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The Dancing-Master’s Toolkit: a Summary of the Pochette of the Seventeenth and Eighteenth Centuries and its Role in Society

Held in significant numbers in both general and specialist collections, the dancing-master’s pochette or kit is a largely overlooked curiosity. With specimens surviving from the seventeenth century through to the early twentieth in a variety of shapes and sizes, ranging from the plain to the flamboyant, this perhaps seemingly insignificant ‘quirk’ of musical instrument making tells us much about the importance of music and the society which the instrument was built to serve. A small and portable instrument used as an accompaniment for dance lessons, the pochette formed the principal element of the dancing-master’s toolkit, contributing to the foundation and development of a European polite society, while largely avoiding mainstream involvement in classical music making. This article explores the pochette of the seventeenth and eighteenth centuries, the society for which it played a pivotal role, and its importance to the dancing-master and his prosperity.

POLITE SOCIETY AND THE ART OF DANCE

Stemming from the seventeenth century, the concept of a polite society emerged from a rapidly changing Europe, prospering from the possibilities afforded by a new and aspirational mercantile class. The rise of the polite society coincided with the evolution of new social conventions, such as the English coffeehouse where, through sober conversation, a variety of topics could be discussed in an open public forum, accessible to all who could pay the small price of the coffee.[[1]](#footnote-2) The existence, and eventual proliferation of establishments such as coffeehouses provided a place where barriers of class were largely removed, thus allowing the free exchange of business, news, gossip and social commentary. In turn, this new dialogue significantly influenced the newspaper trade and their content.[[2]](#footnote-3) It is through this exchange and dissemination of ideas, aspirations and trends between likeminded people that the formation of a widespread move towards set social conventions, latterly categorised as *polite society*, gained traction.

Polite society has been viewed as a rather abstract term by historians, ultimately having no set boundaries of definition and thus laying itself open to the interpretation most suitable to the study at hand. Among the various attempts to pinpoint an exact meaning of the term,[[3]](#footnote-4) a key overarching theme of aspirational refinement emerges, and with it a desire to better oneself in the disciplines of the arts, and in particular to this study, the discipline of dance.

As today, dance in the seventeenth and eighteenth centuries served the functions of both entertainment and socialisation. During the eighteenth century, assemblies were opened as mixed-sex alternatives to the long-established gentleman’s clubs, providing a safe, social haven that was only accessible through the payment of a subscription.[[4]](#footnote-5) The assemblies could be general social events, or be specific in nature, such as the weekly dance assemblies started in Edinburgh in 1723,[[5]](#footnote-6) and provided a suitable place for eligible men and women to meet.

The meeting at such formal dance events required the attendees to be proficient in the art of dancing, as well as being demonstrably schooled in aspects of manners, grace and deportment. While facets of this side of life were previously retained for only the wealthiest, and such skills only typically exhibited within the home under the watchful eye of elders, it was now of importance that a son or daughter were good representatives for the family when conducting themselves in the public domain: the right marriage could result in greater prosperity for the families. The new rise of the aspirational and affluent bourgeoisie created a market for specialist tutors, and as such the lessons previously confined to the class above entered the mainstream, producing tutors in subjects such as music, dancing, fencing, foreign languages, and mathematics, as well as an array of publications to support this personal development.[[6]](#footnote-7)

MONKEYS, BABOONS, AND HORRID GRINNING APES: THE DANCING-MASTER EXPLORED

The need for dancing-masters escalated during the eighteenth century in response to the rise of the dance assemblies. Many of the dancing-masters were initially recruited from France, in particular Paris, due to the popularity of dance on the French stage; a number of German courts hired French dancing-masters to teach the French dances so popular during the baroque period.[[7]](#footnote-8) The boom in dancing-masters in England led to the satirist, Thomas Brown, to write that ‘Dancing masters are also as numerous in every Street, as Posts in *Cheapside*, there is no walking but we must stumble upon them’.[[8]](#footnote-9)

The background of the dancing-master was often theatrical,[[9]](#footnote-10) meaning their eventual arrival as a professional dancer and dance instructor was a likely outcome. There are cases where the profession of dancing-master ran in the family, operating much like many of the significant musical families of London during the seventeenth and eighteen centuries. In 1770, a dancing-master named Mr Dore, ‘who has been instructed by one of the best Masters in London’, is noted as teaching alongside his son.[[10]](#footnote-11) For those not born into such a family but displaying significant talent, and in much the same vein as other creative roles, an apprenticeship was the alternate route into the dancing-master profession. Although somewhat prohibitive by their cost, an apprenticeship with a leading dancer would provide security in the precarious theatrical industry, and would set the apprentice up with the skills, network and experience necessary to develop a career as a professional dancer or dancing-master.[[11]](#footnote-12)

While dancers were held in high esteem on the theatrical stage, the dancing-masters of the domestic setting were repeatedly easy targets for derogatory comments and social undermining. Often regarded as immoral in both the eyes of the religious establishment and wider society due to their greed and influence of the middle and upper classes,[[12]](#footnote-13) they were taunted by satirical writers such as Edward Ward, highlighting in *The Dancing-Master* of 1722 their deceit of their origins, crude adoption of French style and manners, and poor influence on the impressionable young.[[13]](#footnote-14) Ward’s physical description of the dancing-master is equally as damning:

Satyr be bold, and lash this cursed Herd,

Recount their Worthies, and their Acts record.

Strip off their Peacock Finery, deface

Their borrow’d Grandeur and affected Grace,

Draw them at length, and in their proper Shapes,

Monkeys, Baboons, and horrid grinning Apes.[[14]](#footnote-15)

Of note, the likening of dancing-masters to primates is not unique, with the dancing-master being characterised in C. Corbet’s *Humorous and Diverting Dialogues* of 1755 as Monsieur Baboon,[[15]](#footnote-16) and further in Christophe Hüet’s *c*1730–60 publication, where many skilled servant-class roles are portrayed rather unflatteringly by monkeys (see Figure 1).[[16]](#footnote-17) Further to this, the aforementioned Thomas Brown wrote that the dancing-masters were ‘held here in very slight Esteem, for the Gentry call them Leg-livers, and the Mob from their mighty Number, and their Nimbleness, call them the Devils Grass-hoppers’.[[17]](#footnote-18)

Figure 1. *The dancing master / Le maitre à danser. Published by Jean Baptiste Guélard after Christophe Hüet, Paris, c1730–1760. Held by the British Museum, item: 1867,0309.795. Image courtesy and © The Trustees of the British Museum.*

Dancing-masters were also held in suspicion of spying due to their close relationships with their elite clients, in particular those dancing-masters from foreign shores during periods of conflict.[[18]](#footnote-19) Further, due to their closeness to their often young female clients, they were watched closely by elders or spouses; Samuel Pepys famously documents his suspicions regarding the motives of his wife’s dancing-master, Mr Pembleton, in his diaries.[[19]](#footnote-20)

