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## The 'cello' in the Low Countries : the instrument and its practical use in the 17th and 18th centuries

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# 1 Written evidence

Violoncello, violoncelle, bass violin, Baßgeige, violone: these are just a few words in different European languages which denote the 8' bass instrument of the violin family. Each language has its own word(s) to qualify this instrument, sometimes these words share the same origin.

In this Chapter I will display the result of the research into the name used for the 8' bass instrument of the violin family in the Low Countries. Did the Dutch use one word or did they use several? And did musicians and other people use the same word or words in the 17<sup>th</sup> as well as in the 18<sup>th</sup> century? Are all of these words unequivocal? These are a few of the questions I will try to answer in this Chapter.

Whereas in other European countries in the 18<sup>th</sup> century cello methods were written, I am not aware of any such method originating in the Low Countries, except for two methods published here: Salvatore Lanzetti's cello method published in Amsterdam in 1772<sup>83</sup> and Johann Baptist Baumgartner's basso continuo (cello) method published in The Hague in 1774.<sup>84</sup> Baumgartner, however, stayed in the Low Countries only for a short while, and his method is therefore most probably not a mirror of how the cello was played here. Lanzetti toured through northern Europe, but I am not aware of him actually living in the Low Countries. Therefore the information on cello technique found in other written sources originating in the Low Countries (as presented in the Sub chapters 1.1 & 1.2) is of vital importance to know more about the cello technique used here. The results are discussed in Sub chapter 1.4.

In Sub chapter 1.5 the little information about the appearance of the cello and the bow will be presented, a topic I will thoroughly expand on in Chapter 2.

In Sub chapters 1.1 and 1.2 the English translations in the right columns have been made by the author. One would normally translate the Dutch word 'viool'<sup>85</sup> into 'violin'. As will become clear in the current Chapter sometimes this translation is not correct. In some cases the context will show that 'viool' has to be translated into 'viol'. Very often, however, there is no context or the context does not shed any light on how it should be translated; in those cases 'viool' will be translated into 'violin/viol'.

Variant typography within quotes in Sections 1.1.1 - 1.1.6 has been taken from the original sources.

In several dictionary entries the gender of words is given. This is mostly done by using abbreviations. In Table 1 I have collected most of these abbreviations and added the clarifications.<sup>86</sup> Several abbreviations have been included more than once, because their explanations differ from one another. In my translations in Sections 1.1.1 - 1.1.6 these abbreviations have been left out.

s.	A noun substantive <sup>87</sup>
s.	Substantive <sup>88</sup>
f.	Substantif féminin <sup>89</sup>
f.	Faemininum <sup>90</sup>
f.	Féminin <sup>91</sup>
F	the Feminine gender <sup>92</sup>
s.f.	Substantif féminin <sup>93</sup>
s.f.	A noun substantive of the feminine gender <sup>94</sup>

<sup>83</sup> Lanzetti (1772).

<sup>84</sup> Baumgartner (1774).

<sup>85</sup> 'Viool' being part of the word 'basviool'.

<sup>86</sup> In a few dictionaries there was no glossary; the abbreviations in these dictionaries have been left out.

<sup>87</sup> Holtrop (1789), Wilcocke (1798).

<sup>88</sup> Stevenson (1823).

<sup>89</sup> Halma (1787), Richelet (1762 Meyer & Poelman), Landré (1810), Weiland (1811).

<sup>90</sup> Marin (1717), Marin (1752).

<sup>91</sup> Anonymous (1705).

<sup>92</sup> Sewel (1708).

<sup>93</sup> Richelet (1707), Marin (1782), Winkelman (1783), Roches (1786).

s.f.	Substantivum femininum <sup>95</sup>
s.f.	Substantif Feminin <sup>96</sup>
v.	Vrouwlyk <sup>97</sup>
m.	Substantif masculin <sup>98</sup>
m.	Masculine <sup>99</sup>
s.m.	Substantif masculin <sup>100</sup>
s.m.	Substantivum masculinum <sup>101</sup>

Table 1 Abbreviations and their explanation.

## 1.1 Research corpus: treatises and (art) dictionaries

The research corpus consists mostly of 17<sup>th</sup> and 18<sup>th</sup>-century sources. A few later sources have been added.

**Anonymous** (1705). *Dictionnaire portatif françois-flamand, plus exact que ceux qui ont paru jusqu'à present. Dressé sur les Mémoires des principaux Auteurs tant Anciens que Modernes*. Amsterdam: Pierre Scepérus.<sup>102</sup>

**Anonymous** (1772). *Verhandeling over de muziek. [...]; ten welken einde, Het rechte gebruik der Nooten, Sleutels, Maet- en andere Tekenen wordt opgegeeven, en alle moogelyke Klanken, Toonen en Akkoorden worden aangewezen: [...], en Eindelyk is achter deeze Verhandeling gevoegt eene Lyst van Konstwoorden der Muziek, geschikt volgens het A, B, C; [...]. 's Gravenhage: Jan Abraham Bouvink.*

**Anonymous** (1780). *De muzykonderwijzer; of volledig onderwijs, in de gronden der muzyk- kunde. [...]*. Rotterdam: Lukas Jakob Burgvliet.

**D'Artsy, I. L.** (1643). *Le grand dictionnaire François-Flamen. De nouveau Revû, Corrigé, & Augmenté de plusieurs mots & Sentences. [...]*. Rotterdam: Pierre de Waesberghe.

**Bommenaer, L. van de** (1738). *A short though very necessary rules of the english language, And its proper prononciation, By an Observation, of their right Sound and quaint Expressions, besides a very Narrow Reguard, of the Spelling, Reading, and Writing, of the same Language. Also A New and very Accurate vocabular, [...]*. Amsterdam: By de Wed: Jacobus van Egmont.

**Buys, E.** (1766). *A compleat dictionary english and dutch, To which is added a grammar, for both Languages. Originally compiled by William Sewel; But now, not only reviewed, and more than the half part augmented, yet according to the modern spelling, entirely improved. [...]*. Amsterdam: Kornelis de Veer.

**Buys, E.** (1768). *New and complete dictionary of terms of art. Containing a sufficient Explication, of all Words derived from the Hebrew, Arabic, Greek, Latin, Spanish, French, English, German, Dutch and other Languages; made use of to expres any Art, Science, Custom, Sickness, [...]*. Amsterdam: Kornelis de Veer.

**Buys, E.** (1770). *Nieuw en volkomen woordenboek van konsten en weetenschappen: bevattende alle de takken der nuttige kennis, met naaukeurige beschryvingen, zo van de onderscheidene*

<sup>94</sup> Wilcocke (1798).

<sup>95</sup> Roches (1769), Roches (1783).

<sup>96</sup> Rouxel & Halma (1686).

<sup>97</sup> Verheyk (1771).

<sup>98</sup> Richelet (1762, Poelman), Landré (1810).

<sup>99</sup> Wilcocke (1798).

<sup>100</sup> Richelet (1707), Marin (1782), Roches (1786).

<sup>101</sup> Roches (1769), Roches (1783).

<sup>102</sup> According to the online catalogue of the Utrecht University Library, this dictionary is written by Pieter Marin.

[http://aleph.library.uu.nl/F/892DEAHNCH3B86L2YVR7UYLYICG9QSSH4R84UEDRMLYNDYKJ8V-18085?func=find-e&request=dictionnaire+portatif&adjacent=N&find\\_scan\\_code=FINN\\_WRD](http://aleph.library.uu.nl/F/892DEAHNCH3B86L2YVR7UYLYICG9QSSH4R84UEDRMLYNDYKJ8V-18085?func=find-e&request=dictionnaire+portatif&adjacent=N&find_scan_code=FINN_WRD), last accessed:

2012, May 17. In Claes & Bakema (1995), I have not been able to find proof for this. I have therefore added it to the list as 'anonymous'.

- machines, werktuigen, gereedschappen, figuren, en ontwerpen dienende om dezelve op te helderen; [...]. Tweede deel. B. en C. Amsteldam: S. J. Baalde.*
- Buys, E.** (1778). *Nieuw en volkomen woordenboek van konsten en weetenschappen: Bevattende alle De takken der nuttige kennis, [...]. Tiende deel. T. tot Z. Amsteldam: S. J. Baalde.*
- Douwes, K.** (1699).<sup>103</sup> *Grondig ondersoek van de toonen der musijk: Zijnde een klare betooning van de wijde of grootheit van Octaven, Quinten, Quarten en Tertien, geheele en halve toonen: Van de Imperfecte, ende valsche Spetien. Als mede Of in een goed Musijk de Octaven, ende hoe veel malen de Quinten, Quarten en Tertien met malkanderen mogen gaan. Van de twaalf Toonen der Musijk; ende eenige Exempelem om de Musijk-nooten te Componeren. Met een tweede deel; Handelende van verscheidene Musijk-instrumenten. Alles kort en klaar aangeweesen. [...]. Franeker: Adriaan Heins.*
- Fokke Simonsz., A.** (1788). *Catechismus der weetenschappen, schoone kunsten en fraaije letteren, Uit verscheidene beroemde Schryveren, en inzonderheid volgens de Schets van den beroemden baron van Bielfeld zamengesteld, met Dichtregelen verrykt en opgedraagen aan de Maatschappye der Verdiensten, [...]. Tweede deel. Behelzende de weetenschappen des vernunfts. De schoone kunsten. [...]. Amsterdam: Arend Fokke Simonsz.*
- Giron, M.** (1710). *Il grande ditionario italiano et hollandese, [...]. Amsterdam: Pietro Mortier.*
- Giron, M.** (1710). *Het groot nederduitsch en italiaansch woordenboek, Voorzien met alle Naamen Werkwoorden, &c. als ook schoone Spreekwyzen, dewelke naar hunne verscheide betekenissen, aart en gebruik, volgens de beste Schryvers op het naaukeurigste verklaard en opgehelderd zyn. [...]. Amsterdam: Pieter Mortier.*
- Gruë, J. & P. la** (1699). *Het groote Woorden-boek, Vervattende den Schat der Nederlandsche Taal, met een Fransche uytlegging, Benevens een Aanzetzel van ontallijke Woorden, die uyt andere Talen haren oorspronk nemen, van Jan Louys d'Arsy. De naamen van enige Steden, Landen, Rivieren, en Volkeren. Als mede een korte Beschryving van de waare en oprechte Uitspraak der Fransche Taal, door Thomas la Gruë, [...]. In deze laatste Druk merkelyk vermeerdert, verbeterd, en met veele çierlijke spreek-wijzen verrijkt door Joannes en Philippus la Gruë. Amsterdam: by d'Erven van Anthony Schelte.*
- Gruë, T. la** (1699). *Le grand dictionnaire françois-flaman, de Jean Louis D'Arsy. [...]. Le tout revû, corrigé, & augmenté d'une fort grande quantité de mots, phrases & sentences, dans cette dernière édition. Par Thomas la Gruë, Maistre és Arts & Docteur en Medicine. Amsterdam: Chez les heritiers d'Antoine Schelte.*
- Halma, F.** (1710). *Woordenboek der nederduitsche en fransche talen, Uit het Gebruik en de beste Schryveren, met hulpe van voornaame Taalkundigen, in de Voorrede gedacht, opgesteld, [...]. Amsterdam: Pieter Mortier and Utrecht: Willem van de Water.*
- Halma, F.** (1787). *Nieuwen woorden-boek der nederduytsche en fransche Taelen, [...] Seer nut en dienstig voor die begeerig zyn de Fransche Taelen te leeren. Gend: Gebroeders Gimblet.*
- Hexham, H.** (1648). *Het groot woorden-boeck: Gestelt in 't Neder-duytsch, ende in 't Engelsch. Als oock tot dienst van den Leer-gierigen verrijckt met een korte ende bondige Nederduytsche grammatica. Alles met groote naerstigheydt uyt de beste Neder-duytsche Authouren t'samen gestelt, Door Hendrick Hexham. Rotterdam: Arnout Leers.*
- Hexham, H.** (1648). *A copious english and netherduytsch dictionarie, Composed out of our best English Authours. [...]. Rotterdam: Arnout Leers.*
- Hoogstraten, D. van** (1704). *Nieuw woordenboek der nederlantsche en latynsche tale. Waer in de woorden en spreekwyzen der eerste tale, naer hunne verscheide beteekenissen en kracht, door de laetste naeukeurig verklaert en opgehelderd worden. Alles getrokken uit het gebruik, en de beste Schryvers Door S. Hannot Rechtsgeleerden. Vervolgens overzien, van veele misstellingen en andere vlekken gezuivert, ook met veele woorden en spreekwyzen merkelyk vermeerdert door D. van Hoogstraten M.D. Amsterdam: Hendrik Boom en de weduwe van Dirk Boom en François Halma, Dordrecht: Dirk Goris.*
- Holtrop, J.** (1789). *A new english and dutch dictionary; Wherein the Initial English Words are accènted, accòrding to the Dutch Pronunciatiòn; [...]. Dordrecht: A. Blussé en zoon and Amsterdam: W. Holtrop.*

<sup>103</sup> This treatise has two title pages, which are reproduced in Figs. 10 & 12. On these title pages Douwes' first name has alternately been written with a 'k' and with a 'c'. It is remarkable that this is done within one source. Since also modern sources use both initials, I have chosen to write Klaas with a 'k'.

- Holtrop**, J. (1801). *Nieuw nederduitsch en engelsch woorden-boek. [...] Tweede deel. Behelzende Het Néderduitsch vóór het Engelsch.* Dordrecht: A. Blussé en Zoon and Amsterdam: W. Holtrop.
- Janson**, B. (1793). *The new pocket dictionary of the dutch and english languages. In two parts. I English and Dutch II Dutch and English. Containing all Words of general Use, and authorised by the best Modern Writers. Also The Terms of Commerce, Navigation, Arts, Sciences, &c. &c. [...].* London: Vernor and Hood, T. Boosey and Rotterdam: C. Hake.
- Kraamer**, M. (1719). *Het koninglyk neder-hoog-duitsch en hoog-neder-duitsch dictionnaire, of, Beider Hoofd-, en Grond-Taalen woorden-boek. [...]. Benevens het Puik van de geestigste Zin-Spreuken, en lands-gebruikelykste Spreuk-, en Zeg-Woorden, die men uyt de Werken van den Hoog-Edelen Heer Jacob Catz, Ridder zal.; en andere vermaarde Hollandsche Schryvers uyt ter trekken, en op bequame Plaatzten in te schikken goed gevonden heeft. [...].* Nurenberg: By den auteur, of de Erfgenaamen van den zelve & Amsterdam.
- Kramer**, M. (1719). *Das königliche Nider-Hoch-Teutsch/ und Hoch-Nider-Teutsch dictionarium, oder/ beider Haupt-/ und Grund-Sprachen Wörter-Buch. [...].* Nürnberg: Bey dem Autore, oder dessen Erben; wie auch in denen Messen zu Franckfurt/ und zu Leipzig.
- Landré**, G. N. et **Agron** P. (1810). *Nouveau dictionnaire portatif des langues françoise et hollandoise. Ouvrage enrichi des mots nouveaux, généralement reçus dans les deux langues; des expressions usitées de nos jours; des tables des verbes irréguliers; des termes de la navigation et de la nouvelle nomenclature chimique, &c. [...].* Amsterdam: Jean Allart.
- Lustig**, J. W. (1754). *Muzykaale spraakkonst; of Duidelyke aanwyzing en verklaring van allerhande weetenswaardige dingen, die in de geheele muzykaale practyk tot eenen grondslag kunnen verstreken.[...].* Amsteldam: A. Olofsen.
- Lustig**, J. W. (translator, 1754). *Grondig onderwys Van den aardt en de regte behandeling der dwarsfluit.* Cf. Quantz (1754).
- Lustig**, J. W. (1771). *Inleiding tot de muziekkunde; tweede druk.* Groningen: Hindrik Vechnerus, Boekdrukker.
- Marin**, P. (1717). *Compleet Nederduitsch en Fransch Woordenboek, In 't welk klaarlyk uitgelegd zyn de woorden van den gemeenzamen Styl, in de gebruikelykste Spreekwyze, de eigenlyke Nederduitsche Taale uitmaakende: zoo de zelve hedendaags gesproken en geschreeven werd door Land- en Zeeluiden; Mannen van den Tabbaerd en den Degen; in een woord, alle die in eerlyke Beroepen en nutte Weetenschappen uitblinken. [...].* Amsterdam: P. Marin, Weduwe Gysbert de Groot and Pieter de Coup.
- Marin**, P. (1730). *Groot nederduitsch en fransch woordenboek, vervattende de woorden en spreekwyzen van den laagen, den boertigen, den gemeenzaamen, en den verheven styl: spreuken en spreekwoorden. Gelyk ook de gebruikelykste woorden der kunsten en wetenschappen, der hanteeringen, ambachten en uitspanningen in beide taalen. [...] Tweede Druk. [...].* Dordrecht: Joannes van Braam and Amsterdam: Hermanus Uytwerf, A. Wor en de Erven van G. Onder de Linden.
- Marin**, P. (1751). *Dictionnaire portatif, françois-flamand. [...].* Amsterdam: Jean van Eyl, H. F..<sup>104</sup>
- Marin**, P. (1752). *Groot nederduitsch en fransch woordenboek, vervattende de woorden en spreekwyzen van den laagen, den boertigen, den gemeenzaamen, en den verheven styl: spreuken en spreekwoorden. Gelyk ook de gebruikelykste woorden der kunsten en wetenschappen [...]. Derde Druk. Van ontelbaare Feilen gezuivert, merkelyk sedert den vorigen Druk vermeerderd, en met Taalkundige Aanmerkingen verrykt.* Dordrecht: by d'Erven Joannes van Braam, Amsteldam: Jan van Eyl, Rotterdam: Jan Daniel Beman.
- Marin**, P. (1752). *Grand dictionnaire, hollandois & françois, contenant les facons de parler basses, burlesques, familiares, & celles du stile soutenu, les sentences et les proverbes, les termes les plus usitez des arts & des sciences, [...].* Dordrecht: by d'Erven Joannes van Braam, Amsteldam: Jan van Eyl, Rotterdam: Jan Daniel Beman.
- Marin**, P. (1782). *Dictionnaire françois et hollandois, composé sur le dictionnaire de l'Académie Françoise et d'après les meilleurs auteurs qui ont écrit dans les deux langues. [...] Revue, corrigée & augmentée d'un grand nombre de Mots & de Phrases; de Termes d'Histoire-*

