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The Musical Instrument Collection of Michiel van Bolhuis (1764)¹

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MICHEL VAN BOLHUIS, a respected member of the town of Groningen, Holland, during the mid-eighteenth century, was a collector of books, music, and musical instruments. A unique copy of a catalog in the Groningen Museum indicates that, after his death, an auction of Bolhuis's property began on 16 October 1764.² It lists 2793 books, 233 published and manuscript musical works, and 51 musical instruments (including two bows and one violin case), with the price each achieved noted in the margins. The musical instruments include folk and "art music" examples and comprise twenty-four bowed and plucked stringed instruments, eighteen woodwind instruments, six lip-vibrated instruments, two percussion instruments, and one virginal. These instruments are notable for their diverse types, the makers represented, and the special characteristics of several examples. This unusual variety of instruments and makers in Bolhuis's collection provides an invaluable view of the scope of Dutch musical life during the eighteenth century.³ His fascinating and notable collection of instruments is the subject of this article.

Below is a list of the instruments as they appear in the auction catalog (pages 137–39) in Dutch with an English translation in brackets. The

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2. This catalog is preserved in the Groningen Museum and is described by J. H. P. Jonxis in "Een veiling in de stad Groningen in 1764: De verzamelingen van M. van Bolhuis," *Vereniging van vrienden van het Groninger Museum*, Bulletin 14 (September 1983), n.p.

3. It should be noted that although Groningen is located in the northern part of Holland quite a distance from the cosmopolitan center of Amsterdam, Bolhuis collected music by Handel, Telemann, and Vivaldi, indicating that he was not provincial in his musical tastes. See Jonxis.

prices which appear in the margins are given in Dutch florin or gulden (abbreviated as *f*) and stuiver (abbreviated as *s*), noted here in parentheses. During much of the seventeenth and all of the eighteenth century the florin was a silver coin equivalent to twenty stuivers; before 1674, it was equivalent to twenty-eight stuivers.⁴ The unchanging metallic content of the florin during this time made Dutch money—with sterling—one of the soundest and most stable currencies in the world.⁵ My comments on these instruments, their prices, and makers are arranged by instrument type and follow the list.

1. Violoncello van Matteo Goffiler. Venet. 1740, met een Kast. [Cello by Matteo Goffriller, Venice, 1740, with a case] (21*f*)
2. Violoncel, of Bas, met een Kast. [Cello or bass with a case] (5*f* 5*s*)
3. Viool van Jacob Weiss. Saltsburg 1732. [Violin by Jacob Weiss, Salzburg, 1732] (4*f* 5*s*)
4. Viool van Roelf Erhard Lippolt. [Violin by Roelof (Wolf) Erhardt Lippold] (3*f* 3*s*)
5. Viool van Jean François Lepinoy, à Mons 1745. [Violin by Jean François Lepinoy, Mons, 1745] (4*f*)
6. Een Taille, Alt Viool, of Bassette, van Theod. Joh. Trestelt, in Briedenbach, 1740. [Viola by Theodor Johann Tresselt, Gross-Briedenbach, 1740] (3*f*)
7. Een Krystertje. [A kit] (2*f* 12*s*)
8. Een dito van Koert Jansen, in Groningen. [A kit by Koert Jansen in Groningen] (1*f* 14*s*)
9. Violino Piccolo. [Violino piccolo] (1*f* 16*s*)
10. Een dito kleiner van Niklaas Burger, Amst. 1708. [A smaller violino piccolo by Niklaas Burger, Amsterdam, 1708] (1*f* 8*s*)
11. Een Bret-Viool. [A mute or practice violin] (2*f* 8*s*)
12. Een dito kleiner. [A smaller mute or practice violin] (2*f* 10*s*)
13. Een Klopscheentje van Hendrik Aerninck. Leid. 1696 [A kit by Hendrik Aerninck, Leiden, 1696] (1*f* 18*s*)
14. Een Citter van Joh. Mich. Köllmer. 1737 [A folk cither by Johann Michael Köllmer, Crawinkel, 1737] (18*s*)
15. Een dito. [A folk cither] (16*s*)

4. *Winkler Prins Encyclopaedie*, ed. E. De Bruyne, G. B. J. Hiltermann, H. R. Hoetink, 20 vols. (Amsterdam: Elsevier, 1947–60), 10:146.

5. For an overview of Amsterdam as an important center for banking and trade see John J. McCusker, *Money and Exchange in Europe and America, 1600–1775* (Chapel Hill: The University of North Carolina Press, 1978), 42–45.

16. Een Guitar. [A guitar] (17s)
17. Een Medoor, of kleine Luit. [A mandora or small lute] (4s)
18. Een Noordsche Balk. [A hommel or folk zither] (1f 2s)
19. Een Harpine, of Tafel Harp. [A table harp or arpanetta] (1f 12s)
20. Een dito. [A table harp or arpanetta] (3f)
21. Een Davids Harp, met een Stemhamer. [A David's harp with a tuning hammer] (2f 2s)
22. Een Lier [A hurdy-gurdy] (2f 16s)
23. Een Cimbaal, of Hakkebord. [A hammer dulcimer] (2f 14s)
24. Een Staaf-spel. [A xylophone or carillon] (34f)
25. Een Basson, of Fagot, van Winker. [A bassoon by Winker] (2f)
26. Een Bas-Fluit. [A bass recorder] (1f 2s)
27. Een Fluit Travers van J. W. Oberlender, met drie middelstukken. [A transverse flute by Johann Wilhelm Oberlender with three middle joints] (3f 10s)
28. Een dito van dezelve, met een Mondstuk, als een Fluit Doux. [A transverse flute by Johann Wilhelm Oberlender with a mouth-piece similar to a recorder] (4f 5s)
29. Een Fluit Travers d'Amour van dezelve, met vier middelstukken. [A transverse flute d'amour by J. W. Oberlender with four middle joints] (6f)
30. Een Fluit Travers van Scherer, met Yvoor, en vier middlestukken, en een onderstuk, om een Fluit d'Amour te maken. [A transverse flute by Scherer with ivory ferrules and four middle joints; and a foot joint in order to make the instrument a flute d'amour] (8f)
31. Een dubbelde Ters stemmende Fluit a bec, van M. Parent. [A flute d'accord or double recorder tuned in thirds by Michiel Parent] (2f)
32. Een Sext-Fluit van Van Heerde. [A sixth flute or recorder in D by van Heerde] (1f 10s)
33. Een kleine Fluit à bec. [A small recorder] (11s)
34. Een Alt-Hautbois van T. Boekhout. [An alto oboe by Thomas Boekhout] (3f)
35. Een Hautbois d'Amour van Winker. [An oboe d'amour by Winker] (12s)
36. Een Hautbois van Ebbenhout, met Yvoor en Zilveren Klappen, van T. Boekhout [An oboe of ebony with ivory ferrules and silver keys by Thomas Boekhout] (4f 10s)
37. Een Clarinet van Van Heerde. [A clarinet by van Heerde] (1f)

38. Een dito van Strehly. [A clarinet by Strehli] (16s)
39. Een dito van dezelve. [A clarinet by Strehli] (9s)
40. Een Schalmey. [A shawm] (13s)
41. Een Cinq, of Cornet. [A zink or cornett] (7s)
42. Een dito, half van Yvoor. [A cornett, half made of ivory] (14s)
43. Een Chalameau van J. Steenbergen. [A chalumeau by Jan Steenbergen] (13s)
44. Een dito. [A chalumeau by Jan Steenbergen] (12s)
45. Een Posthoortje. [A small post horn] (1f)
46. Een dito. [A small post horn] (1f 2s)
47. Een Trompet van M. Nagel. Nurnberg 1659. [A trumpet by Michael Nagel, Nuremberg, 1659] (1f 10s)
48. Een Roephoorn, zestehalf voeten lang. [A roephoorn or midwinterhoorn six and a half feet long] (1f 18s)
49. Een curieuse Viool-kast, van glad bruin hout, tot twee Vioolen. [A curious violin case of smooth brown wood for two violins] (7f 10s)
50. Een fraaye Stryk stok. [A fine violin bow] (1f 18s)
51. Een dito. [A fine violin bow] (1f 8s)
- 51* Een fraaye Clavecimbaal met zyn voet. [A fine virginal with its stand] (29f)

Bowed Stringed Instruments

Bolhuis's finest and most valuable bowed stringed instrument was his cello (no. 1) of 1740 by Matteo Goffriller (c. 1659–1742). Today many of Goffriller's fine cellos are played by professionals, particularly in chamber music. The auction value of this instrument was surpassed only by a virginal (no. 51*) and the "Staaft-spel" (no. 24). Although the anonymous cello (no. 2) with its case was sold for much less than the Goffriller cello, it was of a sufficiently high quality to realize a higher sum than the remainder of the bowed stringed instruments.

Jacob Weiss (violin, no. 3) was active in Salzburg from 1733 to 1780 according to Henley.⁶ His surviving instruments include a viola d'amour dated 1736; the body of another viola d'amour dated 1726; an English

6. William Henley, *Universal Dictionary of Violin and Bow Makers*, 5 vols. (Brighton: 'Amati' Publishers, 1960), 5:210.

violet (a type of viola d'amour) dated 1716; a sixteenth-century Italian lute converted into a theorbo in 1714; and another lute attributed to Weiss and dated 1726.⁷ Wolf Erhardt Lippold (1707–68) (violin, no. 4) was a string instrument maker from Markneukirchen.⁸ The violin maker Jean François Lepinoy of Mons, Belgium (no. 5) has not been traced in any contemporary dictionary of string instrument makers. Theodor Johann Tresselt (1675–after 1740, no. 6) was a maker from present-day Gross-Breitenbach. According to Jalovec, he was probably the earliest member of the Tresselt family of makers. None of his instruments appears to have survived and he was previously known only by a viola da braccio of 1739 listed in the auction catalog of the eighteenth-century Dutch collector Nicolas Selhof.⁹

The instruments called “een Krystertje” (nos. 7 and 8) appear to be synonyms for the names “krijter” and “kryter.” The krijter is identified as a small violin or kit as part of a description of the violin family by Claas Douwes in 1699:

There are principally three types: the bass violin, the viola da gamba, and the common hand violin; in addition to these there is also a very small type that one calls krijters.¹⁰

Mary Remnant in the *New Grove Dictionary of Musical Instruments* (NGDMI) prefers the term “kit” rather than “pochette” and describes the

7. See Irmgard Otto and Olga Adelman, *Katalog der Streichinstrumente* (Berlin: Staatliches Institut für Musikforschung Preussischer Kulturbesitz Musikinstrumenten-Museum Berlin, 1975), pp. 131–32, no. 4163; Herbert Heyde, *Historische Musikinstrumente im Bachhaus Eisenach* (Weimar: Bachhaus Eisenach, 1976), p. 93, no. I 51; Kurt Wegerer, “Die Sammlung von Musikinstrumenten,” in *Die Stifftlichen Sammlungen und die Bibliothek (Die Kunstdenkmäler des Benediktinerstiftes Kremsmünster)*, 43; Vienna: Österreichische Kunsttopographie, 1979), part 2, p. 225, no. 6, Abb. 527; p. 229, no. 17; Brigitte Heinzl, “Die Musikinstrumentensammlung des Oberösterreichischen Landesmuseums, eine Ergänzung zu Othmar Wessely,” *Jahrbuch des Oberösterreichischen Musealvereines* 126 (1981): p. 155, no. Mu 63.

8. See Henley, vol. 3, p. 208; Willibald Leo Freiherr von Lüttgendorff, *Die Giegen- und Lautenmacher vom Mittelalter bis zur Gegenwart*, 6th ed., 2 vols. (Tutzing: H. Schneider, 1975), 2:300; and Karel Jalovec, *German and Austrian Violin-Makers*, trans. G. Theiner (London: P. Hamlyn, 1967), 231.

9. Nicolas Selhof, *Catalogue d'une très belle Bibliothèque de Livres* (The Hague, 1759); reprint ed., *Catalogue of the Music Library, Instruments and Other Property of Nicolas Selhof, Sold in the Hague, 1759* (Amsterdam: F. Knuf, 1973), 252, no. 68; Jalovec, 417.

10. Claas Douwes, *Grondig onderzoek van de toonen der musijk* (Franeker, 1699); reprint, *Early Music Theory in the Low Countries*, 2 (Amsterdam: F. Knuf, 1970), 107. “Daar sijn voornamentlijk drierhande; als Bas Fioolen / Fioolen de Gamba, ende gemeene Handt Fioolen; ende daar sijn ook die seer klein sijn / die men Krijters noemt.”

instrument as a small, unfretted fiddle, generally with four strings, made in two general types: as a member of the rebec family, either pear-shaped or resembling a narrow boat, with a distinctly vaulted back; or a miniature viol, violin or guitar, with a slightly arched back and a long neck. In 1699 an inventory of the house of the violin maker and musical instrument dealer Peeter Borlon (ca. 1599–1669) of Antwerp included nine “kryterkens” and six “cryters” with bows. These instruments were also very likely kits.¹¹ “Kryters” or kits were advertised on 4 June 1721 in the *Gazette van Antwerpen* where they could be purchased among other instruments at the home of Jacobus van Velthem.¹² A further example appears in an inventory dated 15 July 1756 among several instruments owned by Jacob Gerard Knijff of Antwerp. Here there are three bows with a “krijterken” or kit.¹³ It is interesting to note that the verb “krijten” means to cry or weep, and must have been an appropriate description of the tone of the kit.¹⁴ The “Krystertje” by Koert Jansen of Groningen (no. 8) is the only instrument by a local maker in Bolhuis’s collection. Unfortunately Jansen has not been traced in present-day dictionaries of stringed instrument makers.

The anonymous violino piccolo (no. 9) was probably larger than Jansen’s kit and achieved a slightly higher price. A smaller violino piccolo made in 1708 by Niklaas Burger of Amsterdam (no. 10) sold for 8 stuivers less than number 9. Burger has also not been traced as an instrument maker.¹⁵ The two mute or practice violins (nos. 11 and 12) were popular instruments during the eighteenth century and were described by Leopold Mozart as having four strings stretched over a curved board with a normal fingerboard.¹⁶ The “Klopscheentje” made

11. See Godelieve Spiessens, “De Antwerpse Vioolbouwer Peeter Borlon (ca.1599–1669),” *Antwerpen in de XVIIde Eeuw* (1989): 441–42, 449.

12. See Godelieve Spiessens, “Fabricatie en verkoop van muziekinstrumenten: Musiek in het nieuws van toen Musiekbberichten in de 18de-eeuwse Antwerpse Pers,” *Musica Antiqua* 3 (1986): 53–54.

13. See Godelieve Spiessens, “Muzikale nalatenschap van de Antwerpse kanunnik Jacob Gerard Knijff (1756),” *Musica Antiqua* 3 (1986): 92. For a listing of 145 extant kits and pochettes see Margaret Downie Banks, “Pochettes in the U.S. & Canada—A Checklist,” *Newsletter of the American Musical Instrument Society* 13 (June 1984): 8–11.

14. See Hermon Jansonius, *Groot Nederlands-Engels Woordenboek*, 3 vols. (Leiden: Nederlandsche Uitgeversmaatschappij N.V., 1950), 1:779.

15. For a recent discussion of the violino piccolo and a comparison of size between a violino piccolo and a kit see Margaret Downie Banks, “The Violino Piccolo and Other Small Violins,” *Early Music* 18 (1990): 588–98.

16. Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1756); trans., E.

in 1696 by Hendrik Aerninck of Leyden is identified as a synonym of "krijter" or kit by Heinsius.¹⁷ Aerninck's surviving stringed instruments include two violas in the Gemeente Museum of The Hague.¹⁸ The "Lier" or hurdy-gurdy (no. 22) is mechanically bowed and in this discussion is considered a bowed stringed instrument. At 2f 16s it was more valuable than a kit and may have resembled an example with four melody strings and two drone strings engraved for J. V. Reynvaan's dictionary published in Amsterdam in 1795 (fig. 1).¹⁹ The "fine violin bows" (nos. 50 and 51) are not unexpected in a collection including good quality stringed instruments. What was curious about the double violin case (no. 49) in this collection can only be surmised now; perhaps it was the construction or shape of the case. It must have been a beautifully decorated example, judging by its high price of 7f 10s.