Despite the rather unfavourable jesting at the dancing-master’s profession and disposition, the dancing-master was a necessity in an upwardly-mobile polite society. The growth of the dancing assemblies, being a stage for those in vogue, resulted in new dances being choreographed for the events in line with the latest, often imported, fashions. It was therefore imperative that an aspiring polite society individual be schooled in the art of dancing to avoid embarrassment at these popular social events. For example, in 1689 Katherine Booth, cousin of Lord Delamere, was tutored by Mr Isaac, a dancing-master associated with the Royal Court, in order to prepare her for King William III’s birthnight ball. Following her successful participation in the ball, Katherine continued under the tutelage of Mr Isaac, performing solo at the Princess’ Ball later that year.[[20]](#footnote-21)

The importance of the formal dance to all ages of society is caricatured in extant engravings and mezzotints, where older learners are mocked due to their somewhat uncouth abilities. For example, a series of satiric images published by Robert Sayer *c*1768 ridicule grown men and women for their desire to learn to dance. The engraving *Grown Ladies Taught to Dance* shows an older woman in the middle of a dancing lesson; this scene is juxtaposed with a painting hanging on the wall that shows a cat (dressed in a gown) and a monkey dancing together, again likening the dancing-master to a primate (see Figure 2).[[21]](#footnote-22)

Figure 2. *Grown Ladies Taught to Dance. Published by Robert Sayer, London, c.1768, and based on an image by John Collet. Held by the British Museum, item: J,5.81. Image courtesy and © The Trustees of the British Museum.*

Dancing-masters also sought to capitalise on this older generation by promoting efficient methodologies. For example, a Mr John Warford of London advertised lessons of an accelerated nature:

DANCING, in Hatton-Garden, / the 13th Door of the Right-Hand, leading from / Holborn. Mr. WARFORD, Dancing-Master, teaches / GROWN PERSONS or CHILDREN to dance the / Louvre, Minuet and Country Dances complete, so as / to be capable of appearing in the most polite Com- / panies by a Method more easy and expeditious than / any as yet proposed, on the most reasonable Terms. / LADIES and GENTLEMEN taught to dance Country / Dances, in Six Hours; the whole Expence at One / Guinea and a Half each Person, at any Hour, from / Ten in the Morning till Nine at Night, there being a / Sett of people in the House, and a Musician always / ready for that Purpose. Further Particulars may be / known by applying to JOHN WARFORD. / N.B. Fencing taught at the above Place.[[22]](#footnote-23)

However, the older generations’ bettering of one’s skillset to allow participation in polite society was perhaps not a decent thing to promote, with a Mr Hart and his United Academies ending an advert with the indented line: ‘There are Back Doors to both Academies’.[[23]](#footnote-24) It is unclear if the shame associated with not becoming a learned individual in childhood and adolescence came before the cruel depictions of older learners, or if the circulated caricatures caused this feeling. Either way it is clear that older learners wanted to learn quickly and discreetly, and enterprising dancing-masters were evidently keen to exploit this weakness and desire.

In addition to teaching dance, the dancing-master was increasingly expected to educate in matters of grace and deportment.[[24]](#footnote-25) In 1693, John Locke wrote:

if [a] […] boy should not put off his hat, nor make legs very gracefully, a dancing-master will cure that defect, and wipe off all that plainness of nature, which the à-la-mode people call clownishness […] though [dancing] consist only in outward gracefulness of motion, yet, I know not how, it gives children manly thoughts and carriage, more than any thing.[[25]](#footnote-26)

The following century, a letter from Lord Chesterfield to his son, dated 10 January 1749, emphasised the role of the dancing-master in the education of social conventions, in particular the aspect of deportment: ‘Remember to take the best dancing-master at Berlin, more to teach you to sit, stand, and walk gracefully, than to dance finely. The Graces, the Graces; remember the Graces!’[[26]](#footnote-27)

THE DANCING-MASTER AND MUSIC

Probably the most famous publication linking dance and written music of the eighteenth century is John Playford’s *The Dancing Master*. Published between 1651 and 1728, *The Dancing* Master was incrementally updated and republished a total of 18 times.[[27]](#footnote-28) However, while Playford’s was widely circulated and reprinted by his son, Henry Playford, and later John Young,[[28]](#footnote-29) some dancing-masters also sought to capitalise on the new method of dance notation. Edward Pemberton, a respected London dancing-master, published his *Essay for the Further Improvement of Dancing* in 1711. The collection was subscribed to by 58 dancing-masters and dedicated to the eminent Thomas Caverley, and commanded the high price of half a guinea.[[29]](#footnote-30) Within these books, the dance steps are notated in an attractive florid style, and are accompanied by the appropriate tune in standard notation;[[30]](#footnote-31) of note, Playford’s *The Dancing Master* switches between standard treble clef and French violin clef presumably to avoid the need for ledger lines above the stave, and linking the music to performance on the violin. The printing of these books enabled greater dissemination of dances, albeit still requiring a dancing-master to decipher and deliver the instructions.

The dancing-master was also expected to be musically able, allowing them to teach one-to-one lessons in an affordable manner. A Mr Ant. Lefer, dancing-master, concluded his 1731 advert by stating that, ‘He Plays very well on the Violin, and speaks *Italian, French* and *English*’.[[31]](#footnote-32) The skill of the dancer-musician is further supported in a comment by John Hawkins in 1776:

Francis Pemberton, a dancing-master of London, lately deceased, was so excellent a master of the Kit, that he was able to play solos on it, exhibiting in his performance all the graces and elegance of the violin, which is the more to be wondered at as he was a very corpulent man.[[32]](#footnote-33)

Contemporary to Pemberton’s fame, a performance at the Theatre Royal, London, in 1761 of *The Mourning Bride* featured ‘[…] (by particular Desire) a Solo on the Little Violin commonly called the Kitt’, performed by a Mr Froment.[[33]](#footnote-34) Froment, with one of his pupils, also provided a Minuet and a Louvre for the performance; it is therefore probable that the performer was John Baptist Lemaire Froment, the ‘celebrated dancing-master’,[[34]](#footnote-35) noted as residing in Carlisle House from 1763,[[35]](#footnote-36) and interchangeably recorded as both a Dancing Master (1771) and Musick Master (1773) in the records of the Sun Fire Office.[[36]](#footnote-37)

Further, the pairing of dancing-master and musician was also witnessed on the continent, where a Jean-Baptiste Volumier served as both a violinist and dancing-master at the court of Brandenburg-Prussia (1692–1708),[[37]](#footnote-38) and similarly a violinist known as Wolff served as dancing-master at the court of Würzburg.[[38]](#footnote-39) Towards the end of the eighteenth century, the musician Mayer of Hanover was noted as also being a dancing-master.[[39]](#footnote-40)

Those running larger operations, such as Mr N. Hart, had musicians in-house to provide an accompaniment, with Hart noting it was ‘a Conveniency not to be met with elsewhere’.[[40]](#footnote-41) Perhaps predictably, the Royal Courts had separate musicians and dance instructors, as noted in the records of the English Court in 1639:

To Simon Hopper, appointed by his Majesty to attend the Prince his highness and the Duke of York and to play on the music to them at the times of their practicing to dance, for his entertainment: ½:A:1639 £30. 0s. 0d.[[41]](#footnote-42)

However, the arrangement witnessed at the English Court was only available to the wealthiest, or large commercial operations where costs were apportioned, meaning that it was imperative that the dancing-master be a reasonably competent musician in order to successfully be employed by the aspirational members of the rising polite society.