<sup>104</sup> According to Claes & Bakema (1995) this dictionary was written by Pieter Marin. On the title page there is no proof for this, but I followed Claes & Bakema and I have added it here as written by Marin.

- Naturelle, de Commerce, de Marine, & de quantité d'autres Articles relatifs aux Sciences, aux Arts, aux Belles-Lettres, &c. &c.* Amsterdam: D. J. Changuion & Rotterdam: H. Beman.
- Martinez de Waucquier, M. & Montanus, A.** (1679). *Dictionarium tetraglotton novum, In quo Voces Latinae omnes, & Graecae his respondentes cum Gallica & Teutonica singularum interpretatione, ordine Alphabetico proponuntur. [...]. Studio et Labore Matthiae Martinez Middelburgi. [...].* Amstelodami: Joh. Schipper.
- Mellema, E. E. L.** (1602). *Dictionaire ou promptuaire François-Flameng, Tres-ample et tres copieux: [...].* Rotterdam: lean Waesbergue.
- Mellema, E. E. L.** (1618). *Den schat der Duytscher Tale/ met de verklaringe in françois/ van nieu grootelijcr vermeerdert/ verciert ende verrijct met vele nieuwe Woorden/ Spreucken ende Sententien. [...].* Rotterdam: Jan van Waesberghe.
- Moerbeek, A. A. van** (1768). *Nieuw woordenboek der nederlandsche en hoogduitsche taal, waarin de woorden en spreekwyzen der eerste taale, volgens hunne verscheide betekenissen en kragt, door de laatste naauwkeurig verklaard en opgehelderd worden, [...].* Leipzig: Johann Friedrich Junius.
- Moerbeek, A. A. von** (1768). *Neues Deutsch-holländisches Wörterbuch, worinnen alle Wörter und Redensarten, nebst vorkommenden Kunst- und Handelswörtern fleißig zusammengetragen, und dem Gebrauche der besten Schriftsteller gemäß erklärt worden, [...].* Leipzig: Johann Friedrich Junius.
- Mozart, L.** (1766, translation of original of 1756). *Grondig onderwys in het behandelen der viool, ontworpen door Leopold Mozart, Hoogvorstelyk-Saltzburgschen Kamer-Musicus. Met 4 Konst-Plaat en een Tafel van de Regelen der Strykmanier enz. voorzien.* Haerlem: Joannes Enschede.
- Pell, G.** (1735). *The English, Dutch, French, and Latin vocabulary: wherein is shewn, the great affinity of the three last Languages with the first: in which, the English words are accented: and remarks made, to facilitate the learning a great number of words in the said Languages. [...].* Utrecht: E. Neaulme.
- Pepliers, J. R. des** (1764). *Nouvelle et parfaite grammaire royale françoise & hollandoise. [...].* Amsterdam: Steven van Esveldt.
- Pyl, R. van der** (1818). *Nouveaux Éléments de la conversation, en hollandois et en françois, en trois Parties; la première contenant un vocabulaire classique par ordre de matières; [...]* Dordrecht: Blussé & Van Braam, Bruxelles: P. J. de Matt.
- Quantz, J.** (translation Lustig J. W., 1754). *Grondig onderwys Van den aardt en de regte behandeling der dwarsfluit; Verzeld met eenen treffelyken regelenschat van de compositie En van de uitvoering der voornaamste Muzyk-stukken, op de gebruikelykste instrumenten; [...].* Amsteldam: A. Olofsen.
- Richelet, P.** (1707). *Le grand et nouveau dictionnaire françois et flamand. Formé sur celui de Mr. Pierre Richelet; Contenant la signification, & la définition des Mots de l'une & de l'autre Langue, avec leurs differens usages; [...]. Avec les termes les plus connus des Arts & des Sciences, soit Liberaux ou Mécaniques; [...].* Bruxelles: Judocus de Grieck.
- Richelet, P.** (1707). *Den nieuwen ende grooten woorden-boeck Der Nederlantsche ende Fransche Taele; Ghetrocken uyt verscheyde soo Nederlantsche als Fransche Schryvers, naementlijck uyt den geen en van P. Richelet, [...]: Beneffens de Eygentlijcke woorden der Konsten, ende Wetenschappen, t'sy vrye oft andere: [...].* Brussel: Jodocus de Grieck.
- Richelet, P.** (1739). *Het groot woordboek der nederlandsche en fransche taele. Getrocken uyt verscheyde soo Nederlantsche als Fransche Schryvers, naemetlijck uyt den genen van P. Richelet, Behelsende [...]. Beneffens de eygentlijke Woorden der Konsten en Wetenschappen, 't zy vrye of andere. [...].* Derde druk. Brussel: Georgius Fricx junior.
- Richelet, P.** (1762). *Nieuw beknopt woord-boek der nederlandsche en fransche taele, Getrocken uyt de beste Nederlantsche Woord-boeken, en namentlyk uyt den genen van P. Richelet, Zeer nut en dienstig voor die begeirig zyn de Fransche Taele te leeren.* Gend: Bernard Poelman.

- Richelet, P.** (1762). *Nieuw beknopt woord-boek der nederlandsche en fransche taele, Getrocken uyt de beste Nederlandsche Woord-boeken, en namentlyk uyt den genen van P. Richelet, Zeer nut en dienstig voor die begeirig zyn de Fransche Taele te leeren.* Gend: Jan Meyer.<sup>105</sup>
- Richelet, P.** (1764). *Het groot woordenboek der nederlandsche en fransche taelen. Getrokken uyt de beste Schryvers, naementlyk uyt het Woordenboek van P. Richelet, [...] Beneffens de eygentlijke Woorden der Konsten en Wetenschappen, 't zy vrye of andere. [...]* Brussel: Georgius Fricx.<sup>106</sup>
- Roches, J. des** (1769). *Nieuw nederduytsch en fransch woorden-boek.* Antwerpen: J. Grange'.
- Roches, J. des** (1783). *Nieuw nederduytsch en fransch woorden-boek. [...]* Maestricht: P.L. Lekens.
- Roches, J. des** (1786). *Nouveau dictionnaire françois-flamand. [...] Nouvelle Edition, revue, corrigée & considérablement agmentée.* Anvers: J. Grange'.
- Röhner, J. C.** (1820). *Muzikaal zak-woordenboek, bevattende eene beknopte verklaring en beschrijving der voornaamste, thans bij de vocale en instrumentale toonkunst in gebruik zijnde, kunsttermen en instrumenten. [...]* Zwolle: Dirk van Stegeren.
- Rouxel, C. & Halma, F.** (1686). *Dictionnaire nouveau, François & Flamand, où l'on donne des définitions exactes des mots & des choses, & où l'on a renfermé toutes les expressions Propres, Figurées, & Burlesques, & les termes les plus connus des Arts & des Sciences; [...]* Amsterdam: Abraham Wolfgang and Utrecht: François Halma.
- Sewel, W.** (1708). *A large dictionary english and dutch, in two Parts: Wherein each Language is set forth in its proper form; the various significations of the Words being exactly noted, and abundance of choice Phrases and Proverbs intermixt. [...]. the First part. [...]* Amsterdam: By de Weduwe van Steven Swart.
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- Verschuere Reijnvaen,**<sup>107</sup> J. (1787). *Catechismus der Muzijk. [...]* Amsterdam: J. de Jong & Rotterdam: L. J. Burgvliet.
- Verschuere Reynvaan, J.** (1795). *Muzikaal kunst-woordenboek, behelzende, de verklaaringen, als mede het gebruik en de kracht der kunstwoorden, die in de muzijk voorkomen, [...]* Amsteldam: Wouter Brave.
- Verschuere Reynvaan, J.** (1805). *Muzykaal zak-boekje, bevattende de hedendaagsche in het gebruik zynde muzykaale termen; alsmede die, welken by het orgel voorkomen, ten einde dezelve met een opslag van het oog te leeren kennen, [...]* Vlissingen: J. I. Corbelyn.
- Weiland, P.** (1811). *Nieuw hand-woordenboek, der nederduitsche en fransche talen. Verrijkt met de, algemeen in beide talen aangenomene woorden, de thans gebruikelijke uitdrukkingen, de lijst der ongelijkvloeiende en onregelmatige werkwoorden, de kunstwoorden der zeevaart en*

<sup>105</sup> The two 1762 Richelet dictionaries seem entirely the same, except for the publisher. As will become clear in Sub section 1.1.5 only the title pages are the same. The contents are completely different. Apparently each publisher has chosen those words which were the most interesting and important to him.

<sup>106</sup> In the online catalogue of the KB, this dictionary is listed as being written by François Halma. <http://opc4.kb.nl/DB=1/SET=1/TTL=1/SHW?FRST=1>, last accessed: 2012, May 17. I have not been able to find proof for that in Claes & Bakema (1995), therefore it is listed here as being written by P. Richelet.

<sup>107</sup> On the title pages of the three books written by Verschuere Reynvaan, his family name is spelled in different ways. I have followed the spelling used by Clement (2013): Verschuere Reynvaan, except in this research corpus and when referring to the 1787 book.



*de nieuwe scheikundige woorden, enz. Door P. Agron en G. N. Landré. Tweede deel. A-O. [...]. Amsterdam: Johannes Allart.*

- Weiland**, P. (1843). *Kunstwoordenboek of verklaring van allerhande vreemde woorden benamingen, gezegden en spreekwijzen die uit verscheidene talen ontleend in de zamenleving en in geschriften betreffende alle vakken van kunsten, wetenschappen en geleerdheid voorkomen. [...].* Antwerpen: J. P. van Dieren en Comp.
- Westerhovius**, A. H. (1734). *Algemeen konstwoorden-boek der wetenschappen. Waar in de eige Benaamingen van al het geene in het gansche ryk der natuur gevonden word, nevens die van allerlei konsten, weetenschappen, staats- en oorlogs-kundige zaken, ridderlyke oeffeningen, ambachten, enz. verklaart worden. Dienende tot een tweede deel van De staats- en koeranten-tolk. [...].* Leyden: Dirk Haak en Samuel Luchtmans.
- Wilcocke**, S. H. (1798). *A new and complete dictionary of the English and Dutch Languages; with a vocabulary of proper names, geographical, historical, &c. [...] Compiled chiefly from the Quarto Dictionary of William Sewel; [...] Including also, in the second part, All such foreign words of general Use as have been incorporated into the dutch language, And which have never before appeared, as Part of it, in any Dictionary.* London: C. Dilly and T. Boosey.
- Wilcocke**, S. H. (1798). *Nieuw en volkomen woordenboek der Nederduitsche en Engelsche Taalen. [...].* Londen: Charles Dilly.
- Winkelman**, O. R. F. W. (1783). *Dictionnaire françois-hollandois et hollandois-françois; contenant la signification et les différents usages des mots, les termes d'arts, de sciences, de metiers, et de marine. Recueillis des meilleurs auteurs par O. R. F. W. Winkelman.* Utrecht: Barthelemy Wild.
- Winkelman**, O. R. F. W. (1783). *Nederduitsch en fransch woordenboek, bevattende de betékenis en het onderscheiden gebruik der woorden. [...].* Utrecht: Bartholome Wild.

### 1.1.1 Treatises

**Douwes, K.** (1699). *Grondig ondersoek van de toonen der musijk* (for reproduction of (parts of) the title pages see Figs. 10-13):

"De Fiolen sijn aangenaam en sterk van geluidt / en gereed om daar op te spelen: daar sijn voornamentlijk drierhande; als Bas Fiolen / Fiolen de Gamba, ende gemeene Handt Fiolen; [.....] De Bas Fiolen worden met vier of vijf snaaren besnaard."<sup>108</sup>

"Violins have a pleasant and strong sound / and are ready to play. Primarily there are three kinds: bass violins / viols, and the common hand violins. [.....] The bass violins are set up with 4 or 5 strings."

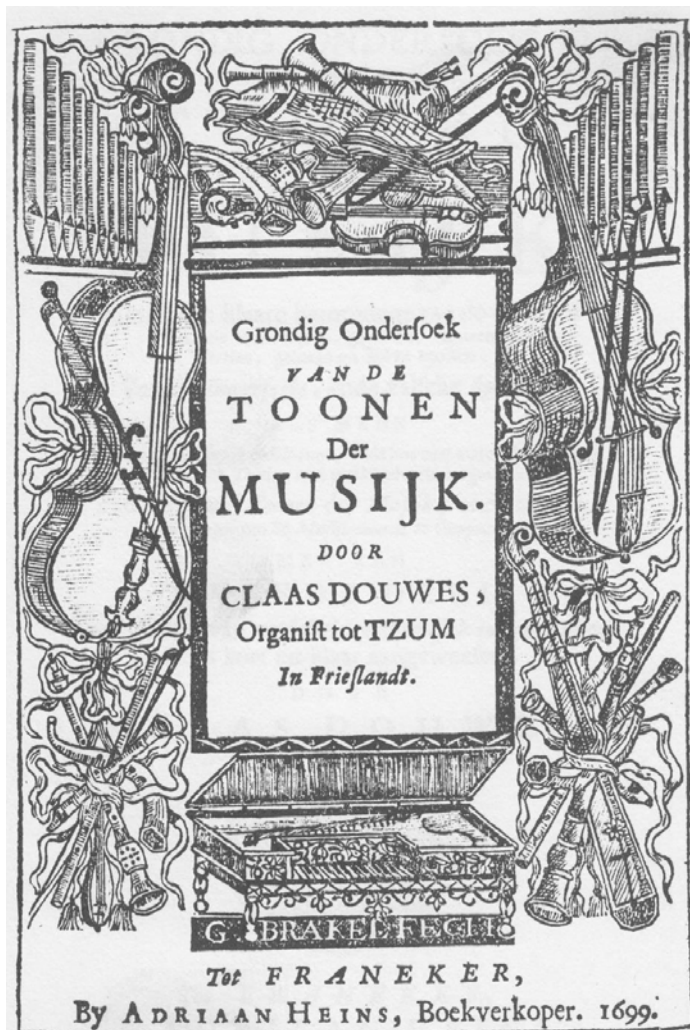


Figure 10 NN: Gillius Brakel: Title page of Klaas Douwes' *Grondig Onderzoek* (1699). Douwes' first name spelled with C.



