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Terence Ford, comp and ed. *National Gallery of Art, Washington*. Assistant editors Andrew Green and Emilio Ros-Fábregas. RIdIM/RCMI Inventory of Music Iconography, no. 1. New York: Research Center for Musical Iconography, 1986. vi, 15 pp. ISSN: 0889-6607. \$5.00

Margareth Boyer Owens. *Art Institute of Chicago*. Edited by Terence Ford. RIdIM/RCMI Inventory of Music Iconography, no. 2. New York: Research Center for Musical Iconography, 1987. iv, 26 pp. \$10.00

Terence Ford and Andrew Green. *The Pierpont Morgan Library: Medieval and Renaissance Manuscripts*. In collaboration with Emilio Ros-Fábregas and Elizabeth Wright. RIdIM/RCMI Inventory of Music Iconography, no. 3. New York: Research Center for Musical Iconography, 1988. xiv, 114 pp.; 78 black-and-white illustrations. \$25.00.

Elliot Hurwitt. *The Frick Collection, New York*. Edited by Terence Ford. RIdIM/RCMI Inventory of Musical Iconography, no. 7. New York: Research Center for Musical Iconography, 1987. iv, 26 pp.; 28 black-and-white illustrations. \$10.00

These volumes are the first half of a projected series of eight inventories to be published by the Research Center for Musical Iconography (RCMI) in New York. The goal of each inventory is to itemize and describe all the pre-1900 artworks of musical interest—paintings, drawings, manuscript illustrations, sculpture, and decorative arts, but excluding prints—in the subject museum. It is an ambitious undertaking, and the results are impressive.

Music historians have long made use of information gleaned from pictorial representations of musical instruments, performers, and the like, but the systematic study of musical iconography is still a relatively new field. When the international society for iconography, RIdIM (Répertoire International d'Iconographie Musicale), was founded in 1971, its first task was to formulate an internationally-agreed-upon approach to cataloging and classification. Goals included a standardized catalog card to facilitate information exchange and guidelines for entering and formatting data to allow for future computerization. By 1975 national iconographic centers had been established in half a dozen countries, including the RCMI, located at the Graduate School of the City University of New York. RCMI is also the international headquarters of RIdIM and serves as the central repository for iconographic information.

The Inventory of Music Iconography project was begun in 1984, when the RCMI received a grant from the National Endowment for the Human-

ities to catalog the musical iconography in six major American museums. To date, inventories of four museums have been published and are being reviewed here. Two more museums have been added to the project; catalogs yet to be published will cover the Cleveland Museum of Art, the Metropolitan Museum, the Philadelphia Museum of Art, and the Walters Art Gallery in Baltimore. Ultimate plans are to merge data from these and other inventories into a computer database, from which various indexes can then be drawn.

The four inventories follow the same overall format with occasional minor differences, some made, no doubt, as improvements occurred to the compilers, some because of differences between the collections. All have a preface that serves as an introduction to the series, a foreword dealing with the specific collection, and an explanation of how to use the inventory. The inventory listings themselves range from forty-four entries for the Frick Collection to over one thousand entries for the Pierpont Morgan Library. The entries are arranged by century and then by country. Each gives the basic information about the work: the artist, title, museum collection and accession number, the medium and dimensions, and a brief description of the subject matter and musical depiction.

Following the listings are the all-important indexes. It is here that RCMI's careful preparation in setting up standards for describing artworks and working out subject categories is especially apparent. This section usually includes separate indexes by artist name, museum accession number, and subject. The indexing by subject is extensive. Images are indexed according to primary subject matter and musical elements, which include performer, instrument, ensemble, singing, dancing, conducting, etc. The indexes can seem a bit daunting in their complexity until one gets used to the hierarchical system of categories and subcategories. For example, the typical subject "angel musician" is found not under "angel" or "musician" but under "performer, from sacred scene, angel." Other subcategories under performer include allegory (amoreto, fame, music), literature, mythology, and so on. This organization has the useful effect of allowing a great deal of specificity while keeping all the references to a broad category in the same area of the index.

Instruments are listed in the indexes according to the Hornbostel-Sachs system of classification, so they are ordered according to their structure, not alphabetically by name. Those not used to looking up "clavichord" under "simple chordophone (board zither-true)" may find this slows them down a bit. Fortunately, inventory number 2 and those that followed have

added an alphabetical index to names of Western instruments that matches common names with the Hornbostel-Sachs classification system.

In my opinion, one additional index, by medium, would be useful. For example, the researcher looking for musical depictions in sculpture has to search through the entire inventory list for items marked "sc." The layout of the lists does make it easy to scan for medium, however. Although the more common media, such as paintings and drawings, would have extremely long lists, they would at least give a quick overview of how many items occurred in the different media.

