan Castle on the Isle of Skye, entrants annually vie for the prize of a silver chanter.

In *The Bagpipe*, Collinson underscores the eternal nature of his subject by taking us from the silver pipe of the ancient city of Ur to the silver pipe of the modern Isle of Skye in a wonderfully written, illustrated, and annotated odyssey spanning some 5,000 years.

SHELLEY GRUSKIN

COMMUNICATION

Mr. Robert Eliason of the Henry Ford Museum sends the following communication regarding his article "The Dresden Key Bugle" (this *Journal*, III [1977], 57-63):

A recent examination of two Dresden key bugles in Stockholm reveals a slightly different key arrangement than that described in "The Dresden Key Bugle." The right hand on these instruments operates only keys 1 and 3 while keys 2, 4, 5, and 6 are given to the left hand. The arrangement called the Dresden system in this article must now be considered a variant of that system found only on the Henry Ford Museum bugle and possibly on the bugle in Harnet's painting *Old Models*. Files of the Musikmuseet in Stockholm list four key bugles by J. G. Kersten, Dresden.