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phy—that depict musical life in Norway during the period in question. The illustrations are of good quality, with the exception of some poorly reproduced photographs, taken from earlier books, showing bone flutes and horns, recorders, and violins.

The last forty pages of the book are devoted to sources and bibliography. Aksdal lists chronologically 117 sources of musical iconography that he has discovered in Norway, beginning with five thirteenth-century church portals and ending with eleven paintings and drawings from the first quarter of the nineteenth century. An index of Norwegian musical instruments in European museums contains about 300 entries, as well as many short references to instruments made after 1800. An extensive bibliography is also included.

The fact that the book is written in Norwegian will cause difficulty for most non-Scandinavians, but the illustrations and references to source material are of value for anyone interested in the history of musical life in Norway.

JOHN G. JOHNSTONE

Hubert Henkel. *Beiträge zum historischen Cembalobau. Beiträge zur musikwissenschaftlichen Forschung in der DDR*, vol. 11. Leipzig: VEB Deutscher Verlag für Musik, 1979. 182 pp. M30 (paperback).

This volume is an abbreviated and slightly reworked version of the first part of the author's dissertation of 1976, and as such, it describes the construction of Italian and Flemish harpsichords in a highly systematic way. The second part of Henkel's dissertation is a compilation of his findings made in the course of his study of the Italian and Flemish harpsichords in the Musikinstrumenten-Museum of the Karl-Marx-Universität in Leipzig. An abbreviated form of this second part has appeared as *Katalog des Musikinstrumenten-Museums der Karl-Marx-Universität, Leipzig*, vol. 2, *Kielinstrumente* (Leipzig: VEB Deutscher Verlag für Musik, 1979).

In his introduction to the present volume, the author points out that the Museum in Leipzig owns thirty-four harpsichords: twenty Italian, eight German, three Flemish, two English, and one French. Because there are only about 200 signed and dated Italian instruments and forty-five German ones extant today, Leipzig's collection represents a respectable proportion of the total. Using this collection as the basis for his work, Henkel has studied these instruments in the greatest possible

detail and compared his findings with published results of similar studies. His purpose was twofold. First, he has attempted to refine and even correct information about dates and provenance of instruments listed in older catalogues, mainly that of Georg Kinsky.¹ Second, Henkel hopes that by making his findings available in published form, he will improve the knowledge of curators and restorers at institutions which hold other old instruments. Because Henkel has done his work at a major university, he has been able to draw on the findings of scholars in other disciplines—art history, physics, chemistry, medicine, and criminology (!)—to help him with his work.

Henkel approaches his subject in a rigorously systematic manner. In his introduction he says, "In the design of this work I have proceeded just as a builder would in making an instrument." Thus he starts with an examination of the materials, beginning with four pages on wood, then four more on the various kinds of metals used, followed by an eight-page review of the historical sources about the manufacture of wire. This in turn is followed by sixteen pages of stringing lists and wire gauges. Tuning pins, hitch, bridge, and balance-rail pins, nails, springs, and rosettes (when made of metal) all receive due attention, though Henkel admits that he has not been able to uncover much information with respect to hitchpins and balance-rail pins. This section concludes with a detailed discussion of various other materials, such as quill and leather. The author then moves on to a discussion of the workshop and tools (one might argue that from a logical point of view, the discussion of the shop should precede the discussion of materials—surely one does not go out and acquire materials before one has a shop in which to work them). The section on the shop is followed by a section on construction methods, and finally, the last and longest section is about the specifications of the instruments themselves.

