CATALOGUE OF MUSICAL INSTRUMENTS IN THE VICTORIA AND ALBERT MUSEUM

Part I:
KEYBOARD INSTRUMENTS
by Howard Schott

Part II:
NON-KEYBOARD INSTRUMENTS
by Anthony Baines
Catalogue of
MUSICAL INSTRUMENTS
in the
VICTORIA AND ALBERT MUSEUM

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New catalogue entries, supplementary notes and bibliography by
James Yorke

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Howard Schott and Anthony Baines assert their moral right
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Front cover: Theorbo by Cristoforo Choc, about 1620.
Ivory and ebony neck with rosewood ribbing, 1776–1862.

Back cover: Jewelled spinet by Annibale Rossi, 1577.
Covered with lapis lazuli, and other precious and semi-precious stones. 809–1869.

Publishers' Note: This new single volume edition has been compiled from
two volumes previously published separately. The pagination for each volume
remains unchanged. A new Foreword, plus supplementary bibliography and endnotes
to both volumes, have been added.
FOREWORD TO
ONE VOLUME EDITION

Howard Schott and Anthony Baines' definitive catalogues of the musical instruments in the Victoria and Albert Museum, reissued as a single volume in 1998, have proved their worth by selling out.

This 2002/3 edition is a reprint of the 1998 edition, which leaves the text and illustrations virtually unchanged. It has been made possible through generous donations from the John Radcliffe Trust and the Parnassus Foundation, courtesy of Jane and Raphael Bernstein. The V&A would like to thank Alec Cobbe, Esq., the Cobbe Collection Trust, the Marc Fitch Fund, the Leche Trust, the Harley Foundation, the John Radcliffe Trust and the Worshipful Company of Musicians for generously supplying the funding that made the 1998 edition possible.

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CHRISTOPHER WILK
JAMES YORKE

Victoria and Albert Museum, 2002
FIG. 1 and A. No. 1/2. Tenor viol by Henry Jaye. London; 1667. Note the nicely carved peg-box and open scroll, and the delicate oval rose.

FIG. 3 and A. Left. No. 1/3. Bass viol by Richard Meares. London; 1677. The back is a replacement; the neck has a spliced repair.
Right. No. 1/4. Bass viol by John Baker. Oxford; 1688. The neck is later. The decorative device on the bellies of these two instruments is typical of English viols of the period.
FIG. 4. No. 1/8. Bass viol by Paul Hiltz. Nuremberg; 1639. This lobed or festooned form was popular in Germany during the 17th century. The neck of this instrument is a later replacement. The rose is finely carved with a heraldic eagle.


FIG. 5a. The fine fingerboard (perhaps by Tielke) of No. 1/12, and the splendid finial which is grafted to it.
FIG. 6 and A. No. 1/9. Bass viol, probably by Joachim Tielke. Hamburg; early 18th century. The tailpiece is probably English. This piece has particularly graceful lines, fine carving at the root of the neck and on the peg-box, and superb ivory and tortoiseshell marquetry decoration on the fingerboard.

FIG. 7 and A. No. 1/10. Bass viol, probably by Joachim Tielke. Hamburg; about 1700. The designs executed in ivory and rosewood are found on other instruments by this famous maker. The scroll and brass machines date from the second quarter of the 19th century.
FIG. 8 to C. No. 1/11. Bass viol by Martin Voigt. Hamburg; 1726. The decoration of this fine instrument is particularly rich and delicately executed in mother-of-pearl, ivory and ebony. Note the charming finial on the accompanying bow.
FIG. 9. Left. No. 1/7. Alto viol. English; late 17th century. The body has been cut down. It is a modest piece with simulated purfling and rather poor carving.


FIG. 10 and A. No. 2/1. Viola d’amore. South German; 1719. The gilt rose with the arms of the Prince-Bishop of Salzburg can be seen under the fingerboard. The two small black marks visible at the lower end of the body, in the back view, are the ends of the sliding covers to the traps containing the wrest-pins for the sympathetic strings.
FIG. 11 and A. No. 2/2. Viola d'amore by J. N. Lambert.
Paris; 1772. The beauty of this fine instrument lies chiefly in its elegance of line, for it bears very little decoration.