Figure 11 Detail of Figure 10. The bass violin ("Bas Fiool")<sup>109</sup>

<sup>108</sup> Douwes (1699), p. 107.

<sup>109</sup> Douwes' text states that the bass violin has 4 or 5 strings. The engraver Gillius Brakel has chosen to depict a bass violin with 4 strings. Premeditation?



Figure 12 Title page 2 of Klaas Douwes' *Grondig Onderzoek*. Douwes' first name spelled with K.



Figure 13 Detail of Figure 10. The viol ("Fiool de Gamba").

Lustig, J. W. (1754). *Muzykaale spraakkonst*:

"*Basset* (fr.)<sup>110</sup>, betekent 1) een kleine basviool [...]."

"*basse de violon*, violoncello."

"*basse double*, een groote violoncel."

"Men gebruikt de *laage Bas* doorgaans op Contrabassen of groote violoncellen; de *Bas* tot zangstemmen en allerhande instrumentmuzyk; de *hooge Bas*, voor *Bassetten*, of zangstemmen aan de tenoor nader komende, [...] de *Tenoor*, tot zangstemmen en Violoncellen."<sup>111</sup>

"*Basset* means 1) a small bass violin/viol [...]."

"*basse de violon* = violoncello."

"*basse double* = a large violoncello."

"One normally uses the low bass [clef] for double basses or large cellos; the bass [clef] for voices and various instrumental music; the high bass [clef] for *basset*, or voices approaching the tenor, [...] the tenor [clef] for voices and violoncellos." [see Figure 14 for a representation of the three bass clefs].

<sup>110</sup> Fr. is not explained, but on the same page one can find for example "*basso ripieno* (ital.)". Therefore fr. cannot mean anything else than French.

<sup>111</sup> Lustig (1754), pp. 7, 8, 189.

**Quantz, J. (1754).** *Grondig onderwys Van den aardt en de regte behandeling der dwarsfluit:*

"Wie op de Violoncell niet slegts accompaneert, maar ook Solos speelt, die houde liefst tot de Solos eene eigene Violoncel, en tot het Ripieen-spel by groote Muzyken, eene andere; deeze laatste, moet grooter, en met dikker snaaren, dan de eerste, voorzien weezen: nademaal een klein, zwak betrokken instrument tot de versterking eener talryke Muzyk niets zoude bybrengen. Ook dient men tot accompanement een' sterker strydstok te hebben, met zwarte hairen, als welke de snaaren feller, dan witte, aantasten."

"Zijn er banden op een Violoncell, gelyk op een Viola di Gamba, zo dient de Violoncellist by nooten, die ronde b tekens hebben, een ziertje er over heen te grypen, en de snaaren wat sterker aan te drukken; [...]"<sup>112</sup>

"Those who not only accompany on the violoncello, but also play solos, should have a different cello for playing solos, and for orchestral playing another one. This last one, should be larger and be strung with thicker strings, than the first one; because a small instrument with thinner strings does not enforce large ensembles. One also needs to have a stronger bow, with black hairs, which handle the strings more fiercely than a bow with white hairs."

"In case the cello has frets, as on the viol, the cellist should play the notes with flats a tiny bit higher and he should press the strings down more; [...]"

**Mozart, L. (1766).** *Grondig onderwys in het behandelen der viool:*

"De zevende Soort word genaamd de *kleine Bas* of *Bassete*, die men, na de Italiaanse *Violoncello*, de *Violoncel* noemd. Voor deze had ze 5. Snaaren; nu speelt men ze slechts met vier. Het is 't gemeenste Instrument om den Bas daar mede te speelen: En of schoon 'er eenige iets grooter en andere weder iets kleinder zyn; zo zyn ze doch enkel en alleen door de besnaaring, bygevolg maar in de sterkte van Klank, een weinig van elkander onderscheiden. [...] Hedendaags word ook de Violoncel tusschen de Beenen genomen; en men kan ze by gevolg met reeden ook eene Been-Viool noemen."<sup>113</sup>

"The seventh kind is called the small bass or bassete, which one calls, after the Italian [word] violoncello: violoncello. It used to be strung with 5 strings; nowadays one only uses 4. It is the most common instrument to play the bass: and although some are a bit larger and some are a bit smaller; they are only a little different from each other because of the stringing, leading to a louder or softer sound. Nowadays also the cello is held between the legs; therefore one could call it a 'leg violin' with reason."

**Lustig (1771).** *Inleiding tot de muziekkunde:*

"XVIII. De suizende VIOLA DI GAMBA (Basse de Viole of *knievedel* (1)<sup>114</sup>) met 6 snaaren,

"XVIII. The whizzing viol (Bass viol or knee fiddle) with 6 strings, tuned D. G. c. e. a. d [...].

<sup>112</sup> Quantz (1754), pp. 141, 145. This Dutch translation was made by the German born organist of the Martinikerk in Groningen: Jacob Wilhelm Lustig. Extra information about the different types of hair: black hair is stronger than white hair (which is weakened by the chemicals used to bleach it), and the roughness and the strength of the black hair gives a better grip, thus making it easier to set the strings in motion. Information from: Lindeman (2011), pp. 82-83.

<sup>113</sup> Mozart (1766), p. 3. This book is the Dutch translation of Mozart's *Violinschule* of 1756. The Dutch translation in this entry is identical to the German original. In the German original, however, it is written 'Bassel', in the Dutch version this word is translated into 'kleine Bas'. Bassel is the (South German/Austrian) diminutive of Baß, so Bassel = small bass. It is therefore correctly translated into Dutch. Information from Jörn Boysen in an email dated 2011, October 10.

<sup>114</sup> Lustig's footnote no. 1: "Ter onderscheiding van *handvedel* (no. XV.) en *armvedel* (XVII). Ook blijkt hier uit, volgens de zinryke aanmerking van zeker Muziekgeleerde; dat men zich niet dwingen moete tot het vertaalen van alle Konstwoorden: hoe zoude het passen, als, by voorbeeld, een Kamerdienaar aanquam met de boodschap: *Mejuffrouw, de Knie-vedelaar is 'er'?*" Translation: "To distinguish between hand fiddle (no. XV.) and arm fiddle (XVII). This also shows, according to the meaningful comment of a certain music scholar, that one should not be forced to translate all the artistic words: how would it be, when, for example, a valet arrived with the message: Miss, the knee fiddler is here?"

gesteld in D. G. c. e. a. d, [...] *Rosseau* [sic] verdedigt haar (2)<sup>115</sup> tegen de voorstanders der

Rousseau defends it against the advocates of the [:]<sup>118</sup>

XIX VIOLONCELLO (met 4 snaaren, C. G. d. a), die echter tot het Accompagnement in Concerten, billyk voor dienstiger en teffens tot allerhande concerteerende partyen gansch bequaam geacht wordt (3).<sup>116 & 117</sup>

XIX Violoncello (with 4 strings, C. G. d. a), which is considered competent for accompaniment in concerti, suitable for ripieno and also for solo parts.

**Anonymous (1772).** *Verhandeling over de muziek:*

"BASFIOOL. Zie *Viola basso, Contra basso, Viola di bardonne, Viola di gamba, Violoncello en Violone.*"

"Bass violin/viol. See *Viola basso, Contra basso, Viola di bardonne, Viola di gamba, Violoncello en Violone.*"

"VIOLONCELLO. Zie *Viola basso*. Dit woort wordt ook gebruikt voor eene kleine Basfiool, met vyf of zes snaaren."

"Violoncello. See *viola basso*. This word is also used for a small bass violin, with five or six strings."

"VIOLA BASSO, Basfiool; instrument met vier snaaren, wel eer was zy met banden voorzien, tans is zy zonder banden, als de *Violoncello*, die men ook Basfiool noemt."

"*Viola basso, bass violin* = instrument with four strings, it used to be set up with frets, nowadays it is set up without them, like the violoncello, also called a bass violin."

"[...], daer de snaaren van de basviool of *violoncello*, die van de altfiool en die van de hantfiool een verschil van eene vyf onder elkanderen hebben. Dat de Basfiool of *Violoncello* tot laagste snaer heeft C, vervolgens G, daer na D en tot hoogste A;"<sup>119</sup>

"[...], that the strings of the bass violin or cello are a fifth apart, as are those of the viola and violin. The bass violin or violoncello has C as the lowest string, followed by G, after that D and A as the highest."

**Anonymous (1780).** *De muzykonderwijzer; of volledig onderwijs, in de gronden der muzyk-kunde:*

"[...] want bijvoorbeeld, de *Viool* of *Violoncell*', welker toonen door middel van de vingers der linkehand, op de Toets, bij wijze van afperking, worden voortgebracht, [...]; het komt hier voornamelijk aen op het zuiver grijpen der toonen;"

"because, for example, the violin or violoncello, the notes of which are produced by means of the fingers of the left hand, by way of shortening the string [...]; it mainly comes down to playing in tune;"

"[...] wanneer de Noten hoger loopen, dan de vingers bereiken kunnen; in zulk een geval moet de hand geheel en al op de toets veranderd, en opgeschoven worden; [...]; zoo schuift men de hand geheel op, en wel dat den voorsten vinger op de [...] geplaatst word, [...]."

"[...] when the notes go higher than the fingers can reach; in such cases the whole hand should be changed on the fingerboard, and be moved up; [...]; one moves up the whole hand, in such a way that the first finger is placed on [...]"

<sup>115</sup> Lustig's footnote no. 2: "met zyne gewoone welsprekenheid, in een byzonder boekje: *Defense de la Basse de Virole.*" Translation: "with his usual eloquence, in a special booklet: *Defense de la Basse de Virole.*"

<sup>116</sup> Lustig's footnote no. 3: "Men ontmoet namelyk van ieder der voornoemde instrumenten verscheide soorten; neem eens, *violen voor kinderen; bret-violen* zonder klankbodem; *krytertjes*, ten behoeve van dansmeesteren; *virole di Gamba*, en violoncelletjes, met een stokje 'er onder enz." Translation: "One encounters several sorts of each of the instruments mentioned before; for example, violins for children, 'bret' violins without soundboard, kits, meant for dancing masters; viols and little cellos with a stick underneath etc."

<sup>117</sup> Lustig (1771), pp. 86-87.

<sup>118</sup> Lustig cites wrongly here. *Defense de la basse de virole contre les entrées du violon et les prétentions du violoncel* is not written by Rousseau but by Hubert le Blanc instead, and was published by Pierre Mortier in Amsterdam in 1740.

<sup>119</sup> Anonymous (1772), pp. 157, 282, 359, 360.

"De Violoncell' is dezelfde behandeling, uitgezonderd wanneer de Noten hooger gaen, dan de vingers toereikenden zijn, als dan plaetst men hier den duim, ter afscheidinge van de Snaer, op de Toets."<sup>120</sup>

"The violoncello is played in the same way, except when the notes go higher than the fingers can reach, in that case one places the thumb on the fingerboard, to clamp the string [like an artificial nut]."

**Verschuere Reijnvaen, J. (1787). *Catechismus der Muzijk*:**

[On clefs:] "De derde is een F sleutel, en word gebruikt voor de Bas."

"The third is an F clef, which is used for the bass."

"Aangaande nu de drie sleutels van F, deze worden onderscheiden, in de *Hooge Bas*, zynde op de middelste linje. *fig. 7*. De *Bas*, op de vierde linje van onderen gerekent, zynde deze, dewelke doorgaans en het meeste gebruikt word. *fig. 8*. Voorts de *laage Bas*, op de vyfde linje van onderen gerekent. *fig. 9*."

"As for the three F clefs, these are distinguished in the high bass [clef], on the middle line [of the staff]. *fig. 7*. The bass [clef], on the fourth line from below, which is used most of all. *fig. 8*. Finally, the low bass [clef], on the fifth line from below. *fig. 9*." [see Figure 14]

"Hoe laag en hoog loopt yder van deze drie sleutels? De laagte laat zich net bepalen, doch de hoogte niet, vermits men door middel van de *Applicatie* op de *Viool*, zeer hoog kan stygen: echter zal ik u, zoo veel doenlyk is, het trachten op te geven. By voorbeeld, de F of *Bas sleutel*, begint volgens de strykbass of *Violoncel* van C; te weten, de onderste C van het *Clavier*, wat dezelve lager loopt, behoort tot de *Contra Bas*. Haar hoogte strekt zich uit twee Noten hoger als de middelste C van het *Clavier*, namelyk tot E: echter kan men op dezelve vry hooger komen, door middel van de *Applicatie*, zoo als boven gezegt is."<sup>121</sup>

"How high and how low does each of these clefs go? The lowest pitch can be just fixed, the highest pitch can not, because one can go very high by using application<sup>122</sup> [as] on the violin: however I will try to spell it out, as far as possible. For example, the F or bass clef starts at C as in the bowed bass or violoncello, this being the lowest C of the keyboard. Anything lower, belongs to the double bass. The top note is two tones higher than the middle C of the keyboard, viz the E. However, one can go higher on the cello, by using application, as has been said before."

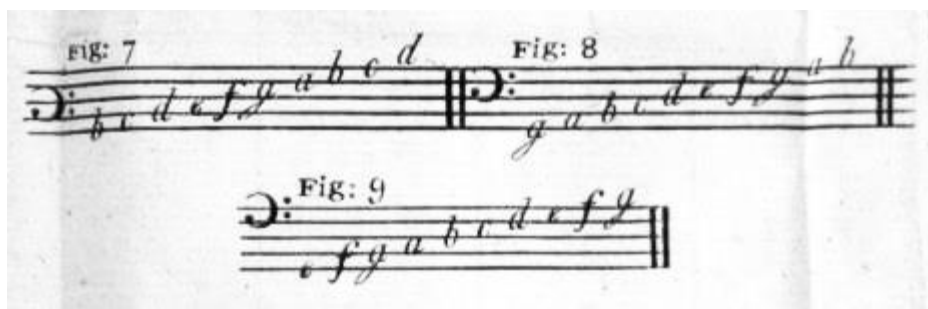


Figure 14 The three bass clefs Verschuere writes about (his fig. 7, fig. 8 and fig. 9).

<sup>120</sup> Anonymous (1780), pp. 65, 66.

<sup>121</sup> Verschuere Reijnvaen (1787), pp. 2, 4, 5. This discussion on the different clefs used (see also Lustig (1754)) in the 18<sup>th</sup> century is very curious. In Dutch music of around this period one finds the normal f clef, the c clef (alto and tenor) and the g clef. The other two f clefs mentioned by Lustig and Verschuere I did not come across, nor did I find it in 17<sup>th</sup>-century music.

<sup>122</sup> 'Application' means positions.

### 1.1.2 Art dictionaries

**Westerhovius, A. H. (1734).** *Algemeen konstwoorden-boek der wetenschappen:*

"VIOLON is een groote Bas-viool."

"Violon is a large bass violin."

[In the VIOOL section]: "kleine Bassetten, en groote Bas-vioolen."<sup>123</sup>

"[In the violin section] 'small 'bassetten', and large bass violins."

**Buys, E. (1768).** *New and complete dictionary of terms of art:*

"BASS. (in *Musick*) the lowest of all its Parts. *De Bas, de laagste en grofste Stem in de Sang-en Speel-konst.*"<sup>124</sup>

"The bass = the lowest and coarsest voice for singing and playing."

"BASSETTO, (Ital.in *Musick Books*) signifies a Bass-Viol or Bass Violin of the smallest Size, and is called so to distinguish it from Bass-Viols or Violins of a larger Size. *Bassetto (in de Muziek Boeken) betekend een Bas-viool van het kleinste Soort, en word dus genaamd om dezelve van een grooter Bas-viool te onderscheiden.*"

"[...] Bassetto (in music books) signifies a bass violin/viol of the smallest size, and is called so as to distinguish it from a larger bass violin/viol."

"BASSO Viola (Ital. in *Musick Books*) signifies the Bass-Viol. *De Bas-Viool.*"

"Basso viola. [...] The bass viol."

"BAS'SO Violino, (Ital. in *Musick Books*) signifies the Bass for the Bass Violin. *De Bas voor de Bas-viool.*"

"Bas'so Violino. [...] The bass for the bass violin."

"VIOLO Basso, (Ital.) a Bass Viol. *Een Bas viool.*"

"Violo basso. [...] = A bass viol."

"VIOLONCELLO, (Ital.) a small Bass Violin, just half as big as a common Bass Violin, in Length, Breadth, and Thickness, whose Strings being but half the Length of the Bass, makes them just an Octave higher than the Bass; used to play a Bass upon with a common Bass Violin or Viol. *Een vyfde Viool, een kleine Bas die half zo groot is als een gewoone Bas.*"

"Violoncello [...]. = The fifth violin, a small bass, half the size of the common bass."

"VIOLO'NE, (Ital.) a very large Bass Violin or double Bass, being every Way as large again as a common Bass Violin, and Strings twice as thick, and twice as long, which renders the Sound just an Octave lower than the common Bass Violin. This Instrument is only used at great Concerts, as *Operas*, and other publick Musick. *Een dubbelde Bas, een Bas die eens zo groot is als de gewoone Bas.*"<sup>125</sup>

"Violo'ne [...]. = A double bass, a bass twice as large as a common bass."

<sup>123</sup> Westerhovius (1734), pp. 852, 853.

<sup>124</sup> The entries of this dictionary are mostly in English, therefore I have only translated the few lines in Dutch.

<sup>125</sup> Buys (1768), pp. 205, 206, 463, 464.

**Buys, E. (1770).** *Nieuw en volkomen woordenboek van konsten en wetenschappen:*

"BAS-VIOOL, (in de Muziek) door de *Hollanders* doorgaansch enkel de *Bas* genaamd; is een Speeltuig van het zelfde Figuur als een *Viool*, doch veel grooter; hebbende ook vier *Snaaren*, en word insgelyksch met een *Strykstok* bespeeld; het Geluid van de *Bas* is deftig, en heeft een zeer goede *Uitwerking* in een *Concert*." <sup>126</sup>

Bass violin (in music), mostly called only bass by the Dutch; is a playing instrument which resembles the violin in shape, but much larger; also having four strings, and is played in the same way with a bow; the sound of the bass is dignified and has a very favourable effect in a concert."

**Buys, E. (1778).** *Nieuw en Volkomen Woordenboek van Konsten en Wetenschappen:*

"VIOLON. Is eene groote *Bas-Viool*."

"Violon. Is a large bass violin." <sup>128</sup>

"VIOLONCELLO van de *Italiaanen*, is eigenlyk onze vyfde *Viool*, zynde eene kleine *Bas-Viool*, half zoo groot als de gemeene *Bas Viool*, en derzelve *Snaaren* half zoo dik en lang, 't welk de klanken juist een *Octaaf* hooger maakt dan van die."

"Violoncello of the Italians, is actually our fifth violin, being a small bass violin, half as large as the common bass violin, its strings are half as thick and half as long, which makes the sound one octave higher than the sound of the common bass violin."

"VIOOL. Van dit Speeltuig zyn verscheiden soorten [...] Kleine *Bassetten* en groote *Bas-Violen*." <sup>127</sup>

"Violin. There are several kinds of this instrument [...]. Small 'bassetten' and large bass violins."

**Fokke Simonsz., A. (1788).** *Catechismus der wetenschappen, schoone kunsten en fraaije letteren:*

"III Instrumenten waartoe men een *S[t]rykstok* gebruikt. [...] 3 *Violoncello*."

"Instruments for which a bow is used. [...] 3 *Violoncello*."

"De *Bassen* of *Violoncellos*, *Bassons*, *Theorbes* enz. de *Bas of benedenftem*." <sup>129</sup>

"The basses or violoncellos, bassoons, theorbos etc, [play] the bass or bottomline."

**Verschuere Reynga, J. (1795).** *Muzikaal kunst-woordenboek:*

"De *Bas*, begint in de laagte van groot *C*, en heeft tot haare hoogste toon *e* van het eengestreepte *octaaf*; al wat hooger gaat wordt, even als bij de *Viool* en *Alt*, door middel der *Applicatie* voorgebragt; wanneer men daarop vrij hoog kan komen; zodanig dat wel eens, gelijk ook bij de *Alt* plaats heeft, naar de *G* of zogenaamde *Vioolsleutel* gespeeld wordt; vooral indien er *Soloos* bij plaats hebben."

"The bass [clef] starts at *C*, and reaches until *e*'; anything higher is achieved by application, as with the violin and viola. For even higher notes (particularly for solos), as for the viola, one can transfer to the violin clef."

"Door *Bas*, wordt ook in het bastaart *Nederduitsch* verstaan, de onderste of *zilveren snaar* eener *Viool*, *Alt* of *Basviool*."

"Bass, in popular Dutch, also means the lowest or silver string of a violin, alto or bass violin."

<sup>126</sup> Buys (1770), p. 68. This dictionary was published over a period of 9 years, the first part (the letter A) was published in 1769, the last volume (letters T-Z) in 1778.

<sup>127</sup> Buys (1778), pp. 625, 626. The cello is the fifth violin as Buys says. The other four violins are: "Gemeene Violinen en Discant-Violen, Alt- en Tenor-Violen." ("common violins and discant violins, alto and tenor violins.")

<sup>128</sup> I have translated the word 'basviool' in this entry into bass violin, although here it is not unequivocal. When comparing it, however, with Buys (1770) which is another part of the same dictionary, it becomes clear that in this dictionary *basviool* should be bass violin.

<sup>129</sup> Fokke Simonsz. (1788), pp. 255, 257.



"BASSE. (*Fransch.*) Ook de Basviool, de Violoncel. [...] *Basse de Violon*; de bas van de Viool, de Contrabas;"

"BASSETTO. (*Italiaansch.*) In 't Fransch, *Basset*. Een kleine Basviool, een kleine Violoncel, een kleine Bas."

"BASSO. (*Italiaansch.*) [...] *Basso*, wil eigenlijk zeggen, laag: te weeten; de laagste en grofste toonen, de grond, de grondstem, de laagste stem, het fundament der Muzijk; ook de Basviool, de Violoncel."

"BASS VIOLIN. (*Engelsch.*) Zie VIOLONCELLO."<sup>130</sup>

"Basse. (French.) Also the bass violin, the violoncello. [...] *Basse de violon* = the bass of the violin, the double bass;"

"Bassetto. (Italian.) In French, *Basset*. = A small bass violin, a small violoncello, a small bass."

"Basso. (Italian.) [...] *Basso* actually means low: the lowest and coarsest tones, the ground, the lowest voice, the fundament of music; also the bass violin, the violoncello."

"Bass violin. (English.) See violoncello."

**Verschuere Reynvaan, J. (1805). *Muzykaal zak-boekje*:**

"BASSE. De Bas. Ziet ook *Basso*."

"BASSETTO. Een kleine Bas-viool."

"BASSO. De Bas."

"BASS VIOLIN. Het is een Violoncello."

"VIOLONCEL; VIOLONCELLE, of VIOLONCELLO. Het is een Strykbas."<sup>131</sup>

"Basse = the bass. See also basso."

"Bassetto = A small bass violin."

"Basso = The bass."

"Bass violin. It is a violoncello."

"Violoncel; Violoncelle, or violoncello. It is a bowed bass."

**Röhner, J. C. (1820). *Muzijkaal zak-woordenboek*:**

"*Violoncello*. De kleine Bas. Een bekend strijkinstrument, hetwelk tot aanvulling van den *Contrabas* dient, en bij volstemmige muzijk talrijk bezet wordt. Deszelfs schoone en mannelijke toon en bijzonder zijne aangename hoogte heeft niet alleen de *viola di gamba*, als veel zwakker van toon zijnde, verdrongen, maar zich ook tot een van de schoonste instrumenten voor het *Solo* verheven."<sup>132</sup>

"Violoncello. The small bass. A well-known string instrument, which serves as reinforcement for the Double bass, and is used in numbers in polyphonic music. Its beautiful masculin tone and especially the pleasant height of the register has not only ousted the viol, with its much weaker sound, but it has also proved one of the most beautiful instruments for solo purposes."

**Weiland, P. (1843). *Kunstwoordenboek of verklaring van allerhande vreemde woorden benamingen, gezegden en spreekwijzen*:**

"*Violoncel*, *violoncello*, de kleine bas- of knieviool."<sup>133</sup>

"Violoncel, violoncello = the small bass or knee violin."

<sup>130</sup> Verschuere Reynvaan (1795), pp. 32, 67, 68, 69, 70, 73. Unfortunately only half of the alphabet (until M) was printed, the second part containing the violoncello entry, was never published. It probably existed in manuscript, but was not published because of high costs and the French Revolution. Information from: Clement (2013), p. 98. Ten years later, in 1805, Verschuere Reynvaan published a small booklet: *Muzykaal Zakboekje*, which contained a summary of the *Muzykaal Kunstwoordenboek*. In the preface of the *Muzykaal Zakboekje* Verschuere writes: "Dit werkje is een verkort uittreksel [...] van het *Muzykaal Kunstwoordenboek* [...]; kunnende men die breedvoeriger wenshende te weten, zulks in het groote Werk verder nazien." Translation: "This tiny book is a short summary [...] of the *Muzykaal Kunstwoordenboek* [...]; those who want to know more, should check the larger book." This booklet, as opposed to the *Kunstwoordenboek*, is complete, and the cello is mentioned. Also *basse*, *bassetto* and *basso* are mentioned, but their explanation is shorter than in the *Kunstwoordenboek*.

<sup>131</sup> Verschuere Reynvaan (1805), pp. 32, 33, 249.

<sup>132</sup> Röhner (1820), p. 77.

<sup>133</sup> Weiland (1843), p. 449.

### 1.1.3 Dictionaries (Dutch authors, published in the Low Countries)

Mellema, E. E. L. (1602). *Dictionaire ou promptuaire François-Flameng*:

"Violles, Viollons, Velen."<sup>134</sup>

"Viols, violins = fiddles."

Mellema, E. E. L. (1618). *Den schat der Duytscher Tale* (for reproduction of title page see Figs. 15-17):

"Bas, Vne voix basse & grosse."<sup>135</sup>

"Bass = a low and deep voice."



Figure 15 NN: Title page of *Den schat der Duytscher Tale* (1618).



Figure 16 Detail of Figure 15. A 5-string bass instrument. Bowed overhand, no frets, sound holes in an (inverted) f shape, sloping shoulders.



Figure 17 Detail of Figure 15. Musicians depicted on title page.

<sup>134</sup> Mellema (1602), unpaginated.

<sup>135</sup> Mellema (1618), unpaginated.

**Hoogstraten, D. van (1704).** *Nieuw woordenboek der nederlantsche en latynsche tale:*

"VIOOL, basfiool. *Decumanus barbitus. Primarius barbitus.*"<sup>136</sup> "Violin, bass violin."<sup>137</sup> = string instrument of large proportions. Leading string instrument<sup>138</sup>

**Anonymous (1705).** *Dictionnaire portatif françois-flamand:*

"BASSE, *f.* De grondstem, de bas. \* Een die de bas zingt. \* De basveël."<sup>139</sup> "Bass = The bottom voice, the bass. One singing the bass line. The bass fiddle."

**Sewel, W. (1708).** *A large dictionary English and Dutch:*

"a Base-viol, een [*B*]as-fiool." "A bass viol = a bass viol."  
 "VIOL, een Vedel, fiool. A Base viol, een knievedel, fiool de gamba, bas."<sup>140</sup> "Viol = a fiddle, viol. A bass viol = a knee fiddle, viol, bass."

**Sewel, W. (1708).** *Groot woordenboek der nederduytsche en engelsche Taalen:*

"→ Bas (grootte vedel), a Base-viol."<sup>141</sup> "Bass (large fiddle) = a bass viol."  
 "Bas (in de muzyk), *the Bass or base.*" "Bass (in music) = the bass."  
 "FIOOL (F), a Viol, fiddle." "Violin = a viol, fiddle."  
 "Viool (Vedel), see Fiool."<sup>142</sup> "Violin (fiddle), see violin [spelled with F]."<sup>143</sup>

**Halma, F. (1710).** *Woordenboek der nederduytsche en fransche taalen:*

"Viool. Vedel, veël. *Violon. Instrument de musique.*"<sup>144</sup> "Violin. Fiddle, fiddle. = Violin. Musical instrument."

**Marin, P. (1717).** *Compleet Nederduitsch en Fransch Woordenboek:*

"FIOOL of VIOOL. Vedel, bekend muziekinstrument." "Violin [spelled in two ways] = Fiddle, well known musical instrument."  
 "VIOOL de Gambe, Muziek-instrument met vier groote snaaren. *Viola f. Instrument de Musique à quatre grosses cordes.*"<sup>145</sup> "Viol, musical instrument with four large strings. = Viol. Musical instrument with four large strings."

<sup>136</sup> Hoogstraten (1704), p. 871.

<sup>137</sup> In this dictionary there is no mention whatsoever of a viol. I have therefore translated basviool into bass violin.

<sup>138</sup> Translating the Latin words is not so easy. The Romans of course did not have a violin. Barbitus (latinized form of Greek barbitos) is a lyre or a lute. In this case it could more generally mean string instrument. Decumanus (or decimanus) means large or of large proportions. Primarius means one of the first, of the first rank, chief, principal, excellent and remarkable. The translation will then come to "string instrument of large proportions" and "leading string instrument." In the original translation from Dutch to Latin there is a question of chiasmus. Translation from Latin made by Classicist and Arabist Roel Otten, emails dated 2011, November 14 & 2017, June 3.

<sup>139</sup> Anonymous (1705), p. 37.

<sup>140</sup> Sewel (1708), pp. 36, 599, 600.

<sup>141</sup> In the original there is a little hand with a pointing index-finger, reproduced here by an arrow. In the list of explanations this arrow is said to mean: "Shews the different signification of a word."

<sup>142</sup> Sewel (1708), pp. 32, 114, 585.

<sup>143</sup> Here two different spellings of the same word are displayed in the same entry. For a more extensive discussion on spelling, see Sub chapter 1.3.1.

<sup>144</sup> Halma, (1710), p. 912.

<sup>145</sup> Marin (1717), pp. 242, 951

**Marin, P. (1730).** *Groot nederduitsch en fransch woordenboek:*

"FIOOL, beter VIOOL."<sup>146</sup> "Violin [spelled with F], better violin."

**Bommenaer, L. van de (1738).** *A short though very necessary rules of the english language:*

"Bass. een Bas Fiool."<sup>147</sup> "Bass = a bass violin/viol."

**Marin, P. (1751)** *Dictionnaire portatif, françois-flamand:*

"BASSE, f. De grondstem. De bas. \* Een die de bas zingt \* De basveel."<sup>148</sup> "Bass = The bottom voice. The bass. One singing the bass line. The bass fiddle."

**Marin, P. (1752).** *Groot nederduitsch en fransch woordenboek:*

"VIOOL de Gambe, Muziekinstrument met 6 groote snaaren. *Viole. f. Instrument de Musique à six grosses cordes.*"<sup>149</sup> "Viol, musical instrument with 6 large strings. = Viol. Musical instrument with 6 large strings."

**Marin, P. (1752).** *Grand dictionnaire, hollandois & françois:*

"Une basse de viole, de violon. *Een bas, een basviool.*" "A bass viol, [bass] violin. = A bass, a bass violin."

"VIOLE. f. Instrument de Musique à six ou sept cordes. *Viool de Gambe, Musiek instrument met zes of zeven snaaren.* [...]. *Une Basse de Viole. Een Bas-Viool.*"<sup>150</sup> "Viol. Musical instrument with six or seven strings. = Viol. Musical instrument with six or seven strings. [...]. A bass viol = a bass viol."

**Buys, E. (1766).** *A compleat dictionary english and dutch:*

"A base-viol, *een Bas-fiool.*"<sup>151</sup> "A bass viol = a bass viol."