Plucked Stringed Instruments

The "Citter" of 1737 (no. 14) by Johann Michael Köllmer (1759–1814) realized only 18 stuivers, the anonymous "Citter" only 16 stuivers. Because these instruments were valued much less than the kits they must have been folk cithers rather than citterns and probably resembled the example dated 1816 by Georg Nicolaus Köllmer (1775–1844) of Crawinkel, preserved in the Geementemuseum.²⁰ A violin by J. M. Köllmer dated 1790–95, modelled on a Stainer instrument, is preserved

Knocker as *A Treatise on the Fundamental Principles of Violin Playing*, 2nd ed., Early Music Series, 6 (Oxford: Oxford University Press, 1985), p. 10. A mute violin dated 1695 by Johann Schorn of Salzburg (Musikinstrumentenmuseum, Institut für Musikforschung in Berlin, no. 282) is reputed to have belonged to Wolfgang Mozart as a boy. See Anthony Baines, *European and American Musical Instruments* (New York: Viking Press, 1966), p. 10, pl. 45.

17. Jacobus Heinsius, *Woordenboek der Nederlandsche Taal* (The Hague: Nijhoff, 1907), 262. Heinsius cites another synonym for krijkter as "Lentumtirim."

18. *Complete List of European Musical Instruments and Makers*, compiled by Clemens von Gleich and Henk Quast (The Hague: Haags Gemeentemuseum, 1989), p. 39, nos. 1952x 0136 and 1963 0001.

19. Joos Verschuere Reynvaan, *Muzijkaal Kunst-Woordenboek* (Amsterdam: W. Brave, 1795), pl. 34.

20. No. 1933 0599. For a photograph and description of G. N. Köllmer's cither see Baines (pl. 238 and p. 40), who calls this instrument a "Waldzither." For a recent comprehensive study of various types of German cithers see Andreas Michel, *Cither, Cithrinchen, Zister: Beiträge zur Geschichte eines traditionellen Musikinstrumentes in Deutschland*, ed. Bezirkskabinett für Kulturarbeit Suhl ([Suhl: Bezirkskabinett für Kulturarbeit Suhl, 1990]).

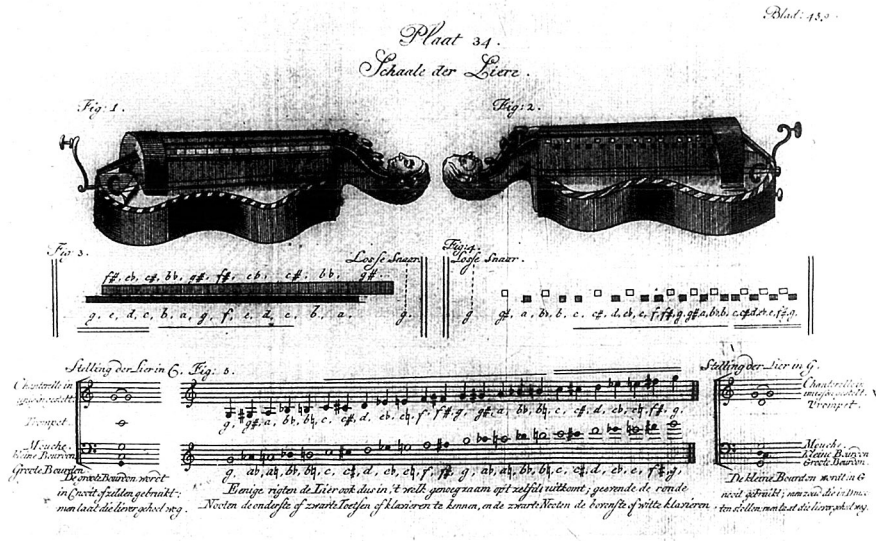


FIGURE 1. Engraving and a description of a hurdy-gurdy, from Joos Verschuere Reynvaan, *Muzijkaal Kunst-woordenboek* (Amsterdam, 1795), pl. 34

in the Bachhaus in Eisenach.²¹ The guitar (no. 16) realized about the same amount as the last cither, but the mandora or small lute (no. 17) did not do as well at 4s. This last instrument may have been similar to an example of a small octave lute made in 1745 by Johann Christian Hoffmann of Leipzig preserved in the Germanisches Nationalmuseum of Nuremberg.²² It is also possible that the medoor or mandora was a mandolino rather than a small lute since these names were associated together in the earliest Dutch dictionary of music published in 1772.²³ The "Noordsche Balk" (no. 18) is a Dutch name for various types of folk zithers, one of which is known as the hommelm. This instrument was also described by Douwes in 1699.²⁴ The two table harps or arpanettas (nos. 19 and 20) were upright double psalteries having each side of a trapeziform box acting as a soundboard. The instrument was placed on a table or on the seated player's lap, with the shortest strings at closest reach. The strings on the right hand soundboard were of case hardened iron and were used for the melody; those on the left hand soundboard were of brass (or some similar copper alloy heavier than iron) and, with their curved bridge quite near to the upper edge of the box, provided a bass accompaniment. Extant examples are made with a height between 60 and 150 centimeters and include a total range of between two-and-a-half and four octaves.²⁵ The "Davids Harp" (no. 21) appears to have been an unusual type of chromatic harp that is not defined in present-day sources. Fortunately there is both an engraving (fig. 2) and a definition of this instrument in Reynvaan's dictionary of 1795:

DAVID'S HARP. (A type of stringed instrument.) This instrument is strung with ordinary gut strings just like those used on the double bass and the

21. Heyde, *Historische Musikinstrumente im Bachhaus Eisenach*, p. 93, no. I 59; p. 291.

22. It is listed by Renate Huber as a "Pandurina, rebuilt as a small octave lute" in *Verzeichnis sämtlicher Musikinstrumente im Germanischen Nationalmuseum Nürnberg* (Wilhelms-haven: F. Noetzel, 1989), p. 103, no. MIR 876. For a description and photograph of this instrument see John Henry van der Meer, *Musikinstrumente: Von der Antike bis zur Gegenwart* (Munich: Prestel, 1983), 117–18, Abb. 192.