FIG. 12 and A (overleaf). Left. No. 2/4. Viola d'amore. German; 18th century. The pegs are later. Right. No. 2/3. Probably French; mid-18th century. The way the sympathetic strings run under the fingerboard and then down behind the pegs for the main strings and up to their own pegs near the head, can be clearly seen in the detail overleaf.
FIG. 13. No. 2/5. Viola d'amore. German or Italian; first half of the 18th century.
FIG. 14 to D. No. 2/6. Baryton by Joachim Tielke. Hamburg; 1686. The wood used in the making of this handsome instrument has a particularly fine figure, and the carved decoration is of high quality—as the details show. It will be seen that the sympathetic strings once had tuning-pegs (the holes for these have been filled) which were later replaced by wrest-pins.
FIG. 15 to D. No. 2/7. Baryton by Jacques Sainprae. Berlin; about 1720. The carved decoration of this instrument is finer even than that on the Tielke baryton shown in FIG. 14. In addition, this piece has ivory and tortoiseshell marquetry on the fingerboard and tailpiece.
Right. No. 2/9. Cither viol. Possibly French; early 19th century. The head and antique form of peg-box were presumably intended to give this viol a Medieval look.
FIG. 17 TO B, NO. 3/1.
Violin by Antonio Stradivari. Cremona; 1699. The neck is of later date although the head is thought to be genuine but possibly from another instrument by the same celebrated maker.
FIG. 18 and A. No. 3/2. Violin. English; last third of the 17th century. This is finely decorated with carving in relief which includes the Stuart Royal Arms. The instrument is said to have belonged either to Charles II or James II.


**FIG. 22. Left.** No. 3/4. Violin. Possibly German; 17th–18th century. This is rather crudely made. Inside is pasted a label claiming that it was restored by Gasparo da Salo, the famous 16th-century Brescian violin-maker. This is a good example of the practice of adding the labels of celebrated makers to instruments of inferior quality. Attention is drawn in the appropriate catalogue entries to several other instances where this kind of deception has been perpetrated. **Right.** No. 3/11. Crwth. 19th century English copy of an original 18th century Welsh instrument (see FIG. 23).
FIG. 24 and A. No. 3/9. Violoncello. Venetian; 18th century. The body has been altered in shape and the instrument much used.

FIG. 25. No. 3/10. Double bass of gigantic size. Italian; 17th century. The neck is a replacement and the head has been altered.
FIG. 26 and A. No. 4/1. Kit and bow by Dimanche Drouyn. Paris; third quarter of the 17th century. This charming little instrument has a tooled leather case bearing the crowned dolphin of the Grand Dauphin (1661–1711). See frontispiece.

FIG. 27. Left. No. 4/2. Kit by Jacques Du Mesnil. Paris; 1647. Centre. No. 4/4. Kit. French; probably 18th century. The crown of the carved ebony head is missing. The body is of tortoiseshell and has a silver capping-piece. Right. No. 4/5. Kit. German; 17th century. These three are delicately made, sophisticated instruments, very different from those illustrated in FIG. 28.

FIG. 29. No. 4/7. Kit. English; 18th century. Length total 46 cm.

FIG. 31. No. 6/1. Hurdy-gurdy. French; 17th century. This instrument must have been repaired in the 18th century when a member of the Louvet family of hurdy-gurdy makers put his stamp on it. Perhaps the cipher of Henri II (1547-59) was added at the same time.

FIG. 33. No. 6/3. See FIG. 32 as well. The stamped decoration, often used by the Louvet workshops, can just be seen on the side of the key-box. The peg-box and finial are rather well carved.

FIG. 34. No. 6/4. Organ hurdy-gurdy. French; 18th century. The stand later?
FIG. 35. No. 6/4. See FIG. 34. Here the instrument is seen from above with its key-box lid open.

FIG. 36 A and B (opposite). No. 6/5. Hurdy-gurdy. French; second half of the 18th century. The delicate ornament of this piece and its finely carved and charming finial show that this instrument was a drawing-room toy, made at the time when hurdy-gurdies were fashionable playthings in France.
FIG. 37. No. 6/6. Hurdy-gurdy by Pajot, France; 1835. This is a specimen of the rather large type still popular in the French provinces during the 19th century.
FIG. 38 TO B. No. 7/1. Lute. Probably Italian; first half of the 17th century. The ribs of ivory forming the body are quite thin and are unbacked, so that the body is translucent. The back of the neck is embellished with fine marquetry in ebony and ivory. See also FIG. 40.
FIG. 39. Only the bodies of these two lutes are old; the necks are modern reconstructions. Left. No. 7/2. By Laux Maler, one of the most celebrated Lute-makers of Bologna in the early 16th century. Right. No. 7/3. By Marx Unverdorben. Venice; mid-16th century. The handsome mosaic of ivory and two sorts of wood is backed only by strips of parchment.
FIG. 41 to B. No. 7/4. Theorbo by Matteo Sellas. Venice; 1637. See also Fig. 40. Sellas was a prolific maker of lutes and guitars, mostly decorated with pleasing marquetry and delicate engraved work.
FIG. 42 and A. No. 7/5. Theorbo by Christopher Choco (Cocks?). Venice; 17th century. Like the other Venetian theorbo by Sellas (FIG. 41), this is superbly decorated. The bridge appears to be later.

FIG. 43A. Details of No. 7/7 (see FIG. 43).

FIG. 44 and A (overleaf). Details of No. 7/7 (see FIG. 43).
FIG. 45 and A (right). The fine marquetry decoration on the fingerboard and neck of No. 7/8. (See FIG. 43.)
FIG. 46 and 1. Left. No. 7/12. Theorbo by Matteo Buechenberg. Rome; 1619. The neck is later and has itself been crudely cut down from a longer form. The instrument may originally have been a chitarone like the other Buechenberg instrument shown with it (7/11).

Centre. No. 7/11. Chitarone by Matteo Buechenberg. Rome; 1614. He was perhaps the most famous of the early makers of the chitarone, at the time often called the “Roman theorbo”. Although the neck has been spliced and otherwise mutilated, the instrument is still more or less in its original form.

Right. No. 7/6. Theorbo. Italian; 17th century. The neck and the crude bridge are of later date. The body is made of 23 handsomely shaded ribs.
FIG. 47. The triple rose of No. 7/12 (see FIG. 46).

FIG. 48. The triple rose of No. 7/11 (see FIG. 46).
FIG. 50 to B. Details of No. 7/15. (see FIG. 49), showing the marquetry of ivory and ebony, the handsome body of shaded pinewood ribs, and the finely carved rose.
FIG. 51. The carved rose of No. 7/13 (see FIG. 49).

FIG. 52. The rose of No. 7/14 (see FIG. 49).
*Centre.* No. 7/9. Theorbo.
About 1800.
FIG. 54 (far left). No. 8/1. Mandore. French; 1640. The front of this little instrument is fairly plain but the back is most exquisitely carved with a scene of the Judgement of Paris, in a cartouche amid scrollwork. There is a splendid mask of Medusa on the neck.

FIG. 55. No. 8/2. Mandore by P. A. Gavelli. Perugia; 1690. Note the sunken triple rose.

FIG. 57. The rather pleasing Moor's head finial on No. 8/4 (see FIG. 56).
FIG. 58 and A. Left. No. 8/5. Mandolin by A. Vinaccio. Naples; 1772. Centre. No. 8/7. Mandolin by V. Vinaccio. Naples; 1761? Right. No. 8/6. Mandolin by V. Vinaccio. Naples; 1785. These small Neapolitan mandolins are rather attractive but the quality of their marquetry decoration is very inferior and represents the sad decline from the high standards reached in the marquetry embellishment of Italian stringed instruments during the 17th century.

FIG. 60. Left. The mandolin shown in Fig. 59. Right. No. 8/10. A French mandolin; 19th century.

FIG. 63. No. 9/1. Banjo. American or English; about 1830-40.
FIG. 64 and A. No. 10/1. Cittern. Urbino; 1582. This elegant instrument appears originally to have had only four courses. Note the open scroll, the hook beneath the peg-box which still displays Gothic features, and the tapering body finely carved with money-moulding in the Renaissance tradition. The rose is modern.
Fig. 65 and A. No. 10/3. Cittern, probably by Joachim Tielke, of Hamburg; about 1700. The date “1539” added after the name of Tielke, which has been inscribed on the side of the neck, is obviously wrong. Apart from the fancy marquetry—which is not of the high quality often associated with Tielke’s work—this instrument is embellished with paste jewels.
FIG. 66 and A. Left. No. 10/8. Cittern. Probably German; early 18th century. Right. No. 10/2. Cittern. Italian or German; late 17th century. The small split balusters applied to the body on either side of the neck are vestigial representatives of the scrolls which were the traditional decoration on Italian citterns of the 16th century (see FIG. 64).
FIG. 67. The very finely carved rose of No. 10/2 (see FIG. 66). It is curious how the Gothic style was retained for the decoration of the roses of musical instruments long after the style had gone out of fashion in most other fields.

FIG. 68. No. 10/4. Cittern by A. Bachmann. Berlin; 1769. This instrument has apparently been altered.
Centre. No. 10/7. Cittern. German; 19th century. Of the crude type known as a Waldzither, made in Thuringia and the Harz Mountains. The form is still reminiscent of the 16th-century Italian cittern, however, and even has vestigial scrolls derived from forms like those on No. 10/1 (see FIG. 64).
Right. No. 10/6. Arch-cittern. German; late 18th or early 19th century. This is also a crudely made provincial instrument.
FIG. 70. Left. No. 11/4. English guitar by T. Perry. Dublin; second half of the 18th century. The negro's head finial appears to be an addition and is not well carved. Otherwise this instrument has been neatly made by one of the best British makers of the day.
Right. No. 11/3. English guitar by W. Gibson. Dublin; 1765. This is still furnished with a *capotasto* which may be seen clamped across the strings.

FIG. 71. Left. No. 11/1. English guitar by R. Liessem. London; 1756. Right. No. 11/2. English guitar by E. Dickinson. London; 1759. Both these instruments have holes whereby a *capotasto* could be fixed across the strings. A *capotasto* may be seen in place on the right-hand instrument illustrated in FIG. 70.
FIG. 72. Left. No. 11/5. English guitar by F. Hintz. London; about 1760. This piece is fitted with Smith's Patent Box by means of which small hammers could be made to strike the strings. Right. No. 11/6. English guitar. About 1770.

FIG. 73. No. 11/7. English guitar by J. Rudiman. Aberdeen; late 18th century. This is pleasantly decorated with feather-stringing and has a finger-board of tortoiseshell. As with most English guitars, this also has a stamped and gilt metal rose.

FIG. 74. No. 11/8. English guitar by C. Claus. London; after 1783, when he patented the device whereby the strings were struck by hammers rising through holes in the rose. A hammer can be seen in this illustration.
*Centre.* No. 11/17. Round-backed cittern. French or English; dated 1757.
*Right.* No. 11/16. Round-backed cittern. English; 1762. This and No. 11/17 are of the type known in France as a pandore at the time.

FIG. 77. Left. No. 11/10. Portuguese guitar by J. V. da Silva. Lisbon; late 18th century. Right. No. 11/11. Portuguese guitar by H. R. Ferro. Lisbon; 19th century. Clearly the Portuguese form is related to the English guitars (FIGS. 70-75); all of them are late forms of the cittern.

FIG. 79 to J. No. 12/1. Guitar by Joachim Tielke. Hamburg; 1693. This is one of the most superbly decorated instruments in the whole collection. Very considerable care has been taken with the cutting and the engraving of the marquetry, which is greatly superior to that found on some of the other instruments from the Tielke workshops. The delicacy of the sunken rose should also be noted (FIG. 79B).
FIG. 80. No. 12/2. Guitar by Matteo Sellas; Venice 1623. Apparently made for the Grand-Duke of Tuscany. This is a fine specimen but the front has been much altered and now only the back gives any idea of its original splendour.

FIG. 81. No. 12/3. Guitar. Italian; mid-17th century. It will be seen that the marquetry on the fingerboard has been cut to the same pattern as that on No. 12/2 shown in FIG. 80.

*Centre.* No. 12/5. Guitar. Italian; 18th century. A modest instrument, the body being of pine painted to look like rosewood.  
*Right.* No. 12/7. Guitar by J. Pagés. Cadiz; 1798. The fingerboard is later.

**FIG. 84.** *Left.* No. 12/9. Guitar by Altimira. Barcelona; mid-19th century (see FIG. 85).  
FIG. 85 and A. Details of the decoration of No. 12/9 (see FIG. 84). The romantic scenes are painted on ivory and mother-of-pearl.
FIG. 86 to b. No. 12/12. Guitar by R. Vallejo. Granada; 1789–92. This strange instrument is inlaid with fanciful designs as well as the royal arms of Spain. An inscription states that it belonged to King Charles IV. It should in fact be strung with wire.

FIG. 89. No. 13/2. French lyre. French; late 18th century.

FIG. 90. Left. No. 13/3. Apollo lyre by R. Wornum. London; about 1815. The medallion bearing Apollo’s head hinges back to give access to the tuning-peg.

Right. No. 13/1. Lyre guitar. Probably French; early 19th century. The brass rod bracing the left-hand horn is missing here. The instrument is very elegant and is made of choice woods with a pleasing figure.


FIG. 94 (bottom right). Left. No. 13/12. "Harp Ventura" by A. B. Ventura. London; about 1828. This has a Wedgwood jasper-ware medallion instead of the more usual form of rose. Centre. No. 13/11. Dital harp by E. Light. London; about 1819. Right. No. 13/10. British harp-lute by E. Light. London; about 1816. The painted decoration of these three instruments, like that of the instruments shown in FIGS. 92 and 93, is pleasing but is in fact only of moderate quality.