**Verheyk, H. (1771).** *Nederduitsch en latynsch woordenboek:*

"VIOOL, basviool. v. *Decumanus barbitus. Primarius barbitus.*"<sup>152</sup> "Violin, bass violin = <sup>153</sup>"

**Marin, P. (1782).** *Dictionnaire françois et hollandois:*

"Une basse de viole, de violon. *Een bas, een bas-viool.*" "A bass viol, a bass violin. = A bass, a bass violin."

"VIOLE s.f. Instrument de musique à sept cordes. *Viool de gambe, musiek-instrument met zeven snaaren.*"<sup>154</sup> "Viol. Musical instrument with 7 strings = viol, musical instrument with seven strings."

"VIOLONCELLE. s.m. Instrument de musique, "Cello. Musical instrument, much larger than

<sup>146</sup> Marin (1730), p. 249. Whereas in Marin (1717) two spelling options for violin are still given, in Marin (1730) viool is preferred over fiool.

<sup>147</sup> Bommenaer (1738), p. 94.

<sup>148</sup> Marin (1751), p. 39.

<sup>149</sup> Marin (1752), p. 487.

<sup>150</sup> Marin (1752), pp. 104, 1188.

<sup>151</sup> Buys (1766), p. 43.

<sup>152</sup> Verheyk (1771), p.934.

<sup>153</sup> For explanation/translation of the Latin words, see Footnote 138 (Hoogstraten (1704)). The only difference in this entry compared to Hoogstraten (1704) is the addition of the letter v., meaning feminine.

<sup>154</sup> Pieter Marin wrote several dictionaries over time. In the first edition of 1717 the viol had four strings. This obvious mistake has been corrected and has been changed to six or seven strings in 1752 and to seven strings in 1782. This also shows that one cannot trust a dictionary entry to the full.

beaucoup plus grand que le violon. *Bas-viool, a violin. = Bass violin, large violin.*  
*grote viool.*"<sup>155</sup>

**Halma, F.** (1787). *Nieuwen woorden-boek der nederduytsche en fransche Taelen:*

"Bas, *basse. f.*" "Bass = bass."  
"Bas-viool, *basse-viole. f.*"<sup>156</sup> "Bass viol = bass viol."

**Holtrop, J.** (1789). *A new english and dutch dictionary:*

"a base-vial, or bass-vial, *een bas-viool of bas;*" "a bass viol [different spellings] = a bass viol or  
bass;"  
"Violoncèllo (s.) *Een kleine bas-viool.*"<sup>157</sup> "Violoncello = a small bass violin."

**Holtrop, J.** (1801). *Nieuw nederduitsch en engelsch woorden-boek:*

"Bas (*f. de groote vedel*) *a Base-viol.*"<sup>158</sup> "Bass (the large fiddle) = a Base-viol."

**Weiland, P.** (1811). *Nieuw hand-woordenboek, der nederduitsche en fransche talen:*

"Bas (in de muziek) *basse, viole, basse de violon, f.*"<sup>159</sup> "Bass (in music) = bass, viol, bass violin."

**Pyl, R. van der** (1818). *Nouveaux Éléments de la conversation, en hollandois et en français:*

"La basse, *de bas.*" "The bass = the bass"  
"Une basse, *eene basviool.*" "A bass = a bass violin."  
"Un violoncelle, *eene kleine basviool, violoncel.*"<sup>160</sup> "A violoncello = a small bass violin,  
violoncello."

### 1.1.4 Dictionaries (Dutch authors, published abroad)

**Moerbeek, A. A. van.** (1768). *Nieuw woordenboek der nederlandsche en hoogduitsche taal:*

"Basviool, *f. die Baßgeige.*"<sup>161</sup> "Bass violin = bass violin."

**Moerbeek, A. A. von** (1768). *Neues Deutsch-holländisches Wörterbuch:*

"Baßgeige"<sup>162</sup>, *f. basveël, knieveël*" "Bass violin = bass fiddle, knee fiddle."  
"Geige, *f. violyn, viool, fiool, vedel, veël, violon.*"<sup>163</sup> "Violin = violin, fiddle [several spellings]"

<sup>155</sup> Marin (1782), pp. 103, 623.

<sup>156</sup> Halma (1787), p.26.

<sup>157</sup> Holtrop (1789), pp. 68, 872.

<sup>158</sup> Holtrop (1801), p. 58. The *f.* is not explained, neither the *s.* in Holtrop (1789).

<sup>159</sup> Weiland (1811), p. 47.

<sup>160</sup> Pyl (1818), pp. 75, 76.

<sup>161</sup> Moerbeek (1768), p. 33.

<sup>162</sup> In both originals the word Baßgeige is written in black letter. In both editions the *f.* is not explained, but in the preface to the Dutch-German dictionary van Moerbeek writes that the abbreviations may be assumed as known.

<sup>163</sup> Moerbeek (1768), pp. 38, 124.

### 1.1.5 Dictionaries (foreign authors, published in the Low Countries)

D'Arsy, I. L. (1643) *Le grand dictionnaire François-Flamen* (for a reproduction of the covering title page see Figs. 18-19):

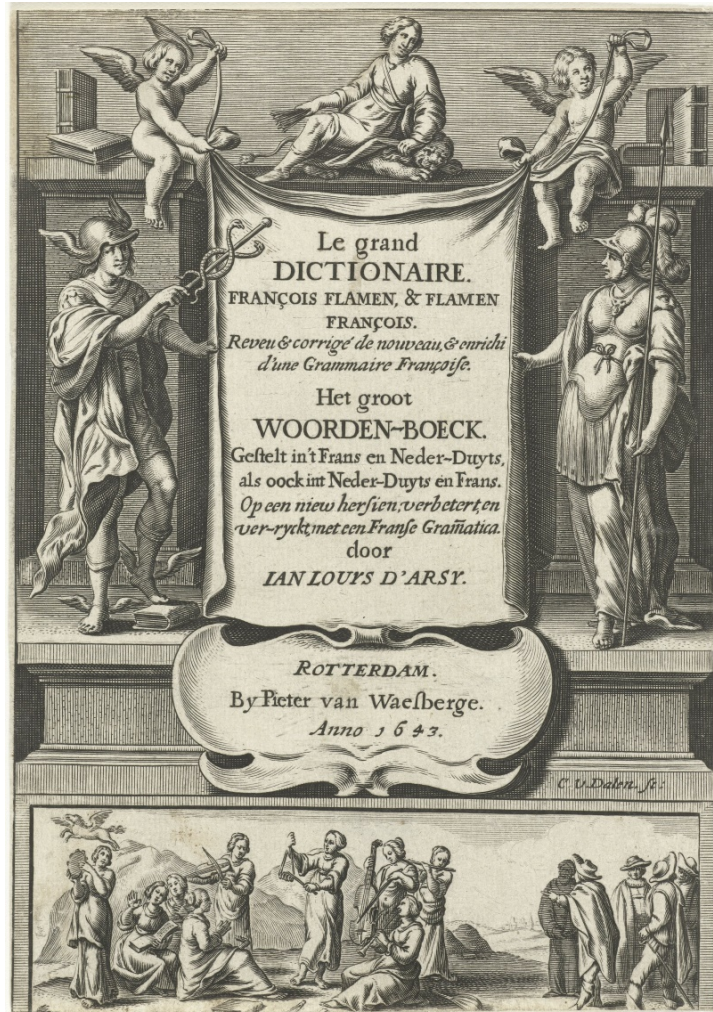


Figure 18 NN: Title page of *Le grand dictionnaire François-Flamen* (1643).



Figure 19 Detail of Figure 18. A bass instrument with frets and possibly 4 strings. Both cello and violin are bowed overhand and with the left hand (see also Section 2.2.7).

"Violles, Viollons, Velen."<sup>164</sup>

"Viols, violins = fiddles."

**Hexham, H. (1648).** *Het groot woorden-boeck: Gestelt in 't Neder-duytsch, ende in 't Engelsch:*

"den Bas, The Base in Musick."<sup>165</sup>

"the bass = the bass in music."

**Hexham, H. (1648).** *A copious english and netherduytch dictionarie:*

"the Base. *Siet Musick.*"

"The bass. See music."

"Musicke, or the art of musicke, *Musijck, ofte de konst van musijck singen.*"

"Music, or the art of music = music, or the art of singing music."

"a Virole, *Een Vedel ofte Vele.*"<sup>166</sup>

"A viol = a fiddle."

**Martinez de Waucquier, M. & Montanus, A. (1679).** *Dictionarium tetraglotton novum:*

"viölä, [...] Viool."<sup>167</sup>

"Viola [...] violin."

**Rouxel, C. & Halma, F. (1686).** *Dictionnaire nouveau, François & Flamand:*

"Basse, *s.f.* Une des quatre parties de la Musique. *De grondstem, een der vier stemmen in de musijk, de laagste stem, de bas.*"

"Bass. One of four voices in music. = The bottom line, one of four voices in music, the lowest voice, the bass."

"Basse, *s.f.* Musicien qui fait la basse. *Een die de grondstem of bas zingt.*"

"Bass. Musician playing [or singing] the bass line. = Someone singing the lowest voice or the bass."

"Basse. Instrument de Musique qui supplée au défaut de la basse. *De knieveël, de bas, de basveël.*"

"Bass. Musical instrument which fills up the shortage of the bass. = The knee fiddle, the bass, the bass fiddle."<sup>168</sup>

**Gruë, J. & P. la (1699).** *Het groote Woorden-boek, Vervattende den Schat der Nederlandsche Taal, met een Fransche uytlegging:*

"de Bas-veel, La basse, f."<sup>169</sup>

"The bass fiddle = the bass"

**Gruë, T. la (1699).** *Le grand dictionnaire françois-flaman:*

"Violes, violons, *Veelen.*"<sup>170</sup>

"Viols, violins = fiddles."

**Richelet, P. (1707).** *Le grand et nouveau dictionnaire françois et flamand:*

"Basse, *s.f.* Une des quatre parties de la Musique. *De grondstemme, een der vier stemmen in het Musieck, de leeghste stemme, den bas.*"

"Bass. One of four voices in music. = The bottom line, one of four voices in music, the lowest voice, the bass."

"Basse, *s.f.* Musicien qui fait la basse, *Eenen die de grontstem, oft bas singht.*"

"Bass. Musician playing (or singing) the bass line. = Someone singing the lowest voice or the bass."

<sup>164</sup> D'Arsy (1643), unpaginated. In the 1699 edition, the spelling of violles and viollons has been changed into violes and violons.

<sup>165</sup> Hexham (1648), p. 36.

<sup>166</sup> Hexham (1648), unpaginated.

<sup>167</sup> Martinez (1679), unpaginated. 'Viool' is written in black letter.

<sup>168</sup> Rouxel & Halma (1686), p. 43. 'Filling up the shortage of the bass' implies that more than one instrument may be playing the bass line, the cello being used to give more bass sound.

<sup>169</sup> Gruë, J. & P. la (1699), unpaginated. No explanation of f. and m.

<sup>170</sup> Gruë, T. la (1699), unpaginated.

"Basse, *s.f.* Instrument de musique qui supplée au défaut de la basse, *De knieveél, den bas, de basveél.*"<sup>171</sup> "Bass. Musical instrument which fills up the shortage of the bass. = The knee fiddle, the bass, the bass fiddle."

**Richelet, P. (1707).** *Den nieuwen ende grooten woorden-boeck Der Nederlantsche ende Fransche Tael:*

"De bas-veel. Seker speel getuygh, *La basse, s.f.*" "The bass fiddle. A certain playing instrument. = the bass."

"Viole, snaer spel getuygh. *Violon, s.m. Instrument musical à cordes.*"<sup>172</sup> "Violin, a playing instrument with strings = violin, musical instrument with strings."

**Giron, M. (1710).** *Il grande dictionario italiano et hollandese:*

"*Violóne.* Een viool, basviool."<sup>173</sup> "Violone. = A violin, bass violin."

**Giron, M. (1710).** *Het groot nederduitsch en italiaansch woordenboek:*

"*VIOOL, basfiool. Violone.*"<sup>174</sup> "Violin, bass violin. = Violone."

**Pell, G. (1735).** *The English, Dutch, French, and Latin vocabulary:*

"Base Bass" "Bass = bass."

"a Base-víol een Bass-fiool" "Bass viol = a bass viol."

"A Víol een Fiool."<sup>175</sup> "A Viol = a viol."

**Richelet, P. (1739).** *Het groot woordboek der nederlandsche en fransche taele:*

"De bas-veel, seker speelgetuyg. *La basse, la basse viole.*"<sup>176</sup> "The bass fiddle, a certain playing instrument. = The bass, the bass viol."

**Smith, G. (1758).** *Volkome Engelsche Spraakkonst:*

"*Bass, in Musick.* Een Bass."<sup>177</sup> "Bass, in music = a bass."

**Richelet, P. (1762, Poelman).** *Nieuw beknopt woord-boek der nederlandsche en fransche taele:*

"bas, *basse f.*" "bass = bass."

"bas-viool, *basse-viole f.*"<sup>178</sup> "bass viol = bass viol."

**Richelet, P. (1762, Meyer).** *Nieuw beknopt woord-boek der nederlandsche en fransche taele:*

"bas, *basse f.*" "bass = bass."

"bas-viole, *basse-viole f.*" "bass viol = bass viol."

"viole, *violon m.*" "violin = violin."

"basse viole, *basse, basse-viole f.*"<sup>179</sup> "bass viol = bass, bass viol."

<sup>171</sup> Richelet (1707), p. 43.

<sup>172</sup> Richelet (1707), pp. 22, 405.

<sup>173</sup> Giron (1710), p. 1061.

<sup>174</sup> Giron (1710), p.736.

<sup>175</sup> Pell (1735), pp. 11, 184. This dictionary consists of three parts: English-Dutch, French-English and English-Latin. For this study only the English-Dutch part is relevant.

<sup>176</sup> Richelet, (1739), p. 39.

<sup>177</sup> Smith (1758), p. 98.

<sup>178</sup> Richelet (1762 Poelman), p. 20.



**Richelet, P.** (1764). *Het groot woordenboek der nederlandche en fransche taelen*:

"De bas-veel, seker speelgetuyg. *La basse, la basse viole.*"<sup>180</sup> "The bass fiddle, a certain musical instrument = the bass, the bass viol."

**Pepliers, J. R. des** (1764). *Nouvelle et parfaite grammaire royale françoise & hollandoise*:

"*Basse-contre, mannel*: een, die op de Bas speelt; *vrouwel*: de Bas, of de bas viool."<sup>181</sup> "Basse-contre, masculine = someone who plays the bass; feminine = the bass, or the bass violin/viol."

**Roches, J. des** (1769). *Nieuw nederduytsch en fransch woorden-boek*:

"Bas s.m. [...] (zeker speel instrument) *Basse*, s.f."<sup>182</sup> "Bass [...] (certain playing instrument) = bass."

**Roches, J. des** (1783). *Nieuw nederduytsch en fransch Woorden-boek*:

"*Fioloncel, s.f.* Basvioól. *Violoncelle*, s.m." "Violoncello, bass violin = violoncello."

"*Violoncel, s.f.* Basvioól. *Violoncelle*, s.m."<sup>183</sup> "violoncello, bass violin = violoncello."

**Winkelman, O. R. F. W.** (1783). *Dictionnaire françois-hollandois et hollandois-françois*:

"*Basse*, instrument de Musique qui suplée au défaut de la basse. *De knieveël, de bas, de basveél.*" "Bass, musical instrument which fills up the shortage of the bass. = The knee fiddle, the bass, the bass fiddle."

"*Violoncelle. s.f.* Basse de violon. *Basviöel.*"<sup>184</sup> "Violoncello. Bass violin. = bass violin."

**Winkelman, O. R. F. W.** (1783). *Nederduitsch en fransch woordenboek*:

"Bas, laagste stem in de muziek. *Basse.*"<sup>185</sup> "Bass, lowest voice in music = bass."

**Roches, J. des** (1786). *Nouveau dictionnaire françois-flamand*:

"*Violoncelle, s.m.* (prononcez violonchelle) *Bas-vioól, violoncel, s.f.*"<sup>186</sup> "Violoncelle, (pronunciation violonchelle) = bass violin, violoncello."