23. See the *Verhandling over de Muziek* (The Hague: J. A. Bouvink, 1772), 317: "Mandolino, Mandore, Kleine luit, met vier snaeren" (mandolino, mandore, small lute with four strings). See also a recent study of the mandolin by James Tyler and Paul Sparks, *The Early Mandolin* (Oxford: Oxford University Press, 1989).

24. Douwes, 118–19. For an examination of these instruments see Hubert Boone, "De hommelm in de Lage Landen," *Brussels Museum of Musical Instruments Bulletin* 5 (1975).

25. For additional information and a photograph of a highly decorated Flemish example of circa 1700 in the Royal College of Music, London, see "Arpanetta," *NGDMI*, 1:74–75.

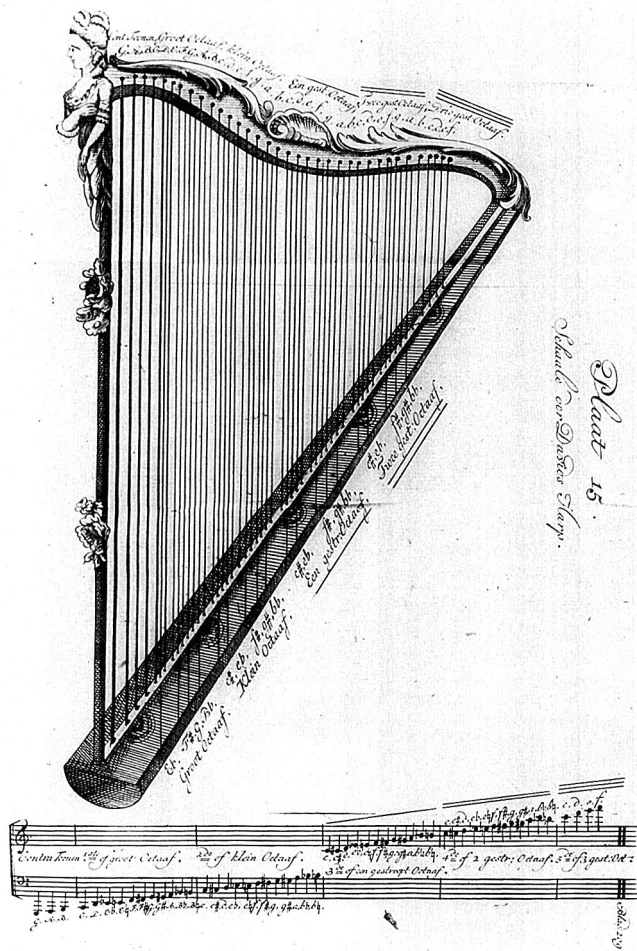


FIGURE 2. Engraving and range of a David's harp, from Joos Verschuere Reynvaan, *Muzijkaal Kunst-woordenboek* (Amsterdam, 1795), pl. 15.

violin. They are arranged proportionately so that the lowest bass string has the thickness of the C string of the double bass and the highest string is equal to the E string of the violin. There are large and small harps, the latter being without accidentals; usually the larger ones have fifty-four strings, more or less depending on their size. They usually have thirty-five natural pitches and nineteen accidentals. The naturals in the bass start at GG and continue in the treble up to f^m, but sometimes only to e^m. The accidentals in the bass begin at E-flat and continue to bⁿ-flat, and on the treble side start at c'-sharp up to bⁿ-flat as shown in plate 15. The accidental strings are pulled in somewhat in order to separate them while the natural strings continue straight on the body of the instrument.

This instrument is played with both hands: the left hand playing the bass and the right hand the treble. Single octaves are played in the bass by using the thumb and back finger [the pinkie finger], in other chords the middle and front [index] fingers are used. At the beginning of a piece grace notes in the treble are played by the first finger and an upright thumb; for the rest one alternates between fingers. In addition, it should be mentioned that the harp is tuned in the same way as the harpsichord, since there are wrestpins which are tuned by means of a tuning hammer [key] or small hammer, making the pitch of the strings higher or lower. One uses the same clefs on the harp as in pieces composed for the keyboard. The difference between the "Spitzharp" [arpanetta] and the David's harp is that the former is provided with a doubled sounding board and the latter has only one sounding board, where seven to twelve or less resonance holes are found.²⁶

26. See Reynvaan, 207–8, pl. 15. "DAVIDS-HARP. (*Een zeker Snaarspeeltuig.*) Dit speeltuig is met gewoone darmsnaaren, zo als op de bas, en vioolen gebruikt worden, bespannen; wordende naar evenredigheid ingericht, zodanig, dat de onderste in de bas, dezelfde dikte eener C snaare der bas, en de bovenste eene *Quint* der viool, gelijk is: men heeft er grooten en kleinen, welke laatsten zonder *Semi-Toonen* zijn: de grooten hebben gemeenlijk vier-en-vijftig snaaren, meer of minder, naar dat zij goeter of kleiner zijn; waarvan de *Natuurlijke Toonen* meestendeels zijn vijf-en-dertig, en de *Semi-Toonen* negentien in getal: de *Natuurlijke Toonen* in den *Bas* vangen van *Contra G* aan, en gaan in den *Discant* tot f^m driegestreept, en somtijds wel maar to c^m. De *Semi-Toonen* vangen in den *Bas* van *E-mol* aan, en gaan tot de ongestreken *B-mol* van het klein octaaf: en, in den *Discant* hebben zij haaren aanvang van het eegestreepte *c'-kruis*, en gaan tot de tweegestreepte *b-mol*; zo als op de hier nevenstaande Plaat 15 te zien is: zijnde de *Semi-Toonen* ter onderscheidinge een weinig ingerukt geworden, daar de *Natuurlijke Toonen* rechtdoor tot op her ligchaam der harp gaan.

