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one of four categories: "I" (instrument makers, dealers, restorers), "M" (musicians, composers, dilettantes), "S" (collectors), and "W" (scholars, publishers).

The publishers have illustrated the festschrift generously, and most of the authors have taken advantage of the opportunity to contribute to the 223 photographs of instruments, facsimiles of historical documents, sketches, and art works which dot the volume. The illustrations are beautifully done, albeit in black-and-white only, and contribute greatly to the attractiveness of the work. These illustrations are very clear, well produced, and, for the most part, not otherwise readily available. Each article is self-contained, with its own footnotes and bibliography. Thus, one might conveniently use any of the articles individually as a springboard for further research and study.

In sum, this is a very attractive volume and certainly a major contribution to organology. Unfortunately for American students, the bulk of the writing is in German, but the new vistas opened to the scholar make the language struggle a small price to pay for the exciting new ideas set forth in this handsome volume.

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Edmund A. Bowles. *Musical Ensembles in Festival Books, 1500–1800: An Iconographical and Documentary Survey*. Studies in Music, ed. George J. Buelow, 103. Ann Arbor, Mich.: UMI Research Press, 1989. xxii, 583 pp.; 300 black-and-white illustrations. ISBN: 0-8357-1872-7. \$89.95.

One of the obstacles often encountered in research concerning musical instruments and performance practice is the difficulty in obtaining primary iconographic source material, as well as written documentation, preserved in libraries and museums throughout the world. Fortunately, the recent efforts and publications of a number of individual scholars, as well as the Research Center for Musical iconography in New York,¹ have greatly aided

1. The Research Center for Musical Iconography is the U.S. headquarters for the Répertoire International d'Iconographie Musicale (RIdIM), an international project which seeks to locate and catalog musical depictions in art from all time periods and geographical locations, with the purpose of making their iconographical data available to researchers worldwide. RIdIM has supported the publication of *Imago Musicae*, an international yearbook of musical iconography, since its inception in 1984. One of the on-going features in this yearbook has been the publication of Howard Mayer Brown's "Catalogus: A Corpus of Trecento Pictures with Musical Subject Matter," Vols. I–III and V (1984–86 and 1988), which has set a high standard for the publication of iconographical data through its concise and accurate identification of instruments and sources, and its eminently useful indexes.

such research. One of these scholars is Edmund A. Bowles, whose publications concerning musical instruments depicted in art and described in documentary sources have made a significant contribution to the field for four decades.²

Musical Ensembles in Festival Books, Bowles's most recent publication, was conceived in the process of researching his pictorial and documentary history of the timpani. Seeking additional source material, he was fortuitously introduced by a librarian to the wealth of musical iconography to be found in festival books,

[Those] sumptuous volumes, more often than not large and elegantly conceived . . . produced [since 1519] on command in limited quantities for a discriminating and elite audience of peers in order to broadcast and perpetuate for all times the festivities that celebrated important political affairs such as coronations, marriages, births and baptisms of progeny, official entries and state visits, peace treaties, oaths of allegiance and fidelity, and state funerals.³

The basic purpose of Bowles's iconographical and documentary survey of 101 festival books produced between 1519 and 1790 is "to present a visual and descriptive overview of this important [and neglected] genre of material." It is not, as Bowles states, "an analysis of either the festivals themselves or the commemorative illustrated texts they spawned."⁴ The author does not pretend to cover every festival book ever produced, but rather has chosen what he considers to be representative examples of these publications from a three hundred-year period.

Arranged chronologically, each short chapter affords a glimpse into the historical, political, social, and musical settings of the specific festival under consideration, often including English translations of textual excerpts from the festival book and other contemporary sources, including eyewitness accounts. Bowles has consciously chosen to include only translations of textual excerpts from historic documents, and has omitted the original texts. Although this may be sufficient for some readers, it does pose a problem for those researchers who would like to see the original text and the actual words used to designate specific musical instruments.

2. Bowles's impressive list of publications in the field of musicology includes dozens of articles and dictionary entries concerning musical iconography, medieval musical instruments, timpani, and performance practice, as well as two books, *Musikleben im 15. Jahrhundert* (Leipzig: Deutscher Verlag für Musik, 1977) and *Musical Performance in the Late Middle Ages* (Geneva: Minkoff, 1983). His next book, *The Timpani: A History in Pictures and Documents* (Buren: Frits Knuf), is currently in production.