The simplicity of the strophic melodies of the music written to accompany the dances, predominantly confined to first position on the violin, would allow those capable of multi-tasking to play while demonstrating footwork or, at the very least, walk through the dance steps with the student in time to the music. The playability of the music also compensated for those dancing-masters not so musically proficient, meaning those teachers with only a basic grounding in the violin and music reading could muddle together an accompaniment for their lessons and remain abreast of the latest published dances and melodies.

THE DANCING-MASTER’S FIDDLE

The dancing-master’s pochette is referred to in both documentary accounts and fictional sources, demonstrating that the instrument was significant enough in culture to be noted despite its diminutive size. Known today as either a *kit* or a *pochette*, the instrument that is the subject of this study has gone by a number of different guises, largely governed by the country, and therefore language and society of which the instrument was a part. The French terms *pochette* and *poche* translate to mean a bag, pocket or pouch, and are self-explanatory given the known placement of the instruments in the long pockets of the dancing-master’s justaucorps.[[42]](#footnote-43) In England, we see the instrument linked to the French *Poché* by Randle Cotgrave in 1611:

Poche: f[French]. A pocket, pouch, or poke; also, a meale-sake, or corne-sacke; also, a pursenet; also, the fowle called, a Shoueler; also, the crop, or craw of a bird; also, the little narrow, and long Violin (having the backe of one peece) which French dauncers, or dauncing Maisters, carrie about with them in a case, when they goe to teach their Schollers.[[43]](#footnote-44)

The instrument described by Cotgrave probably most closely represents the baton-shaped pochette where the back, and often the neck, are carved from a single piece of wood. Such instruments are depicted widely in iconographical sources. The lesser-known drafts of Randle Holme’s *Academy of Armory* also contain a sketch of a one-piece instrument, labelled ‘a kit with foure bowell strings’ (see Figure 3);[[44]](#footnote-45) the instrument was not included in the final version of the chapter on musical instruments despite its widespread use.[[45]](#footnote-46)

Figure 3. *Illustration of a bowl-backed pochette from Randle Holme, Academy of Armory drafts, London, British Library, MS Harley 2027, folio 272a. Image © British Library Board, London.*

In Italy, the instrument was known as a *sordino*, referring to its reduced dynamic capabilities caused by its diminutive size and resulting lack of resonance: a desirable trait for an instrument designed to be used in small enclosed spaces for one-to-one tuition. In German- speaking lands, however, a range of different terms are found relating to the instrument. Michael Praetorius refers to the instrument as a ‘gar kleinen Geiglein mit drei Säiten bezogen (off Französisch Pochetto genant)’,[[46]](#footnote-47) and under the illustrations he writes ‘klein Geig / Posche genant’ in reference to a small rebec-shaped instrument on plate XVI,[[47]](#footnote-48) and further writes ‘kleine Poschen / Geigen ein Octav höher’ in reference to rebec- and baton-shaped three-string instruments featured on plate XXI.[[48]](#footnote-49) It appears that while Praetorius was aware of the French name for the instrument, his adoption of the term *geigen* firmly categorises the instrument as a member of the wider violin family rather than naming it of the place where it was temporarily stored.

The use of the term *Poschen* by Praetorius was clearly adopted and Germanified, as the term *Sackgeige* appears in a late eighteenth-century dictionary. In the same dictionary series, the instrument is also listed as a *Stóckgeige* in 1801, literally a stick violin and described as a small narrow violin in the form of a stick or rod,[[49]](#footnote-50) as well as a *Stockfidel*.[[50]](#footnote-51) Curiously, the term *Brêtgeige* is also associated with the dancing-master’s fiddle, noted as also being called a *Bretfiedel* or *Bret=Viole*,[[51]](#footnote-52) with *brett* in German meaning a board or plank, and thus pertaining to our modern understanding of a brettgeige: a mute or practice violin, having no sides or back and thus no large resonant cavity.[[52]](#footnote-53) The term *brettgeige* is therefore also synonymous with the Italian term for the pochette, *sordino*. Finally, the term Taschengeige is also used to refer to the instrument, literally translating as *pocket violin*.[[53]](#footnote-54)

The pochette appears in a range of iconographical sources, which go some way in illustrating the range of designs in existence during the instrument’s heyday. For example, several vanitas by seventeenth-century French artist Simon Renard de Saint-André prominently feature a baton-shaped pochette amongst the objects instead of the more common violin,[[54]](#footnote-55) perhaps being indicative of its role in society.[[55]](#footnote-56) The instrument is featured in several depictions of dancing-masters, such as Nicholas Bonnart’s 1675 *Maistre à Dancer* that details a baton-type pochette,[[56]](#footnote-57) or William Hogarth’s *A Rake’s Progress* of 1735, where a dancing-master with violin-shaped pochette is featured front and centre in Plate 2, ‘Surrounded by Artists and Professors’.[[57]](#footnote-58)

The pochette was also the victim of the derogatory comments aimed at the dancing-masters, frequently portrayed as the poor-sounding tools of the dance lesson. For example, the pochette is referred to in less than favourable terms by William Kenrick who in 1779, while discussing the difficulties of then contemporary music, likened the violin’s tone to the pochette:

Our instrumental performers are under the same influence; hard labour, and *unhappy progress* on the violoncello, have rendered it a rival to the *tones* of the *violin*, and this last is reduced to the *impotent* squeak of a dancing-master’s *kitt*. In short, our music must now be made for the *performer* not the *hearer*.[[58]](#footnote-59)

Earlier that century, *The Works of Thomas Otway* further imply that a dancing-master’s pochette was not a desirable sound in complaint of poorly performed music in the comedy *Friendship in Fashion*:

[*Musick plays.*] Hold, hold – what insufferable Rascals are there? Why ye scurvy thrashing scraping Mongrels, ye make a worse noise than crampt Hedghogs. An old gouty Dancing-Master that teaches to dance with his Spectacles on, makes better Musick on his crack’d Kit – ‘Sdeath ye Dogs, can’t you play now as a Gentleman sings?[[59]](#footnote-60)

It therefore seems that the position of dancing-master, and indeed pochette, teetered on a peculiar precipice: they were essential to the aspirational elite, but were cruelly mocked and demeaned for the servant class they were.