Dit speeltuig wordt met beide de handen bespeeld; met de linkerhand den *Bas*, en met de rechterhand den *Discant*: zodanig dat wanneer in den *Bas* enkele *Octaaven* gegrepen worden, men den duim en de achterste vinger gebruikt; bij andere greepen worden de middenste-, en voorste vinger gebezigd: in den *Discant* wordt bij den aanvang van een stuk den voorslag door de voorste vinger en opgezetten duim der opwaards gaande *Seconde* voorgeslagen, en voor het overige wordt met de vingeren afgewisseld.

Verder is nog aantemerken, dat de harp op dezelfde wijze als het Klavecimbel gesteld wordt; voorzien zijnde van stelpennen welken door middel van een stelhamertjen op

Percussion

Bolhuis's dulcimer (no. 23) was either plucked or made use of hammers, and perhaps was similar to the hammer dulcimer engraved for Reynvaan's dictionary as plate 23. This large instrument included a right-hand extension for bass strings and tuning tangents.²⁷ The "Staafspel" (no. 24) was identified as a xylophone by Quirinus van Blankenburg in 1739 and must have been very expensive to build since it realized the highest price of all the instruments at 34 florins:

The bars, also called the xylophone, is an instrument made of cast iron or iron (such as similar wooden ones in Germany which are tied to straw or rushes and are called straw fiddles). The metal ones are two to two and a half fingers wide and about a half finger thick, and of various lengths which give them their pitch. Thus they are without an appropriate measurement and consequently they do not harmonize well, because the bass tones sound like pots and the highest tones as if one hit an anvil. But if one plays the middle of the xylophone they provide the sound of little bells.²⁸

However, the term "Staafspel" is also associated with the carillon according to Kruyskamp,²⁹ another expensive instrument to construct, and may have been the instrument which Bolhuis owned.

hunnen toon opgetrokken worden, de snaaren hier door hooger of laager op hunnen toon brengende.

Men bezigt bij de harp dezelfde sleutels, als bij stukken welken voor het klavier gezet zijn.

Het onderscheid tusschen de Spits- en Davids-harp is, dat geene met een dubbele resonantie-dekzel voorzien is; daar deeze maar éenen bodem van onderen heeft, waarin op beiden zijden, zeven tot twaalf, ook mindere resonantie-gaten gevonden worden."

27. For a reproduction of this plate see David Kettlewell, "Dulcimer," *NGDMI*, 1:629, ill. 14.

28. Quirinus van Blankenburg, *Elementa musica of nieuw licht tot het welverstaan van de music en de bas-continuo* (The Hague: L. Berkoske, 1739), 135.

"De Staven, anders het Staafspel genoemd, is een speeltuig van gegoten metal of van yzer (zo als'er in Duitsland van houten zyn, die men op stroo of biezen vastmaakt en aldaar een stroovedel noemt,) de metale zyn twee of derde halve vinger breed en ontrent een halve vinger dik, naar van verschillende lengtens, waar door zy op tonen zyn gesteld: Dus zynze zonder Redenmaat en by gevoeg van geen goede netwerking; want de bassen klinken als ketels en de bovenste als of men op een aanbeeld sloeg, maar als men naar het midden Komt gevense 't geluid van kleine Klokjes."

29. See C. Kruyskamp, *Van Dale Groot Woordenboek der Nederlandse Taal* (The Hague: Nijhoff, 1970), 2:1891. An anonymous eighteenth-century German or Austrian "Stahlspiel" with wooden bars is photographed in a recent exhibition catalog. See *Die Klangwelt Mozarts: Eine Ausstellung des Kunsthistorischen Museums Wien* (Vienna: Kunsthistorisches Museum, 1991), p. 316, no. 251.

Woodwinds

The woodwinds represent a diverse group with instruments made by some very skilled makers. A bassoon (no. 25) and oboe d'amour (no. 35) by Winker sold at the low prices of 2*f* and 12*s* respectively. We know nothing of the maker unless he may be identified as an early member of the family of Johann Gottlieb Winckler (1763–1820) of Leipzig.³⁰ It is interesting to note that Bolhuis owned an anonymous bass recorder (no. 26) along with the more fashionable transverse flute. The next three instruments (nos. 27–29) are transverse flutes by Johann Wilhelm Oberlender of Nuremberg. There were two makers of this name, father and son; the vast majority of extant examples are recorders made by Johann Wilhelm (I) (1681–1763). Johann Wilhelm Oberlender (II) (1712–79) continued making recorders, but also made flutes and clarinets. Number 27 was a transverse flute with three middle joints (or *corps de rechange*) for tuning at different pitches; number 28 was a flute which had an additional fipple-shaped mouthpiece that could be played vertically like a recorder; and number 29 a flute d'amour with four *corps de rechange*. One example of a flute d'amour by Johann Oberlender (I) is preserved at the Museum of Fine Arts in Boston.³¹ A flute by Oberlender with a recorder-like mouthpiece (no. 28) does not appear to have survived. However, an early nineteenth-century example of what may embody a similar idea is found in the Bate Collection in Oxford, in a "patent duct mouthpiece for flute" by William Wheatstone.³² Another fine woodwind maker, Scherer, is represented by an expensive transverse flute of ivory (no. 30), with four *corps de rechange*, the last being long enough to transform the instrument into a flute d'amour. There were also two makers who have been identified with this maker's mark both working in

30. Herbert Heyde, *Flöten: Musikinstrumenten-Museum der Karl-Marx Universität Leipzig* (Leipzig: VEB Deutscher Verlag für Musik, 1978), 91, 134. The musical instrument museum in Berlin has an oboe whose middle and bell sections are signed "Winckler." See Irmgard Otto (ed.), *Musik Instrumenten Museum Berlin*, (Berlin: Musikinstrumenten-Museum Berlin, 1965), p. 36, no. 4163.

31. This instrument was identified as such by Phillip T. Young in *Twenty-Five Hundred Historical Wind Instruments: An Inventory of the Major Collections* (New York: Pendragon, 1982), 94; see also [Barbara Lambert and D. Samuel Quigley], *Musical Instruments Collection: Checklist of Instruments on Exhibition* (Boston: Museum of Fine Arts, 1983), p. 43, no. 17.1855.

32. Jeremy Montagu, *The Bate Collection of Historical Instruments: Check List of the Collection* (Oxford: University of Oxford, 1988), p. 9, no. 1035.

Butzbach: Johannes Scherer Jr. (1664–1722) and his son, Georg Heinrich Scherer (1703–78).³³ Ivory flutes d'amours by one of the Scherers are preserved at the Bate Collection in Oxford and the musical instrument museum at the University of Leipzig.³⁴ In the private collection of Dick Verel are two corps de rechange of boxwood, one of which appears to be long enough to lower the pitch from c' to a, thus making the instrument into a flute d'amour. The ivory flute by Scherer realized the highest value of any wind instrument, 8 florins.

The Amsterdam woodwind maker Michiel Parent (1663–1710) was the inventor of the flute d'accord or double recorder³⁵ (no. 31) which he advertised in the *Amsterdamsche Courant* on March 10th, 1711:

Michiel Parent, Musician and Flute maker, announces to all music lovers, that he has tried out and invented two flutes together that have never been known, with which two different parts can be played in tune at the same time . . .³⁶

Extant examples of flutes d'accord by Parent are preserved in the Gemeentemuseum in The Hague and the Musical Instrument Museum of the Staatliches Institut für Musikforschung in Berlin.³⁷ The "sixth flute" was a recorder in D; that is, its lowest note is d", the interval of a sixth above the alto recorder. Bolhuis's instrument was probably made by Albertus van Heerde (1674–before 1722) or Jan van Heerde (1704–after 1747). A fine example of an ivory sixth flute is one made by Willem Beukers (1660–1750) of Amsterdam, dated 1704 in the Dayton C. Miller Collection, Washington, D.C.³⁸ The small recorder (no. 33) was probably

33. See Phillip T. Young, "The Scherers of Butzbach," *GSJ* 39 (1986): 112–24.

34. See Young, *Twenty-Five Hundred Historical Woodwind Instruments*, 116.

35. The term "flûte d'accord" is identified as a type of double recorder by Anthony Baines in *European and American Musical Instruments*, 84; and as a pitchpipe in *NGDMI*, 1:788.

36. Marieke Teutscher and S. A. C. Dudok van Heel, "Amsterdam als centrum van 'fluytenmakers' in de 17e en 18e eeuw" in *Historische Blaasinstrumenten de Ontwikkeling van de Blaasinstrumenten vanaf 1600* (Kerkrade: Wereldmuziekconours, 1974), 55–7; trans. Peter Bree as "Amsterdam: From Flute Makers to Factories of Musical Instruments" in Phillip T. Young, *Loan Exhibition of Historic Double Reed Instruments* (Victoria: University of Victoria, 1988), iv–vii.

37. See *Complete List of European Musical Instruments and Makers*, p. 51, nos. 1952x 0082 and 1984 0004; and Otto (ed.), *Musik Instrumenten Museum Berlin*, p. 59, nos. 2832 and 2833.

38. *The Dayton C. Miller Flute Collection: A Checklist of the Instruments*, comp. L. E. Gilliam and W. Lichtenwanger (Washington: Library of Congress, 1961), p. 87, no. 1257; for a photograph and dating see Edgar Hunt, "Recorder," *NGDMI*, 3:206–7, ill. 2(b).

a soprano or sopranino made of boxwood. The next group of instruments owned by Bolhuis were by the versatile maker Thomas Conraet Boekhout (ca. 1665–1715) of Amsterdam. These were an alto oboe (no. 34) and an oboe of ebony with ivory ferrules and silver keys (no. 36). An alto oboe by Boekhout has not been recorded among extant instruments; however, there is a unique ebony oboe with silver keys (but without ivory ferrules) at the Gemeentemuseum. The latter instrument surprisingly includes a carved head on its top rather than the usual ornamental turning of the finial.³⁹

The clarinet (no. 37) was probably a two- or three-key example by Jan van Heerde (1704–after 1747), judging by its low price of 1 florin. A baroque clarinet by this maker has not been recorded.⁴⁰ The two clarinets by Strehly (Strehli) were probably also of the two- or three-key variety, since a three-key clarinet marked “I. G. Strehli” is preserved at the Stadtmuseum of Munich. The identification of this maker is hampered by the lack of any biographical material. His stamp is found on two bass pommers of a late design in the musical instrument museum of the Conservatory in Brussels.⁴¹ Bolhuis owned somewhat old-fashioned instruments such as a shawm (no. 40) and two cornetts (nos. 41–42), one of which was partially made of ivory. Two chalumeaux (nos. 43–44) by Jan Steenbergen (ca. 1675–after 1728) of Amsterdam are also found in this collection and were probably two-key instruments similar to the pair by Liebau, one of which is preserved in the Statens musiksamlingar Musikmuseet in Stockholm.⁴² Along with Jacob Denner (1684–1735), Steenbergen is one of the few makers of the chalumeau during the first quarter of the eighteenth century that can be identified with certainty.