3. Bowles, *Musical Ensembles*, 1.

4. Bowles, *Musical Ensembles*, 3.

For reasons of space and variety, the author has limited the number of pictures, never intending that his book become a definitive study of all the iconography (or the texts) included in the festival books he selected. Since some of the books do not include illustrations, or provide only minimal coverage of an event, the author has included "pictures from other contemporary sources depicting the event."⁵ Nevertheless, the 244 woodcuts, engravings, and prints, should provide the musicological researcher, the art historian, and the early music performer with a large, and for the most part new, body of iconographical source material produced by some of the leading artists of the past, including Hans Burgkmair, Albrecht Altdorfer, Jacques Callot, Johannes Gall, Augustus John, Lodovico Burnacini, and Charles Cochin.

Thus, it was with great expectation that this reviewer began to study Bowles's book, anticipating the usefulness of a new research tool. It soon became evident, however, that there are technical problems with this publication, which, while most noticeable to those readers engaged in organological research, may negatively impact other fields of study as well. These weaknesses may generally be characterized as a surprising lack of attention to detail with regard to the identification of instruments illustrated in the iconographical sources and the way they are listed (or not listed) in the index. Since it is impossible to discuss in detail all the problematic situations encountered, a few will be mentioned as representative. Following an exhaustive comparison of the instruments depicted with the specific instrument types listed in the index, it was discovered that in more than half of the illustrations (not including the 56 figures which are enlargements of selected musical ensembles illustrated within the 244 primary figures) many of the instruments were incorrectly identified, hence, erroneously cited in the index. For example, the index lists trumpets as appearing in figure 176. However, no trumpets are depicted; rather, one finds cornetti, trombones, and drums, none of which are indexed. And yet, although these instruments are not identified in the index, they are mentioned in the text on page 384: "then Neptune with four tritons blowing cornetts and trombones." Additionally, in many cases, not all of the instruments depicted in the illustrations are indexed. For example, in figures 201 and 201a (an enlargement of the musical ensemble in 201), the only instruments indexed are the "bassoon," "cello," "instruments, stringed," "instruments, wind," "keyboard instruments," and "violone" [?]. Clearly, one can specifically

5. [Bowles, *Musical Ensembles*, 3.] Ibid.

identify violins, flutes, lutes, an archlute, recorders, and a harpsichord, yet none of these instruments are indexed.

Since each of the 130 illustrations in question contain at least one, and usually several, instruments, the problem is compounded, leaving hundreds of instruments that either do not appear in the index at all, or are incorrectly indexed. For example, if an early music performer relies solely upon the index to locate depictions of harps used in ensembles, a number of harps illustrated in the book will be overlooked, simply because they were not indexed. Likewise, a musicologist researching the tromba marina will be disappointed to find no index entry for this instrument; however, four trombas marina are clearly depicted in figure 143/143a, where the caption reads "Chariot in the Shape of a Boat, Containing String Players." Regrettably, this iconographical gem cannot be located in the index at all, even under "instruments, stringed"! Similarly, an art historian searching for images of citterns, led by the index to figure 103, may become confused by the mis-identification, in the caption, of the three musicians as lutenists.

Another problem encountered was the use of some poorly-chosen translations for the names of musical instruments. For example, consider the appearance of the word *oboe* in Bowles's book. Current scholarship asserts that the oboe was invented in France about the middle of the seventeenth century.⁶ However, if one is to look up and believe the textual entries for the word *oboe* as indexed, then one might conclude that such instruments were already in use during the reign of King Charles IX of France, 1561–1574 (pp. 48 and 70), were played in 1581 during wedding celebrations in Paris (p. 92), were heard during a state visit to London by King James I in 1604 (p. 153), and were featured at an official reception in Metz in 1624 (p. 239). A plausible explanation for the appearance of these misleading index entries is that the original texts (not provided in this book, with the exception of old English texts) may have used a form of the word *hautbois*, inappropriately translated in these cases as oboe. *Hautbois* (literally, high-, strong-, loud-, or principal-wood), in its various spellings, was used to refer not only to the oboe, but also to its predecessors in the

6. Philip Bate, "Oboe," *The New Grove Dictionary of Musical Instruments*, 3 vols., ed. Stanley Sadie (London: Macmillan, 1984), 2: 794. The oldest oboes known to survive, of course, date from the late seventeenth century: one by Richard Haka of Amsterdam, preserved at the Haags Gemeentemuseum in The Hague, and another by Dupuis of Paris, at the Staatliches Institut für Musikforschung, Preussischer Kulturbesitz, Musikinstrumenten-Museum in Berlin. See Phillip T. Young, *Loan Exhibition of Historic Double Reed Instruments* (Victoria, British Columbia: University of Victoria, 1988), no. 6.