LITTLE VIOLINS AND KITS

The musical skill of the dancing-master coupled with their pivotal role in the formation of the new generation entering polite society undoubtedly had a knock-on effect on the production of musical instruments, transitioning them from functional training objects to pieces of organological art in their own right.

Unlike other seventeenth- and eighteenth-century instruments,[[60]](#footnote-61) the pochette is not a rarity within private, specialist or general collections. Existing in their hundreds, the instruments embody two main forms – one-piece baton shape modelled on the old rebec, and a miniature violin with or without ribs – within which much variation exists. Extant instruments from the period in question range from basic mass-produced instruments of no notable features, through to the highly decorative or unusual. While a large number of the instruments are unlabelled – most probably due to being mass produced, and their diminutive size possibly restricting resellers from inserting their shop label into the instrument through the sound holes – some instruments are made by makers of great significance, such as Stradivari.

Within the Stradivari workshop archives, there exists a variety of templates for pochettes of different designs, ranging from the typical baton and violin forms, to one with an elaborate festooned outline.[[61]](#footnote-62) Despite this collection of templates, only one known example of Stradivari’s pochettes survives in the public domain; it does not match any of the surviving templates. Made in 1717, the *Clapisson* pochette falls into the Stradivari workshop’s ‘golden period’ and adopts a stretched violin pattern, producing a hybrid of both baton and violin-shaped pochette.[[62]](#footnote-63) In terms of dimensions, the *Clapisson* can be tuned as a standard violin having a typical stop length, although the body itself is around 30mm shorter than a standard violin.[[63]](#footnote-64) While the Stradivari workshop is best known for its large output of high quality violin family instruments, the workshop also produced a range of plucked and bowed instruments such as lutes, mandolins and guitars, as well as violas d’amore, violas da gamba and harps. It seems from the surviving patterns that the Stradivari workshop would have produced a number and variety of pochettes to satisfy the market demand. Curiously, given the high price commanded by Stradivari’s instruments when new,[[64]](#footnote-65) it is notable that these ‘servant’ instruments were produced by such a prestigious workshop, perhaps hinting at patron purchase rather than by the dancing-master himself, the purchase of instruments by only the wealthiest dancing-masters, or the production of lesser-quality and thus relatively affordable instruments.

In 1765, ‘Little Violins and Kits’, as well as ‘Bows for small Violins & Kits; Bridges for Kits […]’ were available from Robert Bremner, musical instrument seller based on the Strand, London.[[65]](#footnote-66) A trade card for John Betts of London lists ‘kitts’ alongside a range of instruments,[[66]](#footnote-67) and a catalogue for Longman, Lukey and Broderip lists ‘Kits and small Violins’ as well as bridges, pegs, pins and tailpieces for them.[[67]](#footnote-68) A number of pochettes bear the label of Joachim Tielke of Hamburg, but recent research has shown that many of his pochettes were imported from French workshops,[[68]](#footnote-69) perhaps suggesting a significant demand in and around the gateway city of Hamburg. The spread of instruments in terms of quality, maker or seller, and region of origin, demonstrate the importance of the pochette in society across Europe.

In terms of dimensions, pochettes are typically shorter than a full-sized violin, and in turn this raises their pitch. Margaret Downie Banks in her 1990 article on small violins, stated that ‘the vibrating string length of many kits [were] equal or nearly equal to that of the 75 per-cent Brothers Amati violin of 1613’.[[69]](#footnote-70) The violino piccolo by the Brothers Amati has a back length of 266mm,[[70]](#footnote-71) thus making it somewhat smaller than the 75% that Downie Banks rounds it up to. However, it is undoubtable that a large number of pochettes would be, like the 1613 Brothers Amati, tuned to a higher pitch than the violin typically encountered at formal dances. For example, a pochette held by Grassi Museum für Musikinstrumente at der Universität Leipzig,[[71]](#footnote-72) has a vibrating string length of just 230mm, being 65% of a typical violin string length, and able to achieve a top gut-strung pitch of c6 (where a4 = 440Hz).[[72]](#footnote-73) Similarly, a pochette labelled by Tielke of Hamburg (although not made by him) has a vibrating string length of 237mm.[[73]](#footnote-74) The music written for use by dancing-masters does not appear to be written to take account of this different pitch: music is typically written in simple key signatures, to be easily played on a standard violin. It is therefore assumed that the dancing-masters would play the music on the pochette as they would on a violin, treating the music as a form of scordatura notation, and thus the music would sound a fourth higher than written. It would seem unreasonable for a dancing-master to remap their fingering to each pochette encountered given the variance in size witnessed, and in any case pitch is irrelevant when an instrument is performing solo.

Some elements of construction should also be considered. Firstly, the consideration of weight should be acknowledged, given that the pochettes were designed to be highly-portable instruments. Where the fingerboards have detached on specimens, it is often observed that the neck has been dug out to lessen its weight; the ratio of neck to body would otherwise result in a top-heavy instrument that would refuse to rest on the chest or arm and instead place the weight in the left hand. An example of this can be seen on the exquisite Dimanche Drouyn pochette of *c*1670, made for the Grand Dauphin Louis (1661–1711), where the one-piece back-neck-pegbox unit is carved from ivory, but a large channel is gouged from the neck portion to help balance the instrument. The instrument is still furnished with its original ivory bow, and cylindrical leather case (see Figure 4).[[74]](#footnote-75)

Figure 4. *Pochette by Dimanche Drouyn of Paris, c1670, held by the Victoria & Albert Museum, London, items: 519 to B1872. Image courtesy and © Victoria and Albert Museum, London.*

Many instruments were also highly decorative, creating instruments that were most certainly for show. The dancing-master needed to be seen as a gentleman of quality in order to be welcomed into the home of his clientele, but in turn this led to the notion of ‘borrowed grandeur and affected grace’;[[75]](#footnote-76) a dancing-master who was not visibly of sufficient quality may have been viewed as too inferior to serve them. The dancing-master put much effort into his appearance, dressing in the best clothing that he could buy; the aforementioned John Baptiste Lemaire Froment insured his ‘wearing apparel’ for the unusually high amount of £100 in 1771.[[76]](#footnote-77) Certainly, iconographical depictions of dancing-masters show them in fine justaucorps, matching the class of society that they served. It is therefore understandable that their toolkit would, by extension, also need to correspond to the image they were setting out to project.

Instruments from the workshop of Tielke are often decorative; an instrument confirmed by Friedemann Hellwig as from the Tielke workbench rather than imported, has gem-imitation ground glass inlaid into the floral-design ivory veneer back and matching fingerboard, as well as a finial carved from ivory, and alternating ebony and ivory edging on the front of the body.[[77]](#footnote-78) A less intricate but equally striking pochette by Georg Wörle of Augsburg, has a humbug-type alternating ebony and ivory patina to the matching fingerboard and tailpiece, the neck repeats the fingerboard design, but in contrast the back of the body has thick ivory veneer strips with thin ebony piping. The instrument is topped by a charismatic lion finial with ivory pegs, and a small star-shaped marquetry design situated below the heart-shaped third sound hole (see Figure 5).[[78]](#footnote-79) The need to impress existing or prospective clients made it inevitable that variations of the instrument beyond the purely decorative would occur to help generate interest through the very baroque concept of spectacle.

Figure 5. *Pochette by Georg Wörle of Augsburg, c1670, held by the Metropolitan Museum of Art, New York, item: 2004.308. Image courtesy and © Metropolitan Museum of Art, New York.*

GENTEEL AND USEFUL: THE POCHETTE-FAN HYBRID

One variation of the rather flamboyant kind is the pochette-fan hybrid. The fan was an essential part of Georgian fashion, with examples surviving in a vast array of materials and designs. Apart from functioning as a decorative prop for cooling – an essential when dresses were constructed from multiple layers of fabric, and further shaped by undergarments – the fan was also used as a form of communication. While much has been discussed about a supposed formalised ‘fan language’, it appears that what little evidence of this survives was a marketing ploy to sell more fans.[[79]](#footnote-80) It is more suitable to accept that the form of communication was that of an emotional kind, rather than there existing a specific fan lexicon. The accessorization of the polite society female with a fan meant that it featured in many social occasions, including dance where it acted as a tool to extend the line of her arm as well as a flirtatious device. Published in 1770, Matthew Towle’s *The Young Gentleman and Lady’s Private Tutor* includes a short description and illustrations of six fan positions, describing the fan as ‘genteel and useful’ and as such it was ‘proper that young Ladies should know how to make a genteel and proper Use of it’.[[80]](#footnote-81) Of note, this section of the book is included in the third part, being the part dedicated to dance.

As a direct result of this inclusion of the fan in formal dance, instruments appeared with integral fan units. For example, an exquisite eighteenth-century ivory pochette held by Cité de la Musique, Paris, survives with what appears to be its original fan, ivory bow and hard leather case.[[81]](#footnote-82) The fan is unfurled from the instrument’s hollow sides by means of a pulley cord that is threaded through the instrument’s top block and is secured with an ivory bead. The fan itself is decorated with a floral and foliage pattern on both sides, and the instrument is furnished with matching chequered tailpiece and fingerboard. Similarly, a mid-eighteenth-century festooned pochette with integral fan is held by the Germanisches Nationalmuseum, Nuremberg, although the fan is noted as being a later replacement (see Figure 6).[[82]](#footnote-83) As per the ivory pochette, the fan is unfurled with a pulley cord that is secured with a bead. Instruments such as these would allow a dancing-master to demonstrate fan gestures within the context of a dance, removing the need to set down his instrument each time he needed to do so. Further instruments of this design are held by the Grassi Museum für Musikinstrumente (Universität Leipzig),[[83]](#footnote-84) the Germanisches National Museum in Nuremberg,[[84]](#footnote-85) and the Royal College of Music in London,[[85]](#footnote-86) and the existence of these multiple instruments supports the notion that the inclusion of a fan was a practical application and not just a curiosity.

Figure 6. *Anonymous mid-eighteenth-century pochette, held by Germanisches Nationalmuseum, Nuremberg, item: MIR767. Image courtesy and © Germanisches Nationalmuseum, Nuremberg.*

A POCKET OF LOVE: THE VIOLA D’AMORE’S DANCING COUSIN

A small number of pochettes with sympathetic strings survive, referred to by some collections as *pochettes d’amore*. Each surviving *amore* pochette is unique, some imitating the stringing of its larger cousin, the viola d’amore, and others enhancing a typical violin-type pochette with the addition of sympathetic strings. As a result, the exact purpose of these instruments is less clear than those containing fans.

The earliest pochette d’amore to contain a label is the curious instrument by Thomas Edlinger of Augsburg, dated 1676,[[86]](#footnote-87) that raises a number of doubts regarding its authenticity. Firstly, the existence of a viola d’amore-type instrument with sympathetic strings from this date is highly unlikely, being a development occurring closer to the turn of the following century. Secondly, it is apparent that the instrument has undergone some modification during its lifetime: the use of white mastic along the join of the front plate to the ribs is often used to hide any damage caused by a front plate removal on an instrument with flush ribs; the use of tortoiseshell veneer on the pegbox perhaps disguises a peg box remodelling or non-complementary wood patina; and the large band of mastic at the join between the back plate and the neck implies a neck removal and replacement. Given these inconsistences in the instrument’s design and plausible existence in line with its labelled date, it is probable that the instrument, if indeed from the date of its label, has had a neck replacement and further works to convert it into a pochette d’amore. However, a non-original pochette d’amore does not imply a ‘forgery’, more that it indicates a desire for such an instrument so much so that a former, most probably standard, dancing-master’s pochette, be sacrificed to create it.

The other surviving pochettes d’amore all date from the eighteenth century, being a much more realistic time period for these instruments to appear *en masse*, coinciding with the viola d’amore’s peak. Of particular note, a pair of pochettes d’amore, one held by the Royal College of Music in London,[[87]](#footnote-88) and the other by the Royal Ontario Museum in Toronto,[[88]](#footnote-89) come from the Turin workbenches of Giovanni Battista Genova *c*1765 and ‘Fillipus Antonius Celoniatus’ (Filippo Antonio Celoniato) 1749 respectively (see Figure 7 in the colour section). Both instruments are built to take four bowed and four sympathetic strings, and both adopt a viol-type outline, with a simple open scroll final, and inverted heart third sound hole; the similarities support the fact that Genova and Celoniato were both trained by Giovani Francesco Celoniato, Filippo’s father.[[89]](#footnote-90) The overall size of the two instruments is similar with the Genova being 527mm and Celoniatus measuring 546mm, and the Genova (being the only one of the two currently set up) having a vibrating string length of around 310mm. This measurement is not far off the standard full-size violin string measurement of *c*330mm, and is considerably shorter than the viola d’amore’s typical string length of *c*360mm. As such, it is clear that these instruments are designed to be violin-type pochettes with additional sympathetic strings to perhaps assist with the lack of body resonance, and are not small-bodied violas d’amore. However, a conceptual link may still exist: by the middle of the eighteenth century, the viola d’amore and its additional sympathetic strings were firmly within musical consciousness. The viola d’amore also linked the intangible drivers of the baroque era, the affections, with the tangible delivery of music, representing the affect of love in both its timbre and name. Given the role of the dancing-master to educate young, eligible people in the courtship skill of dance, it is not far-fetched to suggest that the addition of sympathetic strings to a pochette would add a loveliness to the instrument, further supporting the role of the dancing-master as quasi-matchmaker.

CONCLUSIONS

This brief study highlights the intrinsically-linked nature of the history of the dancing-master and the pochette, both entirely dependent on the shift in society towards the ideals of polite society, and in turn were unable to prosper without each other. The environment in which the dancing-master operated explains the variety that we see in extant pochettes, in particular the more unusual developments such as the addition of fans and sympathetic strings, and also goes some way to outline the difficult ambivalent relationship the bourgeoisie had with both the master and instrument that served them. Of note, this study highlights the pochette’s significant role in the shaping of an aspirational society, and paves the way for further research into the origins of the pochette and its earliest uses in dancing lessons, as well as the relationship between dance and music for both the domestic and social settings.

Caption for colour section:

Figure 7. *Pochette d’amore by Fillipus Antonius Celoniatus (Filippo Antonio Celoniato), 1749, held by the Royal Ontario Museum, Toronto, item: 913.4.19. Image with permission of the Royal Ontario Museum © ROM.*

1. The cost of entry to the coffeehouses was around one penny, and this combined with the exchange of information in university city coffeehouses, such as in Oxford, led to the moniker ‘penny universities’. See Brian Cowan, *The Social Life of Coffee: The Emergence of the British Coffeehouse* (New Haven; London: Yale University Press, 2005), p.87. [↑](#footnote-ref-2)
2. The coffeehouses were key locations for the dissemination of printed news and as such their content was influenced by the conversational topics of the coffeehouses. See Cowan (2005), p.87. [↑](#footnote-ref-3)
3. See Philip Carter, *Men and the Emergence of Polite Society, Britain 1660–1800* (London: Routledge, 2001), pp.18–19, for discussion of the various period and modern mentions of the term. [↑](#footnote-ref-4)
4. See Paul Langford, *A Polite and Commercial People: England, 1727–1783* (Oxford, Oxford University Press, 1998), pp.101–2. [↑](#footnote-ref-5)
5. See Katherine Glover, *Elite Women and Polite Society in Eighteenth-century Scotland* (Woodbridge: Boydell Press, 2011), p.3. The launch of the dancing assembly in 1723 is further confirmed by a letter held in the library of Abbotsford House, Melrose, in 1838, being the former residence of Sir Walter Scott. See J.G. Lockhart, *Catalogue of the Library at Abbotsford* (Edinburgh: T. Constable, 1838), p.68. [↑](#footnote-ref-6)
6. See Nicholas Hans, *New Trends in Education in the Eighteenth Century* (London: Routledge & Kegan Paul Limited, 1951), pp.184–5, for discussion of the various tutors employed during this period. [↑](#footnote-ref-7)
7. See Meredith Little and Natalie Jenne in *Dance and the Music of J.S. Bach* (Bloomington: Indiana University Press, 2001), p.9. [↑](#footnote-ref-8)
8. Mentioned in the imagined letter from the deceased Henry Purcell to Dr. Blow, featured in Thomas Brown, *The Second Volume of the Works of Mr. Tho. Brown, Containing Letters from the Dead to the Living, Both Serious and Comical* (London: B. Bragg, 1707), p.161. [↑](#footnote-ref-9)
9. Judith Milhous, ‘David Garrick and the Dancing Master’s Apprentice’, *Dance Research: The Journal of the Society for Dance Research*, 9 (1991), pp.13–25 at p.13. [↑](#footnote-ref-10)
10. See *Reading Mercury and Oxford Gazette* (Reading, England), 26 March 1770. [↑](#footnote-ref-11)
11. The master of the apprentice was entitled to any earnings generated by the student while serving their apprenticeship, making the arrangement lucrative for the master but expensive for the student, who had to pay for their indenture. See Fiona Macintosh, *The Ancient Dancer in the Modern World: Responses to Greek and Roman Dance* (Oxford: Oxford University Press, 2010), p.181. [↑](#footnote-ref-12)
12. Jennifer Thorp, ‘Borrowed Grandeur and Affected Grace: Perceptions of the Dancing-Master in Early Eighteenth-Century England’, *Music in Art,* 36 (2011), pp.9–27 at p.9. [↑](#footnote-ref-13)
13. See Edward Ward, *The Dancing-Master, A Satyr* (London: A. Moore, 1722) p.8. In this satyr, Ward warns that: ‘Your Daughters, taught by Virtue’s strictest Rules/ Curse the Remembrance of their Dancing-Schools/ Lost to their Friends, they mourn the Loss of Fame/ The Loss of Honour, Innocence and Shame/ Abandon’d to the World, they range for Bread/ Turn Prostitutes, are p--x’d, and quickly dead.’ See Ward (1722), pp.7–8. [↑](#footnote-ref-14)
14. Ward (1722), p.8. [↑](#footnote-ref-15)
15. C. Corbet, *Humorous and Diverting Dialogues, Between Monsieur Baboon, a French Dancing-master, (but lately come over:) and Jack Tar, an English Sailor* (London: C. Corbet, 1755). [↑](#footnote-ref-16)
16. Christophe Hüet, *Singeries, ou différentes actions de la vie humaine représentées par des singes* (Paris: unknown, *c*1730–1760). [↑](#footnote-ref-17)
17. Brown (1707), p.161. Note that there is no apostrophe in the word ‘Devils’ in the 1707 edition, but is corrected in subsequent editions. [↑](#footnote-ref-18)
18. Serena R. Zabin, *Dangerous Economies: Status and Commerce in Imperial New York* (Philadelphia: University of Pennsylvania Press, 2009), p.104. [↑](#footnote-ref-19)
19. For example, an entry on 26 May 1663 notes that Pepys was ‘led to conclude that there is something more than ordinary between [his] wife and [Pembleton]’. See Richard Le Gallienne, *The Diary of Samuel Pepys* (New York: Modern Library, 2003), p.93. [↑](#footnote-ref-20)
20. Jennifer Thorp, ‘So Great a Master as Mr Isaac: an exemplary dancing-master of late Stuart London’, *Early Music*, 35:3 (August 2007), pp.435–46 at p.436. [↑](#footnote-ref-21)
21. Image held by the British Museum, item: J,5.81. Further images by Sayer from the series are also held by the British Museum: a second *Grown Ladies Taught to Dance* shows a stout woman learning to dance, juxtaposed by a painting showing a master and a chained dancing bear (item: 1878,0713.1321); and *Grown Gentlemen Taught to Dance* shows a dancing lesson for three students, a dancing-master and his assistant, accompanied by a musician, monkey, two dogs and a kitten, all adding to the farcical scene (item: 1878,0713.1307). [↑](#footnote-ref-22)
22. *Gazetteer and New Daily Advertiser* (London, England), 7 September 1764. Warford was advertising his services as early as April 1763. [↑](#footnote-ref-23)
23. *Public Advertiser* (London, England), 6 January 1755. [↑](#footnote-ref-24)
24. For example, the role of the dancing-master as a tutor of manners at the German court is briefly discussed by Little & Jenne (2001), pp.9–10. [↑](#footnote-ref-25)
25. See John Locke, *The Works of John Locke*, vol.8 (London: C. & J. Rivington, 1824), p.50. [↑](#footnote-ref-26)
26. See Philip Dormer Stanhope, *The Works of Lord Chesterfield* (New York: Harper & Brothers, 1838), p.241. [↑](#footnote-ref-27)
27. Jennifer Kay Lowe Martin, ‘The English Dancing Master, 1660–1728: His Role at Court, in Society and on the Public Stage’**,** DoctoralThesis, University of Michigan, 1977, p.99. [↑](#footnote-ref-28)
28. Margaret Dean-Smith and E. J. Nicol, ‘The Dancing Master: 1651–1728’, *English Folk Dance & Song Society,* 4:4 (1943), pp.131–45 at p.131. [↑](#footnote-ref-29)
29. This price was high compared to Playford’s *Dancing Master*, priced at just three shillings for 311 dances in the eleventh edition of 1701. See Thorp (2011), p.14. [↑](#footnote-ref-30)
30. Developing on the popularity of the dance guides, Francis Nivelon’s *The Rudiments of Genteel Behaviour* (London: François Nivelon, 1737) illustrates the basic dance gestures, although is largely useless as a guide to dance. According to Thorp (2011), pp.23–4, this book is more of a picture book with its fine engravings, designed to be disassembled and each image framed for display in the school room, acting as a form of marketing. [↑](#footnote-ref-31)
31. *Daily Advertiser* (London, England), 8 February 1731. [↑](#footnote-ref-32)
32. John Hawkins, *A General History of the Science and Practice of Music*, vol.4 (London: T Payne and Son, 1776), footnote on p.114. [↑](#footnote-ref-33)
33. *Public Advertiser* (London, England), 25 April 1761. [↑](#footnote-ref-34)
34. Daniel Lysons, *The Environs of London: Country of Surrey*, vol.1 (London: A. Strahan, 1792), p.276. [↑](#footnote-ref-35)
35. London County Council, ‘Carlisle House and Carlisle Lane’, in Howard Roberts and Walter H Godfrey ed., *Survey of London: Volume 23, Lambeth: South Bank and Vauxhall* (London: London County Council, 1951), pp.75–6. [↑](#footnote-ref-36)
36. Jenny Nex and Lance Whitehead, ‘The Insurance of Musical London and the Sun Fire Office 1710–1779’, *The Galpin Society Journal*, 67 (2014), pp.181–216, at p.212 and p.216. [↑](#footnote-ref-37)
37. See Mary Oleskiewicz, ‘The Court of Brandenburg-Prussia’, in Samantha Owens, Barbara M. Reul, and Janice B Stockigt ed., *Music at German Courts 1715–1760* (Woodbridge: The Boydell Press, 2011), p.80. [↑](#footnote-ref-38)
38. See Dieter Kirsch, ‘The Court of Würzburg’, in Owens and Reul (2011), p.313. [↑](#footnote-ref-39)
39. See *Neues Hannoverisches Magazin*, 5ter Jahrgang (Hanover: H. E. C. Schlüter, 1796), p.682. [↑](#footnote-ref-40)
40. *Gazetteer and New Daily Advertiser* (London, England), 10 September 1764. It is assumed that N. Hart is either one and the same, or related to, the aforementioned Mr. Hart and his United Academies of 1755. [↑](#footnote-ref-41)
41. See Andrew Ashbee, *Records of English Court Music*, vol.5 (Aldershot: Scolar Press, 1991), p.15. [↑](#footnote-ref-42)
42. Mersenne notes this in his Harmonie Universelle of 1636 where he states that the dancing teachers carried the ‘poche’ in their pockets (‘…le portent dans leurs poches’). See Marin Mersenne, *Harmonie Universelle,* Part II (Paris: Sebastien Cramoisy, 1636), p.177. [↑](#footnote-ref-43)
43. Randle Cotgrave, *A Dictionarie of the French and English Tongues* (London: Adam Islip, 1611). [↑](#footnote-ref-44)
44. Randle Holme, *Academy of Armory drafts*, London, British Library, MS Harley 2027, folio 272a. [↑](#footnote-ref-45)
45. This is in stark contrast to the brief inclusion of the poliphant’s description, being a very rare albeit notable instrument. [↑](#footnote-ref-46)
46. See Michael Praetorius, *Syntagma Musici Michaelis Praetorii C. Tomus Secundus De Organographia* (Wolfenbüttel: Elias Holwein, 1619), p.48. Translation as per Stewart Pollens, *Stradivari* (Cambridge: Cambridge University Press, 2010), p.136, reads: ‘very small violin with three strings, often called the French pochetto’. [↑](#footnote-ref-47)
47. Translation: small violin / called Posche (translation by author). [↑](#footnote-ref-48)
48. Praetorius (1619). Translation: ‘small pochettes / violins an octave higher’ (translation taken from Pollens (2010), p.136). [↑](#footnote-ref-49)
49. For both *Sackgeige* and *Stóckgeige* see entries in Johann Christoph Adelung, *Grammatisch-kritisches Wörterbuch der Hochdeutschen Mundart,* (1798) vol.3 and (1801) vol.4, p.1241 and p.394 respectively. Stockgeige can be found as early as 1711: see entry for Poche in Pierre Rondeau, *Nouveau Dictionnaire françois-allemand et allemand-françois* (Leipzig: Ben Thomas Fritschen, 1711), p.426. [↑](#footnote-ref-50)
50. See Adelung (1801), p.394 as part of *Stóckgeige* entry. [↑](#footnote-ref-51)
51. See Johann Christoph Adelung, *Grammatisch-kritisches Wörterbuch der Hochdeutschen Mundart*, vol.1(1793), p.1190. [↑](#footnote-ref-52)
52. A *bretgeige* is noted in the Cassel Hofkapelle inventory of 1613. See Anthony C. Baines, ‘Two Cassel Inventories’, *The Galpin Society Journal*, 4 (1951), pp.30–38, at p.33. Some mute instruments have a resonant chamber as part of the neck unit but its small size still results in a less resonant timbre. [↑](#footnote-ref-53)
53. See Johann Georg Krünitz et al., *Oeconomische Encyclopädie oder Allgemeines System der Land-, Haus- und Staats-Wirthschaft* (Berlin: Joachim Pauli, 1810), p.498. [↑](#footnote-ref-54)
54. For example, a Simon Renard de Saint-André vanitas featuring a pochette is held by Musée des Beaux-Arts in the Palais Rohan, Strasbourg. [↑](#footnote-ref-55)
55. The featuring of the pochette in a vanitas (being a painting of a collection of objects symbolising the brevity and futility of life) is perhaps more symbolic than just there to represent musical instruments, and in turn temporality. The pochette, as the tool of the dancing-master, perhaps represents wealth or aspirations, being a theme of the ascent towards polite society, as well as the futility of using accomplishments to attract a mate. The instruments portrayed by Renard de Saint-André are decorative instruments, featuring elements such as alternating staved bowl-backs, inlaid fingerboards, ivory detailing, and decorative pegbox finials. [↑](#footnote-ref-56)