39. No. Ea 24-1937. See Young, *Twenty-Five Hundred Historical Woodwind Instruments*, 10; for a description and photograph see Young, *Loan Exhibition of Historic Double Reed Instruments*, no. 14.

40. See the author's recent study entitled *The Baroque Clarinet*, Early Music Series, 13 (Oxford: The Clarendon Press, 1992).

41. The Strehli clarinet is no. 48-40 in Munich; see Lyndesay G. Langwill, *An Index of Musical Wind-Instrument Makers*, 6th ed. (Edinburgh: The Author, 1980), 172; and the discussion by David Ross in “A Comprehensive Performance Project in Clarinet Literature with an Organological Study of the Development of the Clarinet in the Eighteenth Century” (DMA diss., The University of Iowa, 1985), 154–56.

42. No. 139. For photographs of the two chalumeaux by Liebau see Cary Karp, “The Early History of the Clarinet and Chalumeau,” *Early Music* 14 (1986): 547, ills. 1–2.

Lip-vibrated Instruments

The lip-vibrated instruments owned by Bolhuis include two small post horns (nos. 45–46); a trumpet by Michael Nagel (1621–64) of Nuremberg (no. 47) made in 1659; and a roephoorn or midwinterhoorn (no. 48). The extant instruments of Nagel, an important Nuremberg brass maker, include a silver herald's trumpet dated 1657 in the Kunsthistorisches Museum in Vienna; a D trumpet dated 1654 in the St. Annen Museum in Lübeck⁴³; and a trumpet dated 1654 found in 1984 among the ruins of the royal Swedish flagship *Kronan* now in the Kalmar läns Museum.⁴⁴ It is interesting that Nagel's trumpet realized only 1f 10s. Perhaps its low value was a result of poor condition. The roephoorn or midwinterhoorn (no. 48) was a long wooden trumpet constructed by splitting a curved piece of timber, gouging it out, reuniting the two halves, and binding them together in a few places.⁴⁵

Virginal

The last instrument owned by Bolhuis, "a fine virginal with its stand" (no. 51*), raised 29 florins and was certainly one of the most valuable of the collection. I have translated the term "Clavecimbaal" in the catalog as a virginal rather than a harpsichord based on two premises. The first is that the term "Clavicimbaal" or "Clavicimbel" was used in the low countries to indicate both the harpsichord and the virginal during the eighteenth century. For example, the inventory of the instruments owned by Jacob Gerard Knijff of Antwerp completed in 1757 includes a "clavecimbel" by Jacob vanden Elsche and a "clavecimbel" by Ruckers.⁴⁶ The second is the valuation of instruments in Knijff's inventory, even though the value of the florin in Antwerp varied from that in Groningen. Knijff's decorated "clavecimbel" or harpsichord by vanden Elsche was valued at 700 florins and his "clavecimbel" or virginal by Ruckers was

43. The instrument in Vienna is no. 259; see Langwill, p. 126.

44. See Cary Karp, "Musical Instruments Recovered from the Royal Swedish Flagship *Kronan* (1676)," in *Second Conference of the ICTM Study Group on Music Archaeology*, ed. C. S. Lund (Stockholm: Kungl. Musikaliska Akademien, 1986), 1:95–104.

45. For a discussion of the modern midwinterhoorn see Jeremy Montagu, "The Construction of the Midwinterhoorn," *GSJ* 28 (1975): 71–80.

46. Of Nicolas Selhof's 210 items listed in 1759 (pp. 254–55) as musical instruments twelve keyboard instruments are described as clavecins, "Staertstuk," spinette, clavier, "Clavecimbaal," and epinette.

valued at 100 florins.⁴⁷ Based on these observations it seems very likely that Bolhuis's instrument was a virginal rather than a harpsichord.

* * *

In conclusion, the eclectic collection of Michiel van Bolhuis provides a great deal of valuable information for the organologist. The presence of folk instruments such as the hommelm and midwinterhoorn indicates their importance in eighteenth-century Dutch society. In addition, many instruments listed in his collection document the existence of examples by several makers who have not been traced. These include the following: violins by Jacob Weiss, Wolf Erhardt Lippold, and Jean François Lepinoy; a viola by Theodor Johann Tresselt; a kit by Koert Jansen; a violino piccolo by Niklaas Burger; a cither by Johann Michael Köllmer; and a bassoon and oboe d'amour by Winker. Other examples include instruments which were not known to have been constructed by recognized makers. These include a kit by Hendrik Aerninck; a sixth flute by Albertus van Heerde or Jan van Heerde; a clarinet by Jan van Heerde; and chalumeaux by Jan Steenbergen. In addition, Bolhuis owned an unusual transverse flute by J. W. Oberlender that had a fipple mouthpiece which could be played like a recorder. These instruments and their makers' activity can now be incorporated in reference works for each class of instrument, providing a more comprehensive view of Dutch musical life during the eighteenth century.

The Fiske Museum of the Claremont Colleges

47. Cf. Spiessens, "Muzikale nalatenschap van de Antwerpse kanunnik Jacob Gerard Knijff (1756)," 90, 92.