Review

Source: *The Musical Times*, Vol. 52, No. 817 (Mar. 1, 1911), p. 173

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/906380>

Accessed: 26-01-2016 08:26 UTC

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most valuable, for they are not stale reproductions from examples already existing in print, but are from actual instruments in Mr. Galpin's own and other famous collections.

The author has cleared up a great deal of the mystery which, by reason of careless nomenclature, has hung over this subject. The older writers, where they have mentioned musical instruments, have greatly confused the matter by calling different instruments by the same name, and even writers of to-day have not been guiltless of similar errors—as for example, when a piano-organ is called a 'hurdy-gurdy,' or a guitar defined (as it is in a recently published dictionary) as 'resembling a violin, but larger, and having six strings.'

Quoting early records, Mr. Galpin fixes upon the cruit (crot, or rote) as the earliest instrument in use in the British Isles of which we have definite knowledge. At Berlin there exists the remnants of one, of extreme antiquity, sufficiently perfect to enable a modern model to be reconstructed, by which we see that it is an evolution of the lyre, and is identical with many pictorial and sculptured representations of a date contemporary with the period of its use.

And in this matter Mr. Galpin scores a point. On a certain stone cross, of the eighth century, at Ullard, in Ireland, there is a famous carving of a figure playing what Bunting in his *Ancient Music of Ireland*, 1340, asserts is a harp, and the earliest representation of the instrument in Ireland. Moreover, it is that of a harp lacking the forepillar. Bunting, upon this, evolves the pretty theory that the harp of his country has descended from the harp-like instruments of Egypt, these being a curved string-support, fixed to a hollow sounding-chamber.

Mr. Galpin's personal inspection and his photograph from the actual stone monument are sufficient to prove that the so-called harp is merely a cruit. Bunting's woodcut and Mr. Galpin's photograph may be, with advantage, compared in view of the fact that the former's wild theory is, in some quarters, religiously upheld.

Of the harp proper Mr. Galpin has much to say. One thing is that he 'fears it came from England, not that the English necessarily invented it; more probably they possessed it in common with the great Scandinavian tribes of Northern Europe.' He further asserts that the harp was adopted in Ireland 'early in the 11th century.'

The gittern and the guitar family have a full chapter, and it is interesting to note that the mysterious instrument said to have been given by Queen Elizabeth to the Earl of Leicester, which Hawkins, Burney, and even Carl Engel call 'a violin,' is proved by Mr. Galpin to be a gittern of the early 14th century. It is now at Warwick Castle, and it closely resembles in form one figured in a 14th-century MS., reproduced in the book before us.

It is needless to say that between these early examples and the gitterns and cithrens of the 17th century little similarity exists.

The space devoted to the lute, in its infinite variety, is not very large, but what is said is eminently interesting, and there are some very charming examples photographed.

After an account of the psaltery and the dulcimer, Mr. Galpin tells us much that is new regarding the crowd, the rebec, and the viol, leading the way towards the violin, and incidentally to the trumpet marine, of which he gives a plate. In this we have an excellent portrait of the author, if we are not letting out a secret.

It is common knowledge that the violin had, in England, to fight its way into favour. As late as the middle of the 17th century it was regarded as an instrument only suited to itinerant performers at country revels and tavern doors. It was more esteemed on the Continent, and this may have been from the superior workmanship of the Italian and French makers. After the Restoration, English

makers and performers increased in skill, and we all know its later development.

Clavichords, virginals, spinets, and harpsichords are instruments about which much has been written, and Mr. Galpin, not to traverse old ground, is somewhat brief in his account of them.

In regard to the flute, recorder, and other woodwind instruments he writes more fully. It is a curious fact that the so-called German flute is of far greater antiquity than is generally supposed. It is here traced to India and China, where it has been in use from far-back ages. Nor does its introduction into England date merely from the Hanoverian succession, although its great use on the Continent during the early 18th century caused it to be brought more prominently into notice by the flock of German musicians who followed in the wake of Handel.

The recorder, or English flute-à-bec, was mainly in evidence up to about 1730.

The shawm, the pipe, the horn family, and organs are among the subjects treated, and the author has a great deal that is new to say about each.

We have not the space to go more fully into the text of Mr. Galpin's work. It stands as a monument of patient research, undisfigured by speculations that are not fully borne out by facts, and it will undoubtedly become the text-book of this subject.

An appendix, containing a great deal of useful matter, and a full index (for which all thanks be given) finish the book.

So far praise; one little grumble may follow. Why are not the plates numbered? It is all very well in the text to refer to, say, Plate xxvii., but how is one to identify that or any other plate?

In the Desert and in the Garden. A Lenten Cantata. By Ferris Tozer.

Via Dolorosa. A Devotion. By E. Cuthbert Nunn. [Novello & Co., Ltd.]

Sir John Stainer, in his 'Crucifixion,' enabled ordinary church choirs to give, in concise and reverent form, a musically descriptive account of the solemn events which are recalled at this season of the Church's year. His work, no doubt suggested by Bach's mighty 'Passion Music,' set a fashion which has been frequently imitated, and the cantatas named above are attempts to follow an excellent example, and to provide a devotional exercise limited as to time and difficulty. There are many good points in Dr. Tozer's work, not the least being the inclusion of two well-known hymns to be sung by the congregation. The words are written and selected by Violet Craigie Halkett, who has accomplished the task with much success.

In his 'Devotion,' Mr. Cuthbert Nunn makes some demands upon the skill of the members of the choir, by reason of unusual progressions. His music has, however, many attractions, and his earnestness of purpose is evident. We mention No. 6 as one of the more satisfactory numbers of a somewhat unequal work. The canon, too, though a little forced, is ingenious, and introduced effectively. With one reservation, viz., the constant repetition of the word 'Consider' by the Narrator, we think the libretto excellent.

Soirée Japonaise. Op. 67, No. 4. *Bergeronnette* Op. 71, No. 3. By Cyril Scott.

[Elkin & Co.]

Mr. Cyril Scott shows again, in the works named above, his power of making much out of little. His thematic material is slight, but the pieces flow smoothly and with constant interest on no other basis.