

*Journal of the
American Musical
Instrument Society*

VOLUME XXIII • 1997



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family and mandolin journals only for sections in which the instruments or journals are discussed in some detail. The obvious care given to the preparation of the index, which is on the other end of the scale from a machine-generated keyword index, is also reflected in the author's style of writing throughout the book. Sparks gives an excellent and readable account of the makers, leading players, composers and their music, journals, mandolin orchestras, organizations, and phenomenal popularity of the mandolin during its heyday. Anyone concerned with the history of plucked musical instruments or with the history of music in the nineteenth century will want to consult this sequel to *The Early Mandolin*.

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Edwin Buijsen and Louis Peter Grijp, et al. *The Hoogsteder Exhibition of Music and Painting in the Golden Age*. The Hague: Hoogsteder & Hoogsteder; Zwolle: Wanders, 1994. 388 pp.: ill. ISBN: 90-6630-468-5 (Catalogue); ISBN: 90-6630-470-7 (Catalogue, CD and Photo CD). Dfl. 130.

This superbly produced book was initially conceived by Hoogsteder and Hoogsteder, art dealers located in a historic house at Lange Vijverberg 15, The Hague, as a catalogue for a special exhibition of forty-seven paintings: thirty-three from private collections (of which twenty-five, not identified, were for sale), plus six from The Hague's Gemeentemuseum, five from the Bredius Museum in The Hague, two from the Boymans-van-Beuningen Museum in Rotterdam, and one from Centraal Museum Utrecht. A great many people, including representatives of these museums, contributed to the organization of the exhibition and catalogue. Several historic instruments, including keyboards by members of the Ruckers family, were loaned from the Gemeentemuseum for the exhibit at Hoogsteder and Hoogsteder from May 11 to July 10, 1994, and from the Vleeshuis Museum in Antwerp when the exhibition was shown in that city at the Hessenhuis from July 29 to October 30, 1994. In addition to the large (10" × 11¼") catalogue, a special CD and photo-CD were produced on the Philips Classics label, "Jacob van Eyck and Dutch Songs of the Golden Age," with performances by Camerata Trajectina, but only the book was sent for review.

This volume makes a handsome book for one's coffee table, but it is much more than that, containing a wealth of scholarship and over two hundred excellent illustrations. Many of the forty-seven marvelous

color plates are fold-out size, and there are additional full-page color plates of details of a number of the paintings, full-page color plates of eight instruments, plus color and black-and-white illustrations of paintings, engravings, etc., of related subjects in museums in Europe and the United States.

In their preface John Hoogsteder and Willem Jan Hoogsteder write: "The catalogue is not just a souvenir of a delightful day's viewing . . . [but] is . . . intended as a spur towards further interdisciplinary research." It is divided into three sections: an Introduction, which consists of four scholarly essays; a Descriptive Catalogue, first of all the paintings, and then of the musical instruments included in the exhibit; and finally a Survey of Musical Instruments, with brief descriptions of the various instruments portrayed in the paintings, plus figures from Praetorius or Mersenne, followed by a listing of the paintings by number in the catalogue with the names of the instruments depicted in each one. Finally, there is a useful bibliography.

This book has so many virtues that it is a pity that it is not better organized for purposes of information retrieval, which would have greatly increased its value as a scholarly reference work. The essays seem more like articles in a special issue of a periodical devoted to the subject, rather than in a book, each one having separate numbering for notes and illustrations. It may be unrealistic to hope for some sort of an index, but for all the great expense and effort that went into the production of this catalogue, it is difficult to understand why there are no listings anywhere of the numerous interesting and well-chosen illustrations, or even of the forty-seven paintings by artist's name and title, which would have made the great wealth of materials more easily grasped and appreciated.

In the first essay, "Music in Seventeenth-Century Dutch Painting," Magda Kyrova of the Gemeentemuseum points out that between ten and twelve per cent of all seventeenth-century Dutch paintings are works with a musical theme, and that "within the oeuvre of a single master the figure can be as high as thirty per cent." This fact, plus the accurate representation of instruments and the manner of playing them in many paintings, has proved valuable to modern musicians interested in performance practice. At the same time, art history scholarship has demonstrated that accurate portrayal of daily life was not the primary interest of Dutch painters, whose works could refer to abstract principles as well as earthly pleasures. The number and combinations of instruments in religious depictions may be intended to overwhelm

the viewer with the number of instruments played in God's honor, rather than suggest actual ensembles used. The tuning of instruments and playing together was an acceptable metaphor for marital harmony, but to the Calvinist Dutch, music-making company could also be a warning of the devil's temptations. And in some cases there may be a mixture of the two interpretations of a painting, negative-moralizing and positive-entertaining.

