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Edwin M. Good. *The Eddy Collection of Musical Instruments: A Checklist.* Fallen Leaf Reference Books in Music, 3. Berkeley, Calif.: Fallen Leaf Press, 1985. 91 pp. \$19.95.

Clemens von Gleich. *Haags Gemeentemuseum: Over het ontstaan van de Muziekafdeling: Portret van de Verzameling-Scheurleer.* Den Haag: Haags Gementemuseum, 1985. 44 pp.; 24 black-and-white illustrations, 27 facsimiles, 4 plans. Paperbound. Hfl 15.

While Edwin M. Good's checklist of the musical instruments owned by Ruth and G. Norman Eddy of Cambridge, Mass., is representative of what such works are—summary overviews—it nonetheless provides some essential information about this collection of 474 items, which includes European and American winds (transverse flutes predominating), strings, and keyboards, as well as paintings executed by Mr. Eddy. For each instrument Good lists maker and/or dealer (indexed), place of manufacture, serial number (if any), sounding pitch, principal materials (key material is infrequently reported), key system (where applicable), and date; paintings of instruments are likewise described. A potentially useful feature is the discussion, albeit brief, of sections of incomplete instruments.

If instrument checklists are intended primarily to introduce the contents of collections to the public, they should be clearly organized. Hence my first criticism: although the basic arrangement of Good's checklist follows the Sachs-Hornbostel system, which differentiates instruments according to their physical characteristics, items within the subcategories are generally listed in approximately chronological order. This means that a flute with, say, ten keys appears after one with sixteen, thus defeating the purpose of Sachs-Hornbostel. (Good renumbered the instruments so that each now has two numbers, a decision that can only complicate future reference and research.) Because the dating is often tentative—question marks in this checklist are ubiquitous—and such information appears at the ends of entries, it would have made more sense to arrange the flutes and clarinets by the number of keys, and then perhaps chronologically. There are also other problems of organization and terminology: a so-called Selim Flute (Indian), for example, is out of place among Boehm-system and Boehm-adaptation flutes; the designation of a mass-produced violin (no. 408) as a "fake" Stradivarius misses the point of recent research, which stresses the relationship of developing industrial technology, recognition

of brand names, and musical instrument manufacture at the turn of the century.¹

The limitations Good placed on the type of information provided raise some fundamental questions about the value of instrument checklists in general. Why are basic measurements, such as overall length and the bore dimensions of woodwinds and brass, not reported? Since this survey of the Eddy Collection will likely remain the only one available for some time, this failing is particularly unfortunate. Additional comments relating to the current state of the collection would also have been welcome. Are the instruments playable? Have they been repaired or restored? And if checklists are further extensions of a collector's personal interests, why not furnish more information about the collector's background, and about how, when, where, and why the instruments were acquired? Such documentation will undoubtedly be central to future research concerning the development of private collections in the twentieth century.

If we learn little about why the Eddys collect musical instruments, when we turn to *Haags Gemeentemuseum: Over het ontstaan van de Muziekafdeling: Portret van de verzameling-Scheurleer*, we find that it is as much a portrait of the collector, Daniel François Scheurleer (1855–1927), as of the collection. Drawing on numerous documents and photographs, as well as Scheurleer's publications and correspondence, Clemens von Gleich sheds considerable light on the multifaceted career of this central figure in European musicology ca. 1900. A successful banker, Scheurleer was by inclination a musician. He was also a nationalist in the best European tradition, whose pride in Netherlandish culture extended to collecting books, music, and musical instruments of local manufacture. Scheurleer wrote voluminously about the musical life of the Netherlands, and presided over the *Vereniging voor Nederlandse Muziekgeschiedenis*. A tireless organizer, he was active in the International Musical Society, and attempted to form a new organization, the *Union Musicologique*, which he hoped would replace the IMS. Scheurleer was also an early advocate and supporter of musical iconography, establishing an international commission not unlike RIDM. Although his efforts in this area were rewarded by only one publication, the *Iconographie des instruments de musique* (The Hague: Commission Internationale, 1914), Scheurleer laid the groundwork for the iconographical research of Emmanuel Winternitz and Howard Mayer Brown.

1. For example, Beverley A. Ervine, "Another Side of John F. Stratton," paper delivered at the national meeting of the American Musical Instrument Society, Vermillion, South Dakota, May 10, 1986.

