

JOURNAL OF
THE
MUSICAL BOX
SOCIETY OF
GREAT BRITAIN

THE MUSIC BOX

a magazine of mechanical music



Vol. 4 No. 5

Keith Harding Antiques

W. K. Harding and C. A. Burnett

MUSICAL BOX SPECIALISTS
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THE MUSIC BOX

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

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All correspondence regarding THE MUSIC BOX and all contributions should be addressed to The Editor, Journal of the Musical Box Society of Great Britain, 14, Elmwood Road, Chiswick, London, W.4. England.

The Editor writes :

THE EXTREME lateness of the production of our last issue of THE MUSIC BOX was occasioned by a number of unusual circumstances, not the least of which was the disappearance of our previous printer, thus virtually calling for a re-make of the whole issue. Our new printer promises to attend to our interests and we all hope that the peculiar events of the recent past months may be well and truly behind us.

A change of printer inevitably means an upheaval and it is with pleasure that I can record that the upheaval could have been considerably worse. As it is, all seems to be running smoothly once more and the changes that have been made and which are apparent in this issue, have been effected to try to lower the increasing costs of producing a small-circulation specialist publication such as ours. The need to get this present issue prepared almost immediately the last one was launched has forced a slightly thinner-than-usual magazine upon us. Indeed, rising production costs (and paper has just gone up yet again) may dictate that it may be several issues before we may be able to return to our normal-sized magazine. I trust that everybody might forgive my own inward sigh of relief at this otherwise gloomy prospect since the coming months promise a more-than-usual amount of business travel for me with some extended periods out of the country, all of which reduce to an impossible level the time available to me for magazine production.

On the bright side, though, there are exciting things just around the corner with new researches into history promising early and rich dividends, with resuscitated technology bringing new instruments into being and with interesting examples of the past ages of mechanical musical instruments still coming to light with surprising, unflinching regularity. All bodes well for the future, even if the Editor's baldness has become a source of reflection for flash-photographers as well as himself.

ARTHUR W. J. G. ORD-HUME



Swiss gold enamelled musical snuff-box. The lid is decorated with a Biblical scene and has a pearl border on a blue ground. The base of translucent enamel. This item, both sides of which are shown in the mirror picture above, dates from about 1810 and is from the Tulace Collections of Egypt and King Farouk. It is now in the collection of Member Dr. Benoit Roose of Antwerp, Belgium.

STREET MUSIC

PERHAPS the pleasantest of all the out-door accessories of a London life are the strains of fugitive music which one hears in the quiet by-streets or suburban high-ways—strains born of the skill of some of our wandering artists, who, with flute, violin, harp, or brazen tube of various shape and designation, make the brick-walls of the busy city responsive with the echoes of harmony. Many a time and oft have we lingered entranced by the witchery of some street Orpheus, forgetful, not merely of all the troubles of existence, but of existence itself, until the strain had ceased, and silence aroused us to the matter-of-fact world of business. One blind fiddler, we know him well, with face upturned towards the sky, has stood a public benefactor any day these twenty years, and we know not how much longer, to receive the substantial homage of the music-loving million. But that he is scarcely old enough, he might have been the identical Oxford-Street Orpheus of Wordsworth:—

'His station is there; and he works on the crowd,
He sways them with harmony merry and loud;
He fills with his power all their hearts to the brim—
Was aught ever heard like his fiddle and him!'

Decidedly not—there is nothing to match it; and so thinks 'the one-pennied boy' who spares him his one penny, and deems it well bestowed. Then there are the harpers, with their smooth French-horn-breathing and piccola-piping comrades, who at the soothing hour of twilight affect the tranquil and retired paved courts or snug enclosures far from the roar and rumble of chariot-wheels, where, clustered round with lads and lasses released from the toils of the day, they dispense romance and sentiment, and harmonious cadences, in exchange for copper compliments and the well-merited applause of fit audiences, though few. Again, there are the valorous brass-bands of the young Germans, who blow such spirit-stirring appeals from their travel-worn and battered tubes—to say nothing of the thousand performers of solos and duets, who, wherever there is the chance of a moment's hearing, are ready to attempt their seductions upon our ears to the prejudice of our pockets. All these we must pass over with this brief mention upon the present occasion; our business being with their numerous antitheses and would-be rivals—the incarnate nuisances who fill the air with discordant and fragmentary mutilations and distortions

of heaven-born melody, to the distraction of educated ears and the perversion of the popular taste.