**Landré, G. N. et Agron P.** (1810). *Nouveau dictionnaire portatif des langues françoise et hollandoise*:

"*Violoncelle, m. kleine basviool, violoncel, f.*"<sup>187</sup> "Violoncello, = small bass violin, violoncello."

**Stevenson, A.** (1823). *John Holtrop's english and dutch dictionary*:

"*Violoncello [vai-o-lon-tsjel'-lo] (s.) Een kleine basviool.*"<sup>188</sup> "*Violoncello [vai-o-lon-tsjel'-lo] = a small bass violin.*"

<sup>179</sup> Richelet (1762, Meyer), pp. 19, 390. These entries show the ambiguity of the word 'viool', mentioned at the beginning of Chapter 1. 'Viole' is used for both violin and viol.

<sup>180</sup> Richelet (1764), p. 40.

<sup>181</sup> Pepliers (1764), p.44.

<sup>182</sup> Roches (1769), p. 63.

<sup>183</sup> Roches (1783), pp. 210, 872. Notice the difference between Roches (1769) and Roches (1783). Within a period of 14 years, bass, being a certain musical instrument, became violoncello. Other dictionaries do not show this sudden change. Note in Roches (1783) the two ways of spelling violoncello in Dutch.

<sup>184</sup> Winkelman (1783), pp. 94, 1046.

<sup>185</sup> Winkelman (1783), p. 30.

<sup>186</sup> Roches, (1786), p. 605.

<sup>187</sup> Landré and Agron (1810), p. 700.

### 1.1.6 Dictionaries (foreign authors, published abroad)

**Kraamer**, M. (1719). *Het koninglyk neder-hoog-duitsch en hoog-neder-duitsch dictionnaire*:

"grootte Viool, Knie-viool, Arm-viool &c *grosse Geige/Knie-geige/Arm-geige*"<sup>189</sup> "Large violin, knee violin, arm violin etc = large violin/knee violin/arm violin."

**Kramer**, M. (1719). *Das königliche Nider-Hoch-Teutsch/ und Hoch-Nider-Teutsch dictionarium*:

"*Baß-geige/Bas-veël, Knie-veël*."<sup>190</sup> "Bass violin = bass fiddle, knee fiddle."

**Janson**, B. (1793). *The new pocket dictionary of the dutch and english languages*:

"*Base-viol, een bas-fiool*." "Bass viol = a bass viol."

"*Bas, groote vedel, base-viol*."<sup>191</sup> "Bass, large fiddle = bass viol."

**Wilcocke** S. H. (1798). *A new and complete dictionary of the English and Dutch Languages*:

"*Base-viol, s. bas fiool, m*." "Bass viol, = bass viol."

"*Violencello, s. soort van fiool*."<sup>192</sup> "Violencello, = some kind of violin."

**Wilcocke**, S. H. (1798). *Nieuw en volkomen woordenboek der Nederduitsche en Engelsche Taalen*:

"*Bas, s. f. bass, base, base viol*."<sup>193</sup> "Bass = bass [different spellings], bass viol."

## 1.2 Other written evidence

Hardly any 17<sup>th</sup>-century treatises and dictionaries deal with the cello as opposed to 18<sup>th</sup>-century sources. Other written evidence, however, did originate in the 17<sup>th</sup> century. At several occasions (e.g. marriage, death) one would go to a solicitor and have an inventory of all possessions made. Some of these inventories have survived, and provide useful information. These inventories and other written sources are reproduced in this Sub chapter.

**1608**<sup>194</sup>

"Vioolon" "Violin? Violone?"

**1633**<sup>195</sup>

"~~Bas fioel~~ Bas vijool" "~~Bass violin/viol~~ Bass violin/viol"

<sup>188</sup> Stevenson (1823), p. 970. The square brackets in this entry are original. Between these brackets the pronunciation is given.

<sup>189</sup> Kraamer (1719), p. 473. In this dictionary all German is written in black letter. Here it is reproduced in italics.

<sup>190</sup> Kramer (1719), p. 29. In this dictionary all German is written in black letter. Here it is reproduced in italics.

<sup>191</sup> Janson (1793), unpaginated.

<sup>192</sup> Wilcocke (1798), pp. 20, 263.

<sup>193</sup> Wilcocke (1798), p. 18.

<sup>194</sup> Taken from: <http://research.frick.org/montias/browserecord.php?action=browse&-recid=1945>. Last accessed: 2011, October 11. From the inventory of Isaack Verbeeck, merchant in Amsterdam, who died in 1607.

<sup>195</sup> From an inventory of the possessions of the lutenist and composer Nicolas Vallet dated 1633, April 30. Amsterdam: Stadsarchief Amsterdam: N.A.A. (5075) 407 B/ fol 356. Information from an email by Alex van Reenen, dated 2011, April 12. Originally the instrument was called *bas fioel*, but this has been crossed out and it has been changed into *bas vijool*. Both *fioel* and *vijool* are alternative spellings of violin.

1640<sup>196</sup>

"Bas-fioel"

"Bass violin/viol"

1643<sup>197</sup>

"Op den solder:  
Twee violons bassen, een oude viole de gamb."

"In the attic:  
Two bass violins, one old viol."

1644<sup>198</sup>

"Bas"

"Bass"

1644<sup>199</sup>

"Een seer brave en schoone longhvrouw met  
een dobbelde Vioole van vijftien snaeren [...]"  
(see Figure 20).

"A very honourable and beautiful maiden with  
a double violin of 15 strings."



**Figure 20** "Een seer brave en schoone longhvrouw met een dobbelde Vioole van vijftien snaeren." The double violin has in fact only six strings (and four pegs!). Besides this, it also has frets and is played with underhand grip (NN. From: Ripa, C. (1644). *Iconologia, of Uytbeeldinghe des Verstants*).

<sup>196</sup> Taken from an inventory of musical instruments belonging to the Leeuwarden 'muzykkollege' (Collegium Musicorum), inventorised when the "kollege" was discontinued in 1640. In between a harpsichord, 18 different sizes of flutes and 7 violins, there is one bass violin/viol. Information taken from: Komter-Kuipers (1935), p. 35, and De Jong (1960), p. 157. It is suggested by Komter-Kuipers that some of the instrumentalists will have taken their own instruments from home, so the instruments mentioned in the inventory might not give a faithful reproduction of the situation, but there was definitely a bass violin/viol among the instruments used there. The book in which I found this information is written in Frisian. Fioel is Frisian for violin, but I found the same spelling in Dutch in the 17<sup>th</sup> century.

<sup>197</sup> From the inventory made after the death of the Antwerp city musician Martinus Verbraeken (??-1643). Information from: Spiessens (1994), p. 121.

<sup>198</sup> From the inventory made after the death of Antonis Baltusz van der Heull. Taken from: Giskes (1994), p. 54.

<sup>199</sup> Ripa (1644), p. 341.

1650<sup>200</sup>

"1 viola da gamba, 1 basviool"

"1 viol, 1 bass violin"

1652<sup>201</sup>

"Ses nieuwe veloncen, twee nieuw bassen ende dry violen de gambassen. Een deel hout om veloncen ende fluyten te maecken."

"Six new bass violins, two new basses and three viols. Some wood to make bass violins and flutes."

1652<sup>202</sup> (see Figs. 21-23 for a reproduction of the source)

"Bas"

"Bass"



Figure 21 NN: Crispijn van de Passe II: Satire on England, 'Lion and Dog Fight' (1652).

<sup>200</sup> From the inventory made after the death of Geertruijd van der Hal, wife of Mathys van Rijnsburgh, dated 1650, February 16 & 17. The other instruments in this inventory are: a harpsichord, 2 clavichords, 4 violins, 3 cornettos, a (house) carillon and also some music books. Reproduced with kind permission of private researcher Ruud Lambour, email: 2017, May 25.

<sup>201</sup> From the inventory made after the death of the Antwerp violin maker Peeter van Billioen (1617-1652). Taken from: Spiessens (1994), pp. 55-56 & Moens (1995), p. 116.

<sup>202</sup> Holland, depicted as a lion, is put to sleep by the fiddler (playing a bass violin). Two English bulldogs are barking at it. This satirical print is undated, but Knuttel dates it 1652: Knuttel (1892), p. 197. The instrument depicted in this satirical print is clearly a cello, although in the poem below the image the instrument is called a bass.

The British Museum owns another copy of this engraving. On their website the following description is given: "A Dutch broadside satirising the outbreak of the First Anglo-Dutch War in 1652 with an engraving after Crispijn II de Passe. In the right foreground the Dutch lion, the seven arrows of the United Provinces under his paw, sleeps to the music of a cellist representing Spain (A) and that country's delaying tactics; meanwhile an Englishman (B) arouses the lion by tickling its ear with a stick. A Dutchman, with fur hat and loose breeches (E) takes hold, with hot pincers, of the tail one of two fierce mastiffs, representing England, which are about to attack the lion. In the background pictures show a naval battle (F) and the lion (C and D) reacting to provocation by attacking the dogs; Cromwell (D) and other Englishmen (one of whom wears the commander's sash and may be intended for Admiral Blake) wielding sticks [in an] attempt to save the dogs. Engraved lettering A-F, and letterpress title and verses, including legend, in four columns. (n.p.: [1652])." [http://www.britishmuseum.org/research/search\\_the\\_collection\\_database/search\\_object\\_details.aspx?objectid=1557844&partid=1&output=People%2f!!%2fOR%2f!!%2f128087%2f!!%2f128087-1-7%2f!!%2fRepresentation+of+Oliver+Cromwell%2f!!%2f%2f!!%2f%2f!!%2f&orig=%2fresearch%2fsearch\\_the\\_collection\\_database%2fadvanced\\_search.aspx&currentPage=3&numpages=10](http://www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objectid=1557844&partid=1&output=People%2f!!%2fOR%2f!!%2f128087%2f!!%2f128087-1-7%2f!!%2fRepresentation+of+Oliver+Cromwell%2f!!%2f%2f!!%2f%2f!!%2f&orig=%2fresearch%2fsearch_the_collection_database%2fadvanced_search.aspx&currentPage=3&numpages=10), last accessed: 2011, November 11. Unfortunately, the letters mentioned are difficult to distinguish.



Figure 22 Detail of Figure 21. The 'bas', as described in the poem.

Ick laet mijn bas wel louter gaen,  
 En soe het soel hem leere of soek

Figure 23 Detail of Figure 21. 'bas', one line of the poem, in which the name of the depicted instrument is given.

1654<sup>203</sup>

"In de winkel:  
 Eenen enckelen bas. Dry oft vier busselen  
 bassnaeren."

"In the shop:  
 1 bass violin/cello. Three or four bundles of  
 bass strings."

1654<sup>204</sup>

"Een bas"

"A bass"

1661<sup>205</sup>

"Violone"

"Violone"

1665<sup>206</sup>

"2. Basso Violons."

"2 Bass Violins."

1667<sup>207</sup>

"Een Groote nieuwe Bas met syn stryckstock."

"A large new Bass with its bow."

<sup>203</sup> From the inventory made after the death of Maria Rijntkens, the wife of the Antwerp city musician Gillis vander Locht (before 1602-1648). Taken from: Spiessens (1994), pp. 125, 126.

<sup>204</sup> From the inventory, made after the death of Eduart Hancoq, 'stadsspeelman' (city musician). Taken from: Giskes (1994), p. 73.

<sup>205</sup> Balfourt (1981), p. 54. Heusdens, a 'speelman' (fiddler) in Bergen op Zoom, was teaching Haverhals the violone. Deed from 1661, May 17.

<sup>206</sup> From a list (dated 1665) of instruments owned by the Collegium Musicum Ultrajectinum in Utrecht. [www.hetutrechtsarchief.nl](http://www.hetutrechtsarchief.nl), last accessed: 2017, February 22.

<sup>207</sup> From the inventory of the insolvent Anna van der Horst, the widow of Jan Spanjaert (Spanjaert was born in Amsterdam around 1590, and moved to Delft. He died before 1664 and was a genre painter.). Inventorised on September 13th 1667. Taken from: Bredius (1915-1922), p. 570.

**1669**<sup>208</sup>

"2 nieuwe en 2 oude bassen, 5 bashalzen, 6 bassen, 4 basdaken, 5 basruggen en hout voor basdaken, 4 ½ basdaken."

"2 new and 2 old basses, 5 bass necks, 6 basses, 4 bass fronts, 5 bass backs and wood for bass fronts, 4 ½ bass fronts."

**1670**<sup>209</sup>

"Een bas fiool met vier snaren."

" A bass violin with 4 strings."

**1670-1710**<sup>210</sup> (see Figs. 24-25 for a reproduction of the source)

"Vedel"

"Violoncello or bass violin"



Figure 24 NN: Carel Allard: *Hearing*.



Figure 25 Detail of Figure 24. A 5-string instrument, played by a woman.

**1671**<sup>211</sup>

"Op de voorkamer [...] een groote basviool."

"In the front room [...] a large bass violin/viol."

<sup>208</sup> From the inventory made after the death of the Antwerp violin maker Peeter II Borlon (ca. 1599-1669). Information from: Moens (1995), p. 114.

<sup>209</sup> From the estate of the deceased widow of the violin maker Gerrit Menslage. The description of the estate is recorded: 1670, August 5 & 6. Taken from: Giskes (1979), p. 59.

<sup>210</sup> Below the image of the two flirting couples, the following poem is printed: "Swyg, roept de Vryer, hier is geen gezang van nooden; Gy wondmy LAURA, met een dubbeld moord geweer; Uw vedel was genoeg, ô wreede, om my te dooden; Doch, zo gy noch bemind, vaar voort, het doet niet zeer: En om the spoediger te sterven door het Hooren, Wensch ik dat al myn leen veranderen in ooren!" In the poem the instrument is called 'vedel', but it is in fact a cello. Therefore I have made an interpretive translation.

<sup>211</sup> Taken from: Bredius (1915-1922), p. 408. From a deed of Lodewyck van der Helst, who moved in with his mother, the widow of Bartholomeus van der Helst (Bartholomeus van der Helst was born in Haarlem in 1613, and moved to Amsterdam around 1636, where he died in 1670. He was a painter of portraits). Inventorised 1671, January 8.

**1681**<sup>212</sup>

"In de musyca camer  
een groote basviool"

"In the music room: a large bass violin."

"Het volgende tot monsr Gunner  
musijckmeester bevonden en op sijn aengeven  
den 12 november geinventarieert  
een bas viool."

"The following was investigated by the music  
master Gunner and according to his clues an  
inventory of it made on november 12:  
a bass violin."

**1682**<sup>213</sup>

"Een bas viool."

"A bass violin/viol."

**1683**<sup>214</sup>

"60 nieuwe violonsen"

"60 new bass violins"

**1683**<sup>215</sup>

"Bas"

"Bass"

**1695**<sup>216</sup>

"Violonce"

"Cello"

**1699**<sup>217</sup>

*De volgende muziek Instrumenten* [waaronder]  
"Een Bas"

*The following musical instruments* [among  
which]

"A Bass"

**1708**<sup>218</sup>

"een Basje"

"A small Bass"

<sup>212</sup> In an inventory of the Leiden Professor Johannes Frederik Böckelman (died 23-10-1681). Böckelman not only owned instruments, but also several books of music, including "4 boecken van Nicolaj, Kempis simvanie". These "simvanie" must be the symphoniae by Nicolaas à Kempis which will be discussed in Section 4.1.1. Information from: Vlam (1980). pp. 578, 579. The other string instruments in this inventory are: 2 viols and 1 small viol, 4 violins, 2 small violins, 2 alto violins and 2 tenor violins.

<sup>213</sup> From an inventory of the music master Pieter Overstraeten who died in 1682. Information from: Vlam (1980), p. 580.

<sup>214</sup> From the inventory made after the death of the Antwerp violin maker Francis Borlon (ca. 1628-1683). Information from: Moens (1995), pp. 114-115.

<sup>215</sup> Balfort (1981), p. 55. In 1683 Abram Ysackse was teaching Samuel Abrahamsz violin ('fiool') and bass ('bas'). In a deed from 1683, April 4 it is declared that Pieter Lambertus will teach Andries Teunisse violin ('viool') and bass ('bas').

<sup>216</sup> Spiessens (1982-1984), p. 126. On September 5, 1695 Francois Joseph Deleau signs a deed committing himself to paying a certain amount in order to become a member of the Antwerp guild of St Job and St Maria Magdalena (the guild of the musicians). It is mentioned that, among other instruments, Deleau plays the cello.

<sup>217</sup> From the inventory of the precentor in the Pieterskerk in Leiden Jacobus Crequet (died 1699, inventory made 1699, May 30).

<https://www.erfgoedleiden.nl/collecties/archieven/archievenoverzicht/inventaris/memorixscan/eaidid/0506/inventarisnr/1572/level/file/scans-inventarispagina/2/scan-index/61/foto/NL-LdnRAL AR 506 1572 0025/fotouuid/9cc87cfd-4346-e5b6-d27b-df1e8e816b15>, last accessed: 2015, April 19.

<sup>218</sup> From the inventory of L. van Beken or Beke, who died Delft 1708. Information from: Vorsterman van Oyen (ed., 1895), p. 45.

1712<sup>219</sup> (see Figs. 26-27 for a reproduction of the below mentioned 'derde Tafereel')

"In het derde Tafereel vertoonen wy een staande beeld in een nis, tusschen het welk en de nis, een bas of viool de gamba staat,"

"In the third scene we show a statue in an alcove; between the statue and the alcove, there is a bass or viol,"



Figure 26 NN: Gilliam van der Gouwen. From: Gérard de Laresse: *Groot schilder-boek* (1712).



Figure 27 Detail of Figure 26. "Bas of viool de gamba."

1725<sup>220</sup>

"Violoncello"

"Violoncello"

1728<sup>221</sup>

"Een schone Bas met vyf snaren van H. Jacobs."

"A beautiful bass with 5 strings by H. Jacobs."

1730<sup>222</sup>

"een Viool de Gambe en Bas van Rombouts, [...]."

"A viol and bass [made] by Rombouts."

1736<sup>223</sup>

"Bas"

"Bass"

1740<sup>224</sup>

"Fioloncello"

"Violoncello"

<sup>219</sup> Laresse (1712), pp. 248, 249.

<sup>220</sup> Anonymous (1725, November 6). *Amsterdamse Dinsdaegse Courant*, p. 2.

<sup>221</sup> Vlam & Vente (1971), p.29. H. Jacobs is Hendrik Jacobs (1630-1699), a violin maker who worked in Amsterdam. This quotation is taken from an advert in the *Amsterdamse Saturdaegse Courant* (1728, August 7): in Middelburg, on August 19, several instruments and many books of music will be sold. One of these instruments is this bass with 5 strings. Although the advert is from 1728, the instrument must have been made in or before 1699, because Jacobs died in that year. The fact that it has 5 strings is interesting. The question remains if this was really a bass violin. It seems plausible, because in the same advert a 'fiool de gambe' is mentioned. If the bass would have been a viol, in my opinion, it would have been named otherwise.

<sup>222</sup> Anonymous (1730, August 4). *'s Gravenhaegse Vrydaegse Courant*, p. 2.

<sup>223</sup> Riemsdijk (1881), p. 60.

<sup>224</sup> Anonymous (1740, May 31). *Amsterdamse Courant*. From: Rasch (2017, February 15), p. 59.



**1742**<sup>225</sup>

"PIETRO LOCATELLI, woonende op de Princegragt, het derde Huys van de Leydse Kruisstraat te Amsterdam, verkoopt fraaye ITALIAANSE SNAAREN, voor de Viool, Violoncello, Viola di Gamba, Luit en groote Bas, gesponnen en half gesponnen;"

"Pietro Locatelli, living on the Prinsegracht, the third house from the Leydse Kruisstraat in Amsterdam, sells fine Italian strings, for the Violin, Violoncello, Viol, Lute and large Bass, spun and half spun."

**1748**<sup>226</sup>

"een fraeye Bas en Fiool de Gambe"

"a beautiful bass and a viol"

**1752**<sup>227</sup>

"De Heer Geminiani, zynde een vermaard Violist, heeft een Geschrift in het ligt gegeven, 't welk van de Kenners der Muzik zeer gepreezen word, onder den titel: De Konst om op de Viool te speelen. behelzende de nodige Regelen omtrent de volmaaktheid van dat Instrument, nevens een groote verscheidenheid van zeer nuttige Compositien voor zoodanigen, welke op de Bas-Viool of het Clavecimbel speelen."

"Mr Geminiani, a celebrated violinist, has published a document which is highly praised by the connoisseurs of music. The document has the following title: *The art of playing on the violin. Containing all the rules necessary to attain a perfection on that instrument, with great variety of Compositions, which will also be very useful to those who study the Violoncello, or the Harpsichord.*"<sup>228</sup>

**1758**<sup>229</sup>

"[...]; als ook opregte Neapolische Viool- en Bas-SNAAREN, [...]"

"[...]; also genuine neapolitan violin and bass strings, [...]"

**1758**<sup>230</sup>

Op de Gravin van Momfortskamer

In the room of the countess of Momfort

"1 baskast"

"1 bass box"

In den ganck onder

In the corridor below

"1 kas voor den bas"

"1 box for a bass"

Op de oude Gravinne kamer

In the old room of the countess

"1 bas"

"1 bass"

**1759**<sup>231</sup>

"Basses ou Violoncelles"

"Basses or violoncellos"

"173 Eenige Kassen voor Bassen en Viols de Gamba"

"173 Some boxes for basses and viols"

<sup>225</sup> Anonymous (1742, July 4). *Leydse Woensdagse Courant*, p. 2.

<sup>226</sup> Anonymous (1748, September 14). *Amsterdamse Saturdaegse Courant*, p. 2.

<sup>227</sup> Anonymous (1752, June 30). *Leydse Vrydagse Courant*, p. 1.

<sup>228</sup> Title of the document taken from the title page of the 1751 English edition of this treatise.

<sup>229</sup> Anonymous (1758, February 1). *Leydse Woensdagse Courant*, p. 2.

<sup>230</sup> From the inventory of Kasteel Boxmeer, dated 1758, December 9. The entire inventory can be viewed on [www.huisbergh.nl/HuisBerghArchief.aspx](http://www.huisbergh.nl/HuisBerghArchief.aspx), inv. no. 6651, last accessed: 2015, September 16.

<sup>231</sup> Selhof (1759), pp. 252, 257. Most of this catalogue is written in French and Italian, but pp. 257-260 are written in Dutch.

"178 Een party Bas-Kammen en Schroeven"	"178 Several bridges and tuning pegs for the bass"
"181 Eenige Bass-Strykstokken"	"181 Several bows for the bass"
"185 Eenige Kassen voor Bassen en Violen de Gamba"	"185 Some boxes for basses and viols"
"190 Een kisje met Viool en Basse Schroeven"	"190 A little box with tuning pegs for the violin and bass"
"192 Een Doosje met klem Schroeven voor Viool of Bassen"	"192 A little box with clamps for violins or basses"
"196 Een party stukken van Violen, Bassen, Viool de Gamba &c."	"196 Several pieces of violins, basses, viols etc."

**1771**<sup>232</sup>

"Den Heere Schlik, Kamer Musicus by Zyne Doorluchtige Hoogheid den Heere Landgraave van Hessen Cassel, &c., &c., zal op Donderdag den 3den December aanstaande, een groot CONCERT geeven, waar by Hy zig zal laten hooren met Concerten, Solos en Duos, op de Stryk-Basso of Violoncello."

"Mr Schlik, Chamber musician of his illustrious Excellency the Landgrave of Hessen Cassel etc, etc, will give a large Concert on Thursday December 3rd. He will play Concertos, Solos and Duos, on the Bowed Bass or Violoncello."

**1775**<sup>233</sup>

"[...], benevens een Bas van *Hendrik Jacobs*, [...]"

"[...] along with a bass by Hendrik Jacobs, [...]"

**1781**<sup>234</sup>

"Fraaije Bas, door H. Jacobs"

"Fine Bass, by H. Jacobs"

**1782**<sup>235</sup>

"[...] fyne beste STRYKSTOKKEN, voor de *Fiool*, *Bas* en *Alt*, van het Italiaansch beste model, [...]; alsmeede Bas- en Fioolkammen."

"[...] the very best bows, for the violin, bass and alto, of the best Italian model [...]; also bass and violin bridges."

**1782**<sup>236</sup> (see Figs. 28-29 for a representation of the below mentioned 'bas')

"Vervolgens speelde Letje ook het Clavier, [het myne is nog al by Tante,] maar de Guitar van de lieve Vrouw was tot myn dienst; ik zong er by, zo als dat hoort. Brunier hadt een Dwarsfluit, Hartog een Fiool, en de Heer Edeling had zyn Bas laten brengen: Lotje was figurante.

Juffrouw Buigzaam hadt alles geschikt: men ziet klaar, dat smaak en welgemaniertheid

"Then Letje also played the piano [mine is still with auntie], but the guitar of my dear wife was mine to use. I accompanied myself singing, as is customary. Brunier had a German flute, Hartog a violin, and Mr Edeling had his bass brought over: Lotje was walking-lady.

Miss Buigzaam had organised everything: one can clearly see that taste and good manners

<sup>232</sup> Anonymous (1771, December 3). *Amsterdamse Dinsdagsche Courant*, p. 2.

<sup>233</sup> Anonymous (1775, April 29). *Haerlemse Saturday Courant*, p. 1.

<sup>234</sup> Giskes (1999), p. 59.

<sup>235</sup> Anonymous (1782, May 29). *Diemer of Watergraafsmeersche Courant*, p. 2.

<sup>236</sup> Bekker & Deken (1782), pp. 377-378. This book consists of a series of letters from Miss Burgerhart to several people and letters addressed to her. The letter (partly) quoted here (no. 83) is a letter from Miss Burgerhart to Miss Anna Willis. Miss Burgerhart describes a music party she attended.

haar altoos geleiden. Dit avondje was verruklyk. Hartog zelf kwam my nu zeer draaglyk voor. Zy speelt heerlyk, en doet streken op de Fiool, die zo direkt het hart treffen. Maar Edeling! onze waarde Huisvrouw betuigt, dat zy zelden zo schoon de bas heeft horen spelen. Myn Kruimel deedt ook zyn best; hy leert goed, en men moet in de kinderen den geest niet uitblusschen."

always conduct her. This evening was lovely. Hartog was very tolerable. She plays wonderfully, and her way of playing the violin directly touches the heart. But Edeling! our dear mistress of the house declares, she hardly ever heard someone play the bass so beautifully. My little one also did his best; he is a good student, and one should not extinguish the spirit of a child."



Figure 28 NN: Cornelis Bogerts. From: Betje Wolff & Aagje Deken: *Historie van Mejuffrouw Sara Burgerhart* (1782).



Figure 29 Detail of Figure 28. The bass Mr Edeling played on. Note the strangely shaped and also huge bow.

1782<sup>237</sup>

"[...] *qu'il a à vendre un VIOLONCELLO ou BASSE PLEINE, faite par le très fameux George Klotz, [...]*."

"[...] he has for sale a violoncello or large bass, made by the very famous Georg Klotz, [...]"

1784<sup>238</sup>

"*één Rombouts-Violoncello, één dito van J. A. Stoss [...]*"

"one violoncello by Rombouts, and one by J. A. Stoss [...]"

1784<sup>239</sup>

"[...] twee zeer goede en proper gemonteerde VIOLONCELS, de eene gemaakt door *Rombout [sic]*, en den andere door *Bossu [sic]*."

"[...] two very good and well made violoncellos, one made by Rombouts, and the other by Boussu."

<sup>237</sup> Anonymous (1782, June 29). *Oprechte Saturdayse Haarlemse Courant*, p. 2.

<sup>238</sup> Anonymous (1784, August 5). *Oprechte Donderdagse Haarlemse Courant*, p. 2.

<sup>239</sup> Anonymous (1784, October 18). *Leydse Courant*, p. 2.

1785<sup>240</sup>

"[...], Een extra fraaye Bas met zyn Stryk Stok, leggende in een, daar toe uit een Stuk van Eikenhout gemaakte Kas."

"[...], a specially beautiful bass with its bow, in a box, made out of one piece of oak."

1791<sup>241</sup>

"II. Een Violon Cello met Strykstok."

"II. A violoncello with bow."

1798<sup>242</sup>

"Een VIOLONCEL in zyn Kast."

"A violoncello in its case."

### 1.3 The name of the 8' bass instrument of the violin family

In Sub chapters 1.1 & 1.2 a rather confusing quantity of material about the 8' bass instrument of the violin family has been offered to the reader. In this Sub chapter it is my intention to create some order in the confusion and also to show how complex the subject is.

The information given in the preceding Sub chapters may seem much. I have, however, checked many more dictionaries, solicitor's documents and other written sources than quoted here. Many of these sources had an entry on the violin, but none on the cello.

#### 1.3.1 Names and spelling

In the 17<sup>th</sup> and 18<sup>th</sup> centuries the Dutch spelling had not yet been standardised. This became also manifest in this Chapter. In Table 2 all 47! names and spellings for cello and bass violin found are displayed. In some cases the differences between two words are very small, in other cases much larger.

Names and spellings used for the bass instrument of the violin family		
Bass violin	Violoncello	Other names
Basviool	Violoncello	Basse de violon
Bas-viool	Violoncelle	Basso violons
Bas-Viool	Fioloncello	Viola basso
Bas viool	Violencello	Basset
Bas Fiool	Violoncèllo <sup>243</sup>	Bassetto
Basfiool	Violon Cello	Bas/basse/basso/base
Bas-fiool	Fioloncel	Basje
Bas-vioól	Violoncel	Strykbas
Basvioól	Violoncell	Stryk-Basso
Basviöel	Violoncell'	Violon
Bas vijool	Violoncelletje	Violone
Bas fioel		Violóne
Bass-fiool		Violo'ne
Bas-veel		Violon
Basveél		Violonsen

<sup>240</sup> Anonymous (1785, April 23). *Leeuwarder Saturday Courant*, p. 5.

<sup>241</sup> Anonymous (1791, April 2). *Leeuwarder Saturday Courant*, p. 4.

<sup>242</sup> Anonymous (1798, September 13). *Amsterdamsche Courant*, p. 1.

<sup>243</sup> I can imagine that the accent on violoncèllo and also on violóne is a pronunciation aid, because these words are foreign words.

Basveêl		Veloncen
Bas-veêl		Basse double
		Dobbelde vioole
		Decumanus barbitus

**Table 2** Names and spellings used in the Low Countries for the 8' bass instrument of the violin family (nowadays called cello). Of some of the names in the rightmost column it is a bit doubtful if they were used specifically for the cello or bass violin.

Even within one source, one can find different spellings of the same word (e.g. Giron (1710): *viool* and *basfiool*). Marin (1752) states that it is better to write *viol* and not *fiol*.<sup>244</sup>

Some of the names in Table 2 were found only once (e.g. 'basviöel'), others were found many times (e.g. 'bas').

### 1.3.2 The meaning in: general dictionaries

There is a big difference between the information one can find in a treatise or art dictionary and the information found in general dictionaries. This last category mostly offers only the translation of the word in question. Sometimes this translation is clarifying, sometimes not at all. An example of this is given in Table 3.

Author	Quote	Translation	Conclusion
Gruë (1699) <sup>245</sup>	de <i>Bas-veel</i> , La basse	basveel = [unspecified] bass	Not clear
Sewel (1708) <sup>246</sup>	a Base-viol, <i>een [B]as-fiool</i>	fiool ≠ violin [= viol]	Clear

**Table 3** Clear and unclear entries in general dictionaries.

In the general dictionaries several names for a bass instrument are presented. I will discuss a few of these words below.