A popular theme was the depiction of the Prodigal Son, in which music and dance suggest a sinful life. Another common theme in Dutch paintings is that of *vanitas*, in which various musical instruments are depicted because of the transience of their sounds. This theme was also expressed in one of the most widely used mottoes on Ruckers keyboard instruments, "Sic transit gloria mundi," which is further represented by the short-lived creatures painted on their soundboards: flowers, insects, and small animals. This motto, however, as Kyrova points out, when combined with "Soli Deo gloria," served as a defense of secular music, and the beauty of the decorations "transformed these instruments into works of art which could delight both ear and eye."

In "Dutch Music of the Golden Age" musicologist and lutenist Louis Peter Grijp discusses the paradox that while Dutch painting and literature had a Golden Age in the seventeenth century, Holland was "a musical backwater" according to its most distinguished citizen, Constantijn Huygens, although it might better be described as a bourgeois musical civilization reflecting the tastes of the Dutch Republic. Jan Pieterszoon Sweelinck was the only Dutch composer of international reknown during the period, but eight others are also discussed: Nicolaes Vallet, Jacob van Eyck (known to recorder players for his *Der fluyten lust-hof*), Cornelis Thymansz. Padbrué, Joan Albert Ban, Constantijn Huygens, Carolus Hacquart, David Petersen, and Servaas de Koninck.

Recorder virtuoso Eva Legêne's essay focuses on collections of musical instruments in the seventeenth century, with information from a study of fifty-one inventories including 225 instruments, but mostly concerning collections of five music lovers. The name of Constantijn Huygens (1596–1687), diplomat, polyglot, man of the world, connoisseur, poet, musician, etc., runs throughout this book, so it is no surprise to learn that he collected lutes, theorboes, viols, virginals, harpsichords, and organs. Three much less distinguished citizens of the Dutch Republic are also discussed briefly, but the major focus is on the collection of the Danish King Christian IV. Legêne says he was chosen partly

“because of the great influence that musicians and painters from the Low Countries had at the Danish court,” but it does seem a little inappropriate in a book focusing on Holland’s “Golden Age.”

Louis Peter Grijp’s “Conclusions and Perspectives” again points out the need for collaboration between art historians and musicologists, and discusses the wide range of meanings of the paintings in the exhibit, including allegories of hearing and the other senses, healing, harmony in the family, and reflections of social status.

For each of the forty-seven paintings in the catalogue there is information on measurements and signatures, provenance, exhibitions, and literature, plus knowledgeable commentary. Edwin Buijsen writes about Jan Mandyn’s “The Mocking of Job,” for example: “The fact that Mandyn intentionally deformed a number of instruments may be an allusion to the idea of the world turned upside down or topsy-turvy world, which generally implies sin and destruction” (p. 217).

Instruments depicted in these paintings include lute, theorbo, guitar, harp, violin, viola da gamba, hurdy-gurdy, organ, harpsichord, virginal, clavichord, transverse flute, recorder, shawm, curtal, bagpipe, cornett, trumpet, sackbut, horn, kettledrum, side drum, rommelpot, triangle, bell, and pellet bell. Some also include singing and dancing. Being especially interested in the recorder, I was glad that the instrument is shown in a number of the paintings in the exhibit, as well as in the numerous illustrations related to the text in the essays. Among the paintings is Pieter Duyfhuysen’s “Peasant Interior,” which shows a man with a recorder stuck in his hat, while at the other end of the social scale is Simon Luttichuy’s “Still Life with Musical Instruments and a Lidded Porcelain Pot,” a most elegant painting which includes a violin and an ebony recorder. Of the many other fine illustrations, I especially like the superb full-page color plate of Dirck Dirckz. Santwoort’s “Portrait of Elisabeth Spiegel (1628–1707) as Hearing,” c. 1638–39 (The Cleveland Museum of Art), in which this elegantly dressed child is shown happily holding a soprano recorder and seems ready to serenade the viewer.

This book was produced primarily to document a temporary exhibit and help sell some of the paintings, but it is of permanent value and can bring knowledge and pleasure to anyone interested in music and painting. Buy a copy for yourself, Dear Reader, plus another as a gift for a friend.

DALE HIGBEE

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