shawm family, both in England and France. In fact, according to Philip Bate, "in England, where a form of the word (*hoboy, hoyboye, howboie*) was already a common alternative to *wayght* or *wayte* for the watchman's outdoor reedpipe, the new instrument was differentiated as the '*French haut-boy*' or '*French hoboy*.'"⁷ Such a use of the word may have been meant in an early seventeenth-century English quotation in Bowles's text which has been inappropriately indexed under oboe: "the sound of loude musicke (being the waites and hault-boyes of the city) was sent forth."⁸

In addition to the textual problems, several perplexing iconographical situations were also discovered. The earliest depictions of oboes, according to the index, may be found in figures 130–131, which illustrate the coronation service for King Louis XIV in the Cathedral of Reims and the banquet following, that took place on 7 June 1654. The caption for figure 130a notes that an ensemble of oboes, bassoons, and trumpets is shown. However, this reviewer disagrees; an ensemble of shawms, cornetti, and sackbuts on one side of the church aisle face an ensemble of trumpets and drums on the opposite side. Clearly, there are no oboes or bassoons in the picture.⁹ Even more problematic is figure 131, identified as the coronation banquet, which clearly *does* illustrate an ensemble of oboes and bassoons. In his review of the book, Jeremy Montagu notes that he "simply [does] not believe that this scene can be 1654." He goes on to say that

I know there is a lot we don't yet know about the invention of the oboe and bassoon at the French court, but surely we know enough to say that this picture is 1700 or more likely 1720, and nowhere near 1654. The costumes look later, too. If I'm wrong in this, we're certainly going to have to revise all the books.¹⁰

This reviewer agrees.

Furthermore, a depiction of a coronation banquet for Louis XVI, dated 1775 (figure 242), is virtually identical (except for the hair/wig-styles) with the previously-mentioned coronation banquet for Louis XIV (1654). Musicians in both illustrations play oboes and bassoons, which presumably were

7. Bate, 794.

8. Bowles, *Musical Ensembles*, 153, citing Stephen Harrison, *The Arches of Triumph . . .* (London, 1604), [29].

9. Interestingly, this depiction bears a striking resemblance to figure 208, the coronation service for King Louis XV in the same cathedral on 25 October 1722, which unequivocally depicts an ensemble of oboes (but no bassoons) facing a trumpet and drum ensemble on the opposite side of the aisle!

10. Jeremy Montagu, Communication 935, *Fellowship of Makers and Researchers of Historic Instruments Quarterly*, No. 57 (October 1989): 7.

not available at the time of the first depiction. One can only conclude that the two depictions are closely related, and that there must have been a mistake made (not necessarily by Bowles) in the placing, labeling, and/or dating of these scenes.

The identification and indexing of bowed stringed instruments is also fraught with misleading information. Although it is a well-established fact that fiddles and liras da braccio were in use in the sixteenth century and that three-stringed violins existed at least as early as the first decade of the sixteenth century, for some unexplained reason all iconographical representations of bowed stringed instruments prior to 1650 are indexed in Bowles's book as viols, regardless of their physical characteristics, playing position, mythological symbolism, and performance practice. Although at least two depictions of liras da braccio can be discerned (figures 5 and 17), none are indexed. Fiddles, when indexed at all, are lumped together with "violins" or "instruments, stringed." Although textual references to the violin in Bowles's book may be found as early as 1566,¹¹ the index lists the earliest depiction of a violin to be in figure 129, a scene which shows a musical ensemble performing for marriage festivities in Turin in 1650. However, this reviewer found the earliest unequivocal depiction of a violin in figure 35, where it is being played in a procession that took place in Dresden seventy-six years earlier, on 23 February 1574,¹² and at least seventeen additional depictions of violins, not to mention fiddles and liras da braccio, in other illustrations dated before 1650 (figure 129). None of these are listed under violin in the index.

In spite of these criticisms, many of which could be eliminated in a revised edition, Bowles's book, although difficult to access, has undeniable value as a major source in which is gathered iconographic, textual, and bibliographic material heretofore available only in scattered printed sources and the rare book rooms of numerous institutions. Certainly this book belongs in libraries, where it ought to be examined thoroughly, both by scholars and performers.

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11. Bowles, *Musical Ensembles*, 48, fn. 5, citing *Recueil des choses notables, qui ont esté faites à Bayonne . . .* (Paris, 1566), fol. K8f.

12. Several earlier illustrations included bowed stringed instruments that could not be definitively identified as violins since only portions of the instruments were shown.