'Music by handle,' as it has been facetiously termed, forms our present subject. This kind of harmony, which is not too often deserving of the name, still constitutes, notwithstanding the large amount of indisputable talent which derives its support from the gratuitous contributions of the public, by far the larger portion of the peripatetic minstrelsy of the metropolis. It would appear that these grinders of music, with some few exceptions which we shall notice as we proceed, are distinguished from their praiseworthy exemplars, the musicians, by one remarkable, and to them perhaps very comfortable characteristic. Like the exquisite Charles Lamb—if his curious confession was not a literary myth—they have ears, but no car, though they would hardly be brought to acknowledge the fact so candidly as he did. They may be divided, so far as our observation goes, into the following classes:—1. Hand-organists; 2. Monkey-organists; 3. Handbarrow-organists; 4. Handcart-organists; 5. Horse-and-cart-organists; 6. Blindbird-organists; 7. Piano-grinders; 8. Flageolet-organists and pianists; 9. Hurdy-gurdy players.

1. The hand-organist is most frequently a Frenchman of the departments, nearly always a foreigner. If his instrument be good for anything, and he have a talent for forming a connection, he will be found to have his regular rounds, and may be met with any hour in the week at the same spot he occupied at that hour on the week previous. But a man so circumstanced is at the head of the vagabond profession, the major part of whom wander at their own sweet will wherever chance may guide. The hand-organ which they lug about varies in value from L.10 to L.150—at least, this last-named sum was the cost of a first-rate instrument thirty years ago, such as were borne about by the street-organists of Bath, Cheltenham, and the fashionable watering-places, and the grinders of the West End of London at that period, when musical talent was much less common than it is now. We have seen a contract for repairs to one of these instruments, including a new stop and new barrels, amounting to the liberal sum of L.75: it belonged to a man who had grown so impudent in prosperity, as to incur the penalty of seven years' banishment from the town in which he turned his handle, for the offence of thrashing a young nobleman, who stood between him and his auditors too near for

his sense of dignity. Since the invention of the metal reed, however, which, under various modifications and combinations, supplies the sole utterance of the harmonicon, celestina, seraphina, eolophon, accordian, concertina, &c. &c. and which does away with the necessity for pipes, the street hand-organ has assumed a different and infinitely worse character. Some of them yet remain what the old Puritans called 'boxes of whistles'—that is, they are all pipes; but many of them might with equal propriety be called 'boxes of Jews-harps,' being all reeds, or rather vibrating metal tongues—and more still are of a mixed character, having pipes for the upper notes, and metal reeds for the bass. The effect is a succession of sudden hoarse brays as an accompaniment to a soft melody, suggesting the idea of a duet between Titania and Bottom. But this is far from the worst of it. The profession of hand-organist having of late years miserably declined, being in fact at present the next grade above mendicancy, the element of cheapness has, per force, been studied in the manufacture of the instrument. The barrels of some are so villainously pricked that the time is altogether broken, the ear is assailed with a minim in the place of a quaver, and *vicc versa*—and occasionally, as a matter of convenience, a bar is left out, or even one is repeated, in utter disregard of suffering humanity. But what is worse still, these metal reeds, which are the most untunable things in the whole range of sound-producing material, are constantly, from contact with fog and moisture, getting out of order; and howl dolorously as they will in token of their ailments, their half-starved guardian, who will grind half an hour for a penny, cannot afford to medicate their pains, even if he is aware of them, which, judging from his placid composure during the most infamous combination of discords, is very much to be questioned.*

2. The monkey-organist is generally a native of Switzerland or the Tyrol. He carries a worn-out, doctored, and flannel-swathed instrument, under the weight of which, being but a youth, or very rarely an adult, he staggers slowly along, with outstretched back and bended knees. On the top of his old organ sits a monkey, or sometimes a marmoset, to whose queer face and queerer tricks, he trusts for compensating the defective quality of his music. He dresses his shivering brute in a red jacket and a cloth cap; and, when he can, he teaches him to grind the organ, to the music of which he will himself dance wearily. He wears an everlasting smile upon his countenance, indicative of humour, natural and not assumed for the occasion: and though he invariably unites the profession of a beggar with that of monkey-master and musician, he has evidently no faith in a melancholy face, and does not think it absolutely necessary to make you thoroughly

* Among some of the continental nations, Justice, though blind, is not supposed to be deaf; she has, on the contrary, a musical ear, and compels the various grinders of harmony to keep their instruments in tune, under the penalty of a heavy fine. In some of the German cities, the police have summary jurisdiction in offences musical, and are empowered to demand a certificate, with which every grinder is bound to be furnished, shewing the date of the last tuning of his instrument. If he perpetrate false harmony, and his certificate be run out, he is mulcted in the fine. Such a by-law would be a real bonus in London.

miserable in order to excite your charity. He will leave his monkey grinding away on a floor-step, and follow you with a grinning face for a hundred yards or more, singing in a kind of recitative: 'Date qualche cosa, signor! per amor di Dio, eccellenza, date qualche cosa!' If you comply with his request, his voluble thanks are too rapid for your comprehension; and if you refuse, he laughs merrily in your face as he turns away to rejoin his friend and coadjutor. