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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

included in their compilation information both about musical instruments themselves, and about related items such as piano wire, music stands, specimens of printed music, and prepared wood for musical instruments. And as a complement to the generally brief listings in the official catalogue, they often provide descriptions or critiques by contemporary writers who visited the exhibition.

The book opens with an introductory chapter in which the editors give background information on the exhibition, detail their sources of information, and describe the organization of their book. While their primary source of information on the exhibits was *The Official Descriptive and Illustrated Catalogue of the Great Exhibition*, a five-volume catalogue largely compiled from entries sent in by the exhibitors themselves, they also drew on catalogue advertising supplements, which contained price lists for some of the exhibitors; a sixteen-volume compilation of prospectuses and trade circulars of the exhibitors; the *Report of the Juries*, which detailed the decisions reached by the various groups of experts who judged the exhibits and awarded the prizes; and contemporary newspapers and journals such as *Newton's London Journal*, which included lengthy commentary by William Pole on musical instruments exhibited, and *The Illustrated Exhibitor*, a periodical that appeared weekly during the exhibition.

The major part of the text is devoted to the transcriptions of catalogue entries: the Mactaggarts include the full text of the entries, with identification to enable the reader to locate the reference easily in the *Illustrated Catalogue*. Where they have added material from other contemporary publications, the source is handily identified by title and page number (full citations are given in the bibliography). Their own occasional editorial comments provide further explanations.

The transcriptions are divided into six chapters: pianofortes, organs and free-reed instruments, woodwind and brass instruments, plucked and bowed instruments, ethnographic instruments, and sundry instruments and miscellanea. Within each chapter the entries are arranged alphabetically by name of exhibitor, though in the original catalogue the entries are grouped by country. The Mactaggarts' arrangement makes it easy to get a sense of the exhibits for a particular group of instruments, but since they have not provided any indexes or cross-reference lists, it can be difficult to use the book to answer other questions. For example, if you wish to know who the exhibitors from the United States were, you have to scan through the whole eighty-six pages of entries to pick them out.¹ A listing of exhibi-

1. There were eleven U.S. exhibitors: J. Chickering, Gilbert and Co., G. Hews, Conrad

tors by country and type of instrument would have solved this problem. Also, although it is never difficult to find the main entry for an exhibitor, an index by name would quickly lead one to auxiliary information in the introductory sections and to the report of the jury (the editors did ease the scanning process by setting exhibitors' names in capital letters).

Following the chapters on instruments is the report of the jury for musical instruments. The ten jurors, who included Hector Berlioz (representing France) and Sigismund Thalberg (Austria), produced quite a lengthy report, which the Mactaggarts include in its entirety. Three types of awards were given: a Council Medal, awarded for "important novelty of invention or application"; a Prize Medal, awarded for general "excellence of production or workmanship"; and an Honorable Mention. The jury reported having examined 1857 musical items; they awarded eight Council Medals and fifty Prize Medals. Fifty-six exhibitors received an Honorable Mention. The jury report cites nine of the eleven United States exhibitors of musical instruments. Although no United States maker received a council medal, five were awarded prize medals and four received honorable mention.²

The Mactaggarts' original plan for their book was simply to bring together information that was spread throughout the *Illustrated Catalogue*. Their decision to add descriptive and critical material from other British sources has made it a much more useful and interesting compilation and has compensated in many cases for the brief or vague entries submitted by the exhibitors. Jonas Chickering, for example, described his exhibit tersely as "Pianofortes." But the Mactaggarts add informative paragraphs from *Newton's London Journal* and the *Art-Journal Illustrated Catalogue* describing his innovations ("The whole framing . . . is of cast iron, cast in one piece. The plan is a bold one, and deserves attention") and the reactions of the public ("His instruments have obtained high reputation, even from European professors who have tried them, for their brilliancy of tone and their power"). This material, besides being informative, adds a vividness to what might otherwise have been a rather dry recital of statistics. Though writers were generally broad-minded about unusual instruments, not all the com-

Meyer, Nunns and Clark, and James Pirsson (pianofortes); J. S. Wood (a piano-violino); C. H. Eisenbrandt and G. Peaff (flutes); G. Gemünder (violins); and M. Keremerle (a leaf turner for music).

2. This was much higher than average, as reported by a U.S. official observer, Benjamin P. Johnson, who calculated that overall for both the United States and Great Britain, approximately one in four exhibitors had won awards: *Report of Benjamin P. Johnson, Agent of the State of New York, Appointed to Attend the Exhibition of the Industry of All Nations, Held in London 1851* (Albany: C. van Benthuysen, 1852), 17.

ments were complimentary. The American-made piano-violino was cited by one writer as having a sound "which we frankly confess to be indescribable." My only wish, in reading these well-chosen quotations, was that the editors could have drawn from some non-British sources as well.

Small criticisms aside, *Musical Instruments in the 1851 Exhibition* is a useful and well-produced book. Though paperbound, it is very sturdy and can be opened flat without harming the binding. Sixteen clearly reproduced plates illustrate a sample of the instruments exhibited, especially the range of pianos, from square to grand to "twin semi-cottage" (a double upright, having two fronts and sets of keys), all decorated in the most florid style. Perhaps the Mactaggarts, who specialize in historical instrument decoration, were first drawn to the subject of the 1851 Exhibition through these elaborately embellished instruments. In any case, the information they have painstakingly collected and effectively presented will be a boon to anyone researching musical instruments of the mid-nineteenth century.

CAROLYN BRYANT

Luigi Ferdinando Tagliavini and John Henry van der Meer. *Clavicembali e spinette dal XVI al XIX secolo: Collezione L. F. Tagliavini. Collezioni d'arte di documentazione storica*. Bologna: Cassa di Risparmio, 1986. 243 pp.; 20 color, 66 black-and-white photographs, 3 drawings, 8 x-rays, molding profiles for 16 instruments. L20,000.

This volume catalogs the small collection of antique keyboard instruments owned by the organist, harpsichordist, and musicologist Luigi Ferdinando Tagliavini. It is a model of its kind; the publisher, a Bolognese savings bank, taking great pride in its native son (Tagliavini was born in Bologna and now teaches there), stinted nothing in its preparation.

Tagliavini begins the volume by describing his collection and its origins. Unsatisfied with the ubiquitous revival instruments of the '50s and '60s, he sought to experience the sound of the genuine harpsichord. His first acquisition, in 1969, was an anonymous sixteenth-century polygonal virginal. He soon decided that he needed a larger instrument, and in 1971 found a 1679 2 x 8', 1 x 4' Giusti. At that point he was evidently bitten by the collector's bug, and acquired twelve more instruments between 1971 and 1978. The collection now consists of six harpsichords, a harpsichord-piano, an octave harpsichord, two polygonal virginals, an octave virginal, three rec-