56. Held by Bibliothèque nationale de France, item: FRBNF41503988. This should not be confused with Robert Bonnart’s 1675 dancing-master engraving, titled ‘Le Maistre à Dancer’, and also held by the Bibliothèque nationale de France, item: FRBNF41503987.  [↑](#footnote-ref-57)
57. A copy of *A Rake’s Progress, Plate 2 ‘Surrounded by Artists and Professors’* can be seen at the British Museum, item: 1858,0417.559. The dancing-master is said to be John Essex, a renowned dancing-master of early eighteenth-century London. [↑](#footnote-ref-58)
58. William Kenrick, *London Review of English and Foreign Literature*, vol.8 (London: W. Kenrick LL. D. and others, 1779), p.423. [↑](#footnote-ref-59)
59. Thomas Otway, *The Works of Mr Thomas Otway; Volume the First* (London: J Tonson et al., 1728), p.273. [↑](#footnote-ref-60)
60. Examples such as the seventeenth-century baryton, lyra viol and poliphant, or obscurities such as the violoncello piccolo, survive in small numbers or no longer exist within our international collections. [↑](#footnote-ref-61)
61. See Simone F. Sacconi, *I Segreti Di Stradivari* (Cremona: Libreria del Convegno, 1972), pp.240–3 for descriptions and selected images of the extant templates. [↑](#footnote-ref-62)
62. Instrument held by Cité de la Musique, Paris, item: E.76. [↑](#footnote-ref-63)
63. See Pollens (2010), p.140 for measurements of the Clapisson pochette. [↑](#footnote-ref-64)
64. See Pollens (2010), pp.43–4 for discussion of the prices of instruments from the Stradivari workshop. [↑](#footnote-ref-65)
65. See *The Compleat Tutor for the Flute*, *c*1765 by Bremner for the full list of instruments and supplies available in his shop. Bremner was previously based in Edinburgh, moving to London in 1762. [↑](#footnote-ref-66)
66. Trade card printed in John Milnes, *The British Violin: the catalogue of the 1998 exhibition ‘400 Years of Violin & Bow Making in the British Isles* (Oxford: British Violin Making Association, 2000), p.60. [↑](#footnote-ref-67)
67. The catalogue is found at the back of Richard Langdon’s *Divine Harmony being a Collection in Score of Psalms and Anthems with several other Pieces of Sacred Music* (London: Longman, Lukey & Company, 1774). Copy held by University of Western Ontario, catalogue number: MZ2406. [↑](#footnote-ref-68)
68. See Friedemann Hellwig, ‘Hamburg in Paris’, *The Galpin Society Journal*, 62 (2009), pp.183–201, and ‘Joachim Tielke’s Pochettes Reviewed’, *The Galpin Society Journal*, 68 (2015), pp.163–5. [↑](#footnote-ref-69)
69. Margaret Downie Banks, ‘The Violino Piccolo and Other Small Violins’, *Early Music*, 18:4 (November 1990), pp.588–596, at p.589. [↑](#footnote-ref-70)
70. Measurement provided by The National Music Museum, University of South Dakota. [↑](#footnote-ref-71)
71. Pochette by Matthias Wörle of Augsburg, dated 1692, item: 5161. [↑](#footnote-ref-72)
72. Assuming the instrument would not be tuned to its highest possible pitch, it would be likely that a string that can reach c6 (where a4=440Hz) would in fact be tuned to b5. [↑](#footnote-ref-73)
73. Measurements, images and analysis of this pochette can be found in Friedemann und Barbara Hellwig, *Joachim Tielke: Kunstvolle Musikinstrumente des Barock* (Berlin: Deutcher Kunstverlag, 2011), pp.224–5. [↑](#footnote-ref-74)
74. Instrument held by the Victoria & Albert Museum, London, items: 519 to B–1872. [↑](#footnote-ref-75)
75. See Ward (1722), p.8. [↑](#footnote-ref-76)
76. See the supplementary information to Jenny Nex and Lance Whitehead, ‘The Insurance of Musical London and the Sun Fire Office 1710–1779’, *The* *Galpin Society Journal*, 67 (2014), pp.181–216, found at www.galpinsociety.org/supplementary%20material.htm, consulted 22 April 2016. [↑](#footnote-ref-77)
77. See Hellwig (2015). [↑](#footnote-ref-78)
78. Instrument held by the Metropolitan Museum of Art, New York, item: 2004.308. [↑](#footnote-ref-79)
79. See Andrew Sofer, *The Stage Life of Props* (Ann Arbor: University of Michigan Press, 2006), pp.123–4. [↑](#footnote-ref-80)
80. Matthew Towle, *The Young Gentleman and Lady’s Private Tutor* (London: Printed for the Author, 1770), p.194. [↑](#footnote-ref-81)
81. Item: E.85.1. At the time of publication, images of this instrument can be viewed either at <[www.mimo-international.com](http://www.mimo-international.com)> or the collection’s own website, <<http://philharmoniedeparis.fr>>. [↑](#footnote-ref-82)
82. Item: MIR676. Recent work on the Rück Collection as part of the *DFG-Projekt Musikinstrumente sammlen - das Beispiel Rück* at the Germanisches Nationalmuseum has discovered correspondence that shows that the fan on this instrument was copied from a similar instrument held in Berlin, item: 0175. With thanks to Frank Bär, Dominik von Roth and Linda Escherich of the project for sharing this information. Information from the project will be presented on the research portal ‘RückPortal’ in 2017. [↑](#footnote-ref-83)
83. Two are held in Leipzig: 1) An instrument dated mid-eighteenth century and is complete with original fan and bow (item: 749). The bow is stored in the instrument inserted into a hole in the bottom block; 2) an instrument dated 1680–1720 by the museum, comes with its original bow but a reconstructed fan unit (item: 3117). The instrument is of a festooned shape, reminiscent of barytons of the seventeenth century; the bow is stored in the instrument as per no.749. [↑](#footnote-ref-84)
84. Item: MIR768. Like MIR768, this instrument is also of a festooned ‘baryton’ shape and has been dated by the collection to the mid-eighteenth century. [↑](#footnote-ref-85)
85. Items: RCM0057 and RCM0059. Of a baryton shape, and dated *c*1700, both of these instruments no longer contain their original fans. The collection’s French attribution is most probably inaccurate: these instruments most likely stemmed from south Germany or Austria. [↑](#footnote-ref-86)
86. Item: F391, Swedish Museum of Performing Arts. [↑](#footnote-ref-87)
87. Item: RCM38. [↑](#footnote-ref-88)
88. Item: 913.4.19. [↑](#footnote-ref-89)
89. The Royal College of Music catalogue entry for the Genova pochette d’amore connects the two instruments together, and notes the links between the Genova and Celoniato families. See Elizabeth Wells and Christopher Nobbs, *Royal College of Music Museum of Instruments Catalogue Part III: European Stringed Instruments* (London: Royal College of Music, 2007), p.192. [↑](#footnote-ref-90)