In some cases, the text consists of a bit of history of medieval technology followed by quotations from primary and secondary sources: the section on lumber, for example, quotes Hubbard and Russell on Parisian and Italian (Christofori) practice. Though such compilations of secondary materials often lead to conclusions that are generally well known (e.g., that instruments made of cypress usually come from Italy), Henkel has in fact assembled all manner of valuable information on a num-

1. Georg Kinsky, *Musikhistorisches Museum von Wilhelm Heyer in Cöln*, vol. 1, *Besaitete Tasteninstrumente* (Leipzig: Breitkopf & Härtel, 1912). Leipzig University, now Karl-Marx-Universität, acquired a large part of the Heyer collection in 1927.

ber of topics. The section on iron and steel provides data about the amount of carbon typically present in these metals from the period in question, while that on brass presents information on the typical composition of that metal. Most important in this section is Henkel's systematic discussion of the problems associated with relating old wire sizes to modern ones and his inclusion of some twenty stringing lists. These lists are given, to be sure, in the old wire sizes, about which we know tantalizingly little. Towards the end of his monograph, Henkel returns to the question of strings, admitting that he knows of no stringing list from the sixteenth, seventeenth, or eighteenth centuries containing string thicknesses which can be understood exactly in modern terms. In fact, even modern stringing lists for instruments said to have very old (pre-1800) wire are extremely rare.

Henkel has had to depend extensively on other sources (Hubbard, Russell, van der Meer, and others) in part because of limitations on his travel, but perhaps more importantly because it would have been senseless for him to examine and measure the hundreds of instruments already examined and measured by reliable specialists. English and American readers may find themselves annoyed with the seemingly endless citations of Hubbard and Russell, but it must be remembered that many museum curators, especially ones whose collections include only a few musical instruments, know nothing of these works. Henkel makes good use of his sources, citing them extensively as he goes.² By bringing together materials from secondary sources and his own study of the Leipzig collection, Henkel has been able to present not only the stringing lists noted above but also a list of all dated Italian harpsichords and virginals known to him (pp. 120–27), as well as numerous tables comparing certain aspects of Flemish instruments with Italian ones. These include such things as thicknesses of case walls, locations of balance points in key levers, lengths of key levers, thicknesses of bridges and nuts, typical distributions of key widths in the octave, and the typical locations of pluck points. These lists are taken in the main from the instruments in the Leipzig collection—instruments which, we might add, are relatively inaccessible to all but the most persistent western-European and American scholars.³

2. The review copy of this monograph arrived with pages 153–68 overprinted three times, rendering footnotes 36 to 340 illegible.

3. The interested reader may find considerable additional detail in Henkel's *Katalog des Musikinstrumenten-Museums*, which contains minutely detailed descriptions of a number of the harpsichords in Leipzig. The catalogue includes graphs and tables of pluck points,

Henkel continues the debate about the possible use of leather plectra in the manufacture of harpsichords in the sixteenth, seventeenth, and eighteenth centuries. He quotes the late Frank Hubbard's diffident suggestion that Italian makers may have used leather, and goes on to say that the Leipzig collection does in fact have a number of Italian instruments in leather. Nonetheless, Henkel points out that a strikingly large number of the instruments in leather have jacks which are not original; and in cases where the jacks seem to be very old, the tongues seem to have been reworked. In no case has Henkel seen an old instrument in leather which looks as though the leather was original.

This monograph lacks both bibliography and index, and while the highly systematic organization of the book makes an index more of a convenience than a necessity, a bibliography is sorely missed. I found myself hunting backwards through footnotes (there are 551 of them) to find the facts of publication of books which had aroused my interest. In one or two cases, I was unable to find the full citation of a work referred to with the German equivalent of "loc. cit." (*a.a.O.*). In some cases the citations are so inexact that a user might have difficulty in identifying the work cited. That said, it must also be said that this monograph certainly belongs in the library of every serious organologist.

HOWARD J. SERWER

Peter Williams. *The European Organ 1450–1850*. Bloomington and London: Indiana University Press, 1966. 336 pp.; 99 black-and-white plates. \$32.50.

For over five hundred years, the organ has been the subject of more writing, probably, than has been accorded any other musical instrument. From at least the time of Henri Arnaut de Zwolle in the mid-fifteenth century, writers have described in many languages all aspects of the so-called King of Instruments. However, until the work under consideration appeared, one was hard pressed to find a comprehensive

sounding string lengths, and string tensions—though one must consult the present monograph to find out the meaning of the mathematical symbols used by Henkel in his formulas. In addition, it contains plates, some in color, and cross-sectional drawings of key wells, soundboards where they meet the case sides, and some twenty other aspects of the Leipzig instruments.