The monograph examines many details of Scheurleer's activities, including his musical-instrument collecting. In recounting the early history of the collection, Von Gleich discusses the supporting roles played by agents, dealers, and directors of international exhibitions. But the central figure is unquestionably Scheurleer himself, whose collection was an extension of his own personal interests and overriding political concerns. Following visits to the great collections of Brussels and Paris in 1881, Scheurleer decided there must be an instrument museum in The Hague. By 1885 he had personally collected one hundred seventy instruments, which he systematically described in an appendix to the 1885 catalogue of his library.² Lacking a later inventory of the collection—a catalogue published in 1893 is not complete³—the Gemeentemuseum estimates that Scheurleer collected nearly 1100 musical instruments. As one would expect, sixteenth-through nineteenth-century European instruments represented the lion's share of Scheurleer's holdings, but there were also replicas of baroque instruments such as a harpsichord by the piano maker Wilhelm Hirl built in 1899, which was played in early music concerts Scheurleer sponsored (clearly the baroque revival then underway in Paris was not an isolated phenomenon). Scheurleer also bought replicas of ancient Egyptian instruments as well as objects from Asia and Africa.

The most remarkable aspect of Scheurleer's approach to historical musical instruments was his recognition of their value to scholars and musicians. In a 1906 address, after speaking of a time when instruments were considered mere curiosities, he declared hopefully that the "condition of things is steadily improving. Private collections are being moved into public museums, and in different countries professional musicians are taking up the practice of long-forgotten instruments. Already it is no longer an exceptional thing to hear a clavecin used in performance of the works of Handel and Bach. It is being realised that modern instruments have supplanted their predecessors, without being able to take their place altogether. For all this we have reason to be thankful, and we may presume that we witness the beginning of a musical renaissance."⁴ Von Gleich's work

2. D. F. Scheurleer, *Catalogus der muziekbibliotheek en der verzameling van muziekinstrumenten*, 2 vols. ('s-Gravenhage: M. Nijhoff, 1885–87).

3. Scheurleer, *Catalogus der tentoonstelling van muziekinstrumenten, prenten, fotografieën en boeken daarop betrekking hebbende*, 3 vols. ('s-Gravenhage: M. Nijhoff, 1893–1910).

4. Scheurleer, "Iconography of Musical Instruments," *Zeitschrift der Internationalen Musik-Gesellschaft* 12 (1910–11), 335.

reminds us that we ourselves have reason to be thankful for men like Scheurleer who sparked the interest in the study of music and musical instruments that has made possible our present technological advances.

JAMES M. BORDERS

Peter and Ann Mactaggart, eds. *Musical Instruments in the 1851 Exhibition: A Transcription of the Entries of Musical Interest from the Official Illustrated Catalogue of the Great Exhibition of the Art and Industry of All Nations, with Additional Material from Contemporary Sources*. Welwyn, Herts, England: Mac and Me, Ltd., 1986. 106 pp.; 16 black-and-white plates. £ 16.00 (surface mail postpaid to the U.S. and Canada; for air mail add £ 2).

The Great Exhibition of the Works of Industry of All Nations, held in London in 1851, marked a new departure in industrial exhibitions. It was not only the largest exhibition to date but the first to be international in scope. Nearly 14,000 exhibitors from seventy-seven countries showed the best of their raw materials, machinery, manufactures, and fine arts (the four official exhibition divisions), and over six million people attended during the five and one-half months it was open. The exhibition building itself was one of the prime attractions. Covering some twenty acres in Hyde Park (and enclosing several full-grown trees), it was constructed chiefly of iron and glass, and was known as the Crystal Palace. An incredible variety of objects was displayed in this vast space: steam engines and threshing machines, silk handkerchiefs and floor-cloths, artificial teeth and watch movements, samples of wheat and coal, even maple sugar from Vermont. The nineteenth century was a time of growth and development in many industries, not the least of which was the design and production of musical instruments. The exhibition attracted instrument makers from many countries, and the records of the exhibition hold valuable information on the state of instrument manufacture in the mid-nineteenth century.

In their book, Peter and Ann Mactaggart make that information available to us. Their subtitle well states the purpose and scope of the book: it includes the entries of musical interest from the catalogue of the exhibition, as well as material from contemporary sources. The Mactaggarts have