The National Gallery of Art was the first collection inventoried under the NEH grant and the first inventory published. Compiled and edited under the direction of Terence Ford, who has since become associate director of RCMI, the catalog lists 245 art works from the fourteenth through the nineteenth centuries. Included in the survey were all the gallery's paintings, drawings, sculpture, bronzes and medals, and decorative arts. The earlier works cited (through the sixteenth century) are predominantly Italian. In the nineteenth century over half are American; these include eighteen paintings of American Indian music and dance by George Catlin. One of these, entitled "Old Menominee Chief with Two Young Beaux," is used as the single inventory illustration. Unfortunately, it shows up what I believe to be an error in the catalog entry, which describes one of the beaux as "woman playing side-blown flute": surely it is a man who plays this traditionally masculine instrument and who holds a tomahawk besides!¹

The second inventory of the series covers the Art Institute of Chicago. Compiled by Margareth Boyer Owens and edited by Terence Ford, it lists 380 items dating from the sixth century B.C. through the nineteenth century. Over 12,000 art works (paintings, drawings, sculpture, coins, medals, and waxes) were surveyed, along with large collections of textiles and other decorative arts. In addition to the many paintings and drawings, Owens turned up over two dozen eighteenth-century Wedgwood objects with musical themes. Also of interest are some fifteen drawings of London theaters and chapels in which an orchestra or an organ is depicted. This catalog adds helpful cross-references in the inventory listing, for example when one artist's work is copied by another, and it introduces several changes in the indexes: the addition of subcategories under "performer," and a more detailed breakdown in the Hornbostel-Sachs classification system.

1. AMIS member Beth Bullard, a flute specialist, brought this to my attention.

The Frick Collection was added to the project when the RCMI took advantage of the offer of Elliott Hurwitt to survey the collection and prepare the catalog. Thus inventory number seven was the third to be published. Hurwitt found forty-four depictions of music among the paintings, enamels, sculpture, and furniture of this small but significant collection. The items listed are from the fourteenth through the nineteenth centuries; all are from continental Europe, with sixteenth- through eighteenth-century French works predominating. Over half of the items are illustrated by black-and-white photographs, some with multiple images. Another favorable point is that the descriptions of subject matter and musical elements are more detailed and complete than those in the two previous catalogs.

The inventory for the Pierpont Morgan Library is by far the lengthiest, citing 1,07 items from the library's incomparable collection of manuscripts. Some twelve thousand manuscripts were surveyed, the majority dating from the thirteenth through the sixteenth centuries. While most are sacred texts, such as bibles, psalters, and books of hours, a number of historical and literary works are also represented. As the editors, Terence Ford and Andrew Green, point out in their introduction, an inventory of this scope should help to provide new insights into the total music-making experience at various places and times during the Middle Ages and Renaissance, especially since it includes a number of lesser known manuscripts. This catalog is also well illustrated, with sixty pages of photographs illustrating seventy of the images cited. The majority of the illustrations are full page in size, many are enlarged details showing the instruments very clearly. I think RCMI made a wise decision to use large illustrations, even though they might have shown more items had each photo been smaller.

In attempting to discover and catalog all works with musical subjects in a number of large museums, RCMI set itself a particularly difficult task. With just a two-year grant to support cataloging efforts, they had to accept several constraints. As pointed out in the inventory introductions, only the most basic information on the artworks could be given. Ideally, the citations would include a bibliography and a list of published photos, and each work would be illustrated. In addition, not all the holdings of each museum could be surveyed. For example, the Morgan Library's considerable collection of drawings was excluded, as was the National Gallery of Art's Index of American Design, a collection of watercolor depictions of textiles, ceramics, furniture, and other decorative art objects. This type of omission is certainly understandable; one hopes that supplementary information,

such as bibliographies as well as surveys of additional collections at these museums, can be added to the permanent computer catalog, and perhaps be published later.

More regrettably, RCMi failed to follow some of its own excellent advice on cataloging in one inventory. Previous experience had demonstrated that lists of musical depictions made by museums were invariably incomplete and often inaccurate, yet the inventory for the Art Institute of Chicago used curator's lists of items of musical interest for two of the collections. And despite RCMi's often-stated assertion that collections must be surveyed in their entirety to find everything of musical importance, the Art Institute's collection of decorative arts was only partially surveyed: the compiler chose items she deemed likely to have musical representations to look at. It might well have been better to concentrate on one of these collections, since now all will probably have to be gone through again.

A few minor problems should be noted. A number of date errors or inconsistencies occur, for instance, items dated ca. 1600 and ca. 1700 may both be included under a seventeenth-century heading. Also, date headings at the top of the page would be much more useful if they read, for example, "16th/17th century" when items from both centuries are on the page (now they indicate the latest century on the page, even if only one or two items are from that century). The descriptions of musical subjects are necessarily short, but sometimes so abbreviated as to miss the point of the picture; for example, "The Singing Party" (National Gallery of Art) is surely a caricature, but its description has no indication of this. Finally, although it was probably unavoidable, I must lament the very small typeface, especially in the descriptions and indexes.

Criticisms aside, however, RCMi is heartily to be praised for these inventories, which provide much-needed basic reference tools. For years RIdIM has promoted iconography research, with RCMi serving as a collection point for information from cataloging projects. The research center's ongoing files contain the most up-to-date information, but published inventories make results more widely accessible. Perhaps computer technology will make it possible to provide updated versions at frequent intervals. One hopes that the publication of these inventories will promote other such iconographic endeavors.

CAROLYN BRYANT, Washington, D.C.