As already mentioned at the beginning of Chapter 1, it has appeared that, especially for the general dictionaries, 'viol' not always means violin (an instrument of the violin family); sometimes it means viol (an instrument of the gamba family) instead:

Author	Quote	Conclusion
Pell (1735) <sup>247</sup>	a Viol <i>een Fiool</i>	fiool ≠ violin
Moerbeek (1768) <sup>248</sup>	Basviol, die Baßgeige	viol = violin

**Table 4** The meaning of 'viol'.

<sup>244</sup> The title of Marin's dictionary (1752) is: *Groot Nederduitsch en Fransch woordenboek, vervattende de woorden en spreekwyzen van den laagen, den boertigen, den gemeenzaamen, en den verheven styl*. (Large Dutch and French dictionary, with words and phrases in simple, peasant, common and lofty styles). These two spellings (*viol* and *fiol*) could have to do with these different styles and that Marin wanted to give an instruction; it could also have to do with a development of the spelling and a change in time.

<sup>245</sup> Gruë, J. & P. la (1699), unpaginated.

<sup>246</sup> Sewel (1708), p. 36.

<sup>247</sup> Pell (1735), p. 184.

<sup>248</sup> Moerbeek (1768), p. 33.

The same thing goes for 'veël'<sup>249</sup> or 'vedel':

Author	Quote	Conclusion
Kramer (1719) <sup>250</sup>	<i>Baß-geige/Bas-veël</i>	veël = violin
Richelet (1764) <sup>251</sup>	De bas-veel [...] <i>la basse viole</i>	veel ≠ violin
Holtrop (1801) <sup>252</sup>	Bas (de groote vedel) <i>a Base-viol</i>	vedel ≠ violin

**Table 5 The meaning of 'veel/vedel'.**

The word 'bas' is much more versatile. The meaning of this word can differ from a very general meaning (fundament or lowest part) to a very specific instrument:

Author	Quote	Conclusion
Hexham (1648) <sup>253</sup>	<i>den Bas</i> , the Base in Musick	bas = the foundation of music
Rouxel & Halma (1686) <sup>254</sup>	Basse, [...] Une des quatre parties de la Musique	bas = one of four voices in music
Roches (1769) <sup>255</sup>	Bas (zeker speel instrument)	bas = a certain musical instrument
Janson (1793) <sup>256</sup>	Bas, groote vedel, <i>base-viol</i>	bas = viol
Weiland (1811) <sup>257</sup>	Bas <i>basse, viole, basse de violon</i>	bas = viol and cello
Pyl (1818) <sup>258</sup>	Une basse, <i>eene basviool</i> . Un violoncelle, <i>eene kleine basviool, violoncel</i> .	(kleine) bas = cello

**Table 6 The meaning of 'bas'.**

In general one could say that the word 'bas' (spelled in several ways, written in several languages, with or without the addition of 'viol') is used throughout the 17<sup>th</sup> and 18<sup>th</sup> centuries.

The authors of general dictionaries more or less agree on what they think a cello is:

Author	Quote	Conclusion
Marin (1782) <sup>259</sup>	Violoncelle. [...] <i>Bas-viool, groote viool</i>	cello = bass violin
Roches (1783) <sup>260</sup>	Fioloncel, [...] <i>Basvioól. Violoncelle</i>	cello = bass violin
Winkelman (1783) <sup>261</sup>	Violoncelle [...] <i>Basse de violon. Basviöel</i>	cello = bass violin
Roches (1786) <sup>262</sup>	Violoncelle, [...] <i>Bas-vioól, violoncel</i>	cello = bass violin
Holtrop (1789) <sup>263</sup>	Violoncèllo [...] <i>Een kleine bas-viool</i>	cello = small bass violin
Wilcocke (1798) <sup>264</sup>	Violencello, [...] <i>soort van fiool</i>	cello = some kind of violin
Landré & Agron (1810) <sup>265</sup>	Violoncelle, [...] <i>kleine basviool, violoncel</i>	cello = small bass violin

<sup>249</sup> The Dutch words 'veel' and 'vedel' do not stand for the medieval fiddle but for a more modern string instrument. Conversation with Ton Koopman.

<sup>250</sup> Kramer (1719), p. 29.

<sup>251</sup> Richelet (1764), p. 40.

<sup>252</sup> Holtrop (1801), p. 58.

<sup>253</sup> Hexham (1648), p. 36.

<sup>254</sup> Rouxel & Halma (1686), p. 43.

<sup>255</sup> Roches (1769), p. 63.

<sup>256</sup> Janson (1793), unpaginated.

<sup>257</sup> Weiland (1811), p. 47.

<sup>258</sup> Pyl (1818), pp. 75, 76.

<sup>259</sup> Marin (1782), p. 623.

<sup>260</sup> Roches (1783), p. 210.

<sup>261</sup> Winkelman (1783), p. 1046.

<sup>262</sup> Roches, (1786), p. 605.

<sup>263</sup> Holtrop (1789), p. 872.

<sup>264</sup> Wilcocke (1798), p. 263.

Pyl (1818) <sup>266</sup>	Un violoncelle, <i>eene kleine basviool, violoncel.</i>	cello = small bass violin
Stevenson (1823) <sup>267</sup>	Violoncello [...] <i>Een kleine basviool.</i>	cello = small bass violin

Table 7 The meaning of 'violoncello'.

The authors or editors of dictionaries often obtained their information by copying from older dictionaries. Therefore even far into the 18<sup>th</sup> century, one can find the same description (sometimes a clear mistake, sometimes not). The example in Table 8 shows how this worked. Rouxel & Halma published their dictionary in 1686 and almost 100 years later the same text is still used by Winkelman:

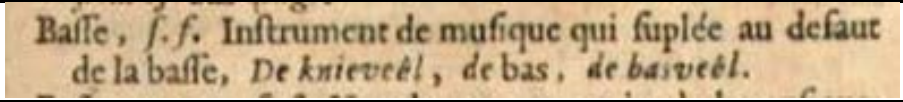
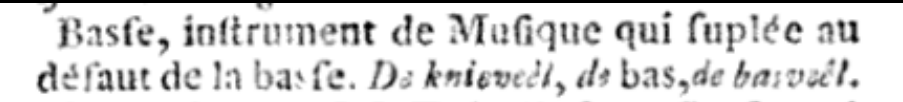
Rouxel & Halma (1686) <sup>268</sup>	
Winkelman (1783) <sup>269</sup>	

Table 8 The same entry in two dictionaries almost a century apart.

Only a few authors clearly changed entries in a later edition. A good example of this are four of Marin's dictionaries (1717, 1752 (2x) and 1782):

Marin (1717) <sup>270</sup>	Marin (1752) <sup>271</sup>	Marin (1752) <sup>272</sup>	Marin (1782) <sup>273</sup>
VIOOL de Gambe, Muziek-instrument met <b>vier</b> <sup>274</sup> groote snaaren.	VIOOL de Gambe, Muziekinstrument met <b>6</b> groote snaaren.	VIOLE. Instrument de Musique à <b>six</b> ou <b>sept</b> cordes	VIOLE Instrument de musique à <b>sept</b> cordes.

Table 9 The changes over time in the number of strings for the viol in Marin's dictionaries.

### 1.3.3 The meaning in: treatises and art dictionaries

As shown in the previous Section, in general dictionaries one can never be sure if the information is recent or from decades ago. Treatises and art dictionaries, on the other hand, are mostly written in one language, focused on one subject and much more elaborate in their descriptions. In contrast to the general dictionaries, which just use a few different names (though not less confusing), treatises and art dictionaries contain many different names for bass instruments; violoncello, bass violin and bass being the ones most used.

In Sub chapters 1.4 & 1.5 I have compiled all the information about the violoncello/bass violin found in treatises and art dictionaries.

Conclusion: as far as I could establish, in the Low Countries the word 'violoncello' together with its synonyms, is not used at all in treatises and art dictionaries in the 17<sup>th</sup> century.<sup>275</sup> The first

<sup>265</sup> Landré & Agron (1810), p. 700.

<sup>266</sup> Pyl (1818), p. 76.

<sup>267</sup> Stevenson (1823), p. 970.

<sup>268</sup> Rouxel & Halma (1686), p. 43.

<sup>269</sup> Winkelman (1783), p. 94.

<sup>270</sup> Marin (1717), p. 951.

<sup>271</sup> Marin (1752), p. 487.

<sup>272</sup> Marin (1752), p. 1188.

<sup>273</sup> Marin (1782), p. 623.

<sup>274</sup> Numbers in bold: ET.

<sup>275</sup> In the Roger catalogues from 1697 onwards the cello is mentioned several times, in the earlier catalogues just a few times (1697: 1x violone and 1 x violoncello), in the 18<sup>th</sup> century the number of times

treatise mentioning the cello is dated 1754 (Lustig), the first art dictionary is dated 1768 (Buys). The first record in general dictionaries is even later: 1782 (Marin). The following list contains all the other words found in treatises and art dictionaries, supplemented with their meanings (sometimes also viol and double bass):

1. Basset, bassetto:
  - Cello: Westerhovius (1734), Mozart (1766), Buys (1778) and Verschuere Reynvaan (1795).
  - Cello and viol: Buys (1768).
  - Unclear: Lustig (1754).
  - All authors agree on it being a small(er) instrument.
2. Basse de violon:
  - Cello: Lustig (1754) and Winkelman (1783).
  - Double bass: Verschuere Reynvaan (1795).
3. Violon, violone:
  - Bass violin: Giron (1710).
  - Large bass violin: Westerhovius (1734), Buys (1770) and Buys (1778).
  - A very large bass violin or double bass: Buys (1768).
4. Strykbas, stryk-basso:
  - Cello: *Amsterdamsche Courant* (1771), Verschuere Reijnvaen (1787) and Verschuere Reynvaan (1805).
5. Basso viola:
  - Viol: Buys (1768).
6. Viola basso:
  - Cello: Anonymous (1772).
7. Violo basso:
  - Viol (Buys (1768)).
8. Basso violino:
  - This word is mentioned just once. It does not signify an instrument, but the name for the music part, which the bass violin should play (Buys (1768)).
9. Basse double:
  - Large cello (double bass?<sup>276</sup>): Lustig (1754).

The examples in the current and the previous Section show that one cannot make general rules that e.g. - 'basviool' is always bass violin - . One has to be always alert when coming across whatever name for a bass instrument. Specially when studying music, there are always more aspects which have to get checked than just the name. I will come back to this in Chapter 4.

### 1.3.4 Combination of name and image

A few written sources are accompanied by an image of a bowed bass instrument. The names of these instruments suddenly become much more interesting, because one can see what kind of instrument is meant by the name. Around two-thirds of these images are quite well done and the instruments resemble a cello or bass violin. The names for these instruments: basfiool, dobbelde vioole, bas and vedel. These names, except for the dobbelde vioole, are already connected with the cello, and therefore do not offer much extra information. For a further discussion of pictorial sources see Chapter 2.

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the cello is mentioned increases quickly. See also Section 4.1.10. The first record in a newspaper is even later: Anonymous (1725, November 6). *Amsterdamse Dinsdaegse Courant*, p. 2.

<sup>276</sup> Whether the 'basse double' is a double bass or a large cello does not become clear, except that Lustig also mentions a "*basse-contre*, laage bas" ("*basse-contre* = low bass").



## 1.4 Technical instructions

In the treatises and art dictionaries only a few technical instructions are presented. In Anonymous (1780)<sup>277</sup> the use of the thumb position is mentioned (though not called like that yet; for an example of what this would look like, see Figure 30). The cello is compared to the violin, and on the violin the hand has to shift to a higher position (with the first finger) after first position. In case of the cello Anonymous states that when the fingers cannot reach higher one should go into thumb position.

Verschuere Reijnvaen (1787)<sup>278</sup> also discusses lower positions. In the most common position of the left hand (first position), one can reach up to a fifth above the open string (for the a string Verschuere Reijnvaen mentions the e'). If one would like to go higher, one should use 'application'. In his *Muzikaal kunst-woordenboek* (1795)<sup>279</sup> Verschuere Reynvaan adds to this that if one wants to go much higher, it is possible to change from f clef to g clef (this is done on the viola as well, he writes). This is advisable especially if one plays a solo.

Mozart (1766)<sup>280</sup> states that 'Hedendaags' (nowadays) also the cello is held between the legs (see for example Figure 30). This 'hedendaags' implies that before this was not common practice (for more information on this subject see Section 2.2.3). Nothing else is communicated about the way the cello should be held.



Figure 30 NN: Anonymous: *Cellist* (18<sup>th</sup> century).

<sup>277</sup> Anonymous (1780), p. 66.

<sup>278</sup> Verschuere Reijnvaen (1787), p. 5.

<sup>279</sup> Verschuere Reynvaan (1795), p. 32.

<sup>280</sup> Mozart (1766), p. 3.

## 1.5 Characteristics of the cello and the bow

Several treatises and dictionaries mention the number of strings. This varies from 4 to 6 strings, but it seems that the general opinion is that the cello or bass violin used to have 5 strings, and later on it became a 4 string instrument.<sup>281</sup>

It does not become clear what tuning the cello/bass violin had in the 17<sup>th</sup> century. The first written evidence of a cello tuning is in Lustig (1771),<sup>282</sup> way into the 18<sup>th</sup> century. The tuning given there is the same as the cello tuning which is still the most common today: CGDa. Anonymous (1772)<sup>283</sup> agrees with Lustig and adds that the instrument is tuned in fifths. Verschuere Reijnvaen (1787) and Verschuere Reynvaan (1795)<sup>284</sup> only give the lowest note of the cello: C.

Quantz (1754)<sup>285</sup> also mentions the thickness of strings. For orchestral playing, he says, one should have a different cello than for playing solo. This instrument should be larger and have thicker strings.

Quantz (1754) and Anonymous (1772)<sup>286</sup> are the only treatises to mention frets. Anonymous states that by 1772 this was not done anymore, but that before the cello used to have frets. Quantz gives instructions how to play certain notes in case the cello has frets. He does not state how often a cello has frets, but apparently by 1754, some cellists still play with frets. As will be shown in Section 2.2.5, despite what Quantz and Anonymous state, this was a very uncommon practice on the cello and the bass violin, but not completely unusual. It is therefore interesting that at least two treatises mention this practice.

According to Quantz (1754),<sup>287</sup> one should have two different bows, one with black hair for playing continuo [black hair has a stronger attack], and one with white hair for playing solo.

As for size: many authors add the adjectives 'klein' (small) or 'groot' (large), but that is practically all the information we get on the size of the instrument. These adjectives prove only that more than one size existed.<sup>288</sup> Mozart (1766)<sup>289</sup> mentions that one cello is a bit larger than the other, but the real difference is made in the way the cello is strung, and therefore one cello will sound louder than the other. Only Anonymous (1772)<sup>290</sup> uses 'bass violin' and 'small bass violin' in the same entry.

In Sub chapter 1.4 I quoted Mozart on how to support the cello. Lustig (1771)<sup>291</sup> mentions "little cellos with a stick underneath" in his third footnote. It does not become clear how long or short this stick should be and how one should actually use it. The possible result can be seen in Figs. 51 & 63.

It is interesting that from the mid-18<sup>th</sup> century not only the instrument is mentioned, but also the boxes in which it was probably transported.

As is shown in Sub chapters 1.4 and 1.5 hardly anything is written about how to play and hold the cello and about what the cello looked like. In Chapter 2 I will therefore focus on pictorial sources.

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<sup>281</sup> Lustig (1771), Anonymous (1772) and Buys (1770): 4 strings. Douwes (1699) and Mozart (1754): 4 or 5 strings. Mozart adds that the cello used to have 5 strings, now [that is 1754] it has 4. Anonymous (1772): depending on the size of the instrument it could also have 5 or 6 strings.

<sup>282</sup> Lustig (1771), p. 86.

<sup>283</sup> Anonymous (1772), p. 157.

<sup>284</sup> Verschuere Reijnvaen (1787), p. 5 & Verschuere Reynvaan (1795), p. 32.

<sup>285</sup> Quantz (1754), p. 141.

<sup>286</sup> Anonymous (1772), p. 359.

<sup>287</sup> Quantz (1754), p. 141.

<sup>288</sup> If just one size would have existed, 'bass violin' without large or small would have been enough. By adding an adjective, clearly the authors are comparing the instrument in question with another instrument of the same shape but larger or smaller.

<sup>289</sup> Mozart (1766), p. 3.

<sup>290</sup> Anonymous (1772), p. 360.

<sup>291</sup> Lustig (1771), p. 87.