FIG. 94A (bottom far right). The back of No. 13/10.
FIG. 95. Top. No. 14/1. Zither with its case; by F. Lehner. Munich; 1867. The belly is decorated with superficially charming scenes of peasants amid scrollwork, executed in painted brass and mother-of-pearl marquetry. Bottom. No. 14/2. Bowed zither (the bow missing) by M. Amberger. Munich; 1867. Like No. 14/1, both instruments were made for the Paris Exhibition in 1867.

FIG. 96. No. 15/2. Dulcimer. Probably Italian; first half of the 18th century.
Fig. 97 and A. No. 15/3. Dulcimer of unknown provenance; probably mid-18th century. The finely painted case does not belong and would appear to date from the late 17th century.
FIG. 98 (far left). No. 15/4. Arpanetta. German; dated 1713.

FIG. 99 (left). No. 15/6. Arpanetta. German; first half of the 18th century. The japanned decoration in gold on a red ground is curious—it includes both chinoiseries and a scene of David playing his harp.

FIG. 100 (below). No. 15/7. Bell harp by J. Simcock. Bath; mid-18th century.
FIG. 101 to B. No. 16/1. Triple harp by D. Evans. London; 1736. The finial is now missing. The neck is richly carved and gilt. The belly is decorated with gilt scrollwork that is drawn with great freedom and charm. Note the way the player has worn away part of this decoration at the sides. The post is japanned black with gilt chinoiserie subjects, now largely worn away. This unusually splendid triple harp is traditionally supposed to have belonged to Charles II but the recently discovered date inscribed inside proves the tradition wrong. It is more likely to have been associated with George II and is anyway an exceptionally fine specimen of that date.
FIG. 102 (far left). No. 16/3. Irish harp.

FIG. 103 (left). No. 16/7. Pedal harp by G. Cousineau, Paris; late 18th century.
FIG. 104. No. 16/4. Cross-strung harp. English or French; late 18th or early 19th century? This freak instrument has very pleasing painted decoration on its soundbox.

FIG. 104B. A reconstructed photograph showing how the soundbox of No. 16/4 may once have looked (see the catalogue entry, p. 77).
FIG. 105 to D. No. 16/5. Pedal harp by Nadermann. Paris; 1785. As this example shows, the carved decoration of Parisian pedal harps at this period was often of a very high quality. It is interesting to note the use of an Egyptian bust in the decoration—a reminder that the taste for Egyptian ornament came into favour long before Napoleon's conquest of Egypt. The inscription on the metal label states that the five soundholes with shutters at the back of the soundbox (actuated by the pedal in front) were the invention of Krumpholtz, a famous player and maker of harps, for producing a swell-box effect, like that fitted to late harpsichords of the same period (see Vol. I).
FIG. 106 to c. No. 16/6. Pedal harp by Nadermann. Paris; about 1785. Another fine harp by the same well-known maker as No. 16/5 (FIG. 105). The fat little triton-babies are painted naturalistically while the other carved work is gilt. Note the decoration of applied sequins. The cover to the link-mechanism in the neck is missing but this enables one to see how the system works (FIG. 106c). Rods connect the pedals with the bell-cranks visible behind the metal plate; these in turn activate the curving links, to which the crochettes on the other face of the neck are connected (see FIG. 106A).
FIG. 107 and A. No. 16/8. Pedal harp from the Cousineau workshops, Paris. This is a small instrument with very sketchy painting and without any gilding. The glazed panels over the link-mechanism in the neck are curious.

FIG. 109 and A. No. 16/10. Pedal harp by Wolter, Paris; late 18th century. The carving resembles that on No. 16/9, which suggests that this work was carried out in separate workshops that supplied the carved parts to the various Parisian harp-makers (see also FIG. 111 and FIG. 105A, for instance). There are two kinds of chinoiserie decoration on this harp; the scenes on the japanned neck are particularly charming.
FIG. 110 and A. No. 16/11. Pedal harp. French; late 18th century. No maker's name appears on this handsome piece but it is possibly by Nadermann. It has the same trophies after Delafosse, painted on the belly, as those on No. 16/5, FIG. 105.

FIG. 111. No. 16/12. Pedal harp. Paris; late 18th century.
FIG. 112. No. 16/13. Pedal harp by F. J. Dizi, London; 1813–31. Like the harp-lutes and other fancy instruments of the period (see FIGS. 90 and 92 to 94), all of which were drawing-room instruments primarily intended for the fashionable lady, this is attractively but not especially well painted—in this case, with gilt scrolls on a strong blue ground.

FIG. 114 and A. No. 16/14. Pedal harp by S. & P. Erard, London; 1858. The detail shows the small wheels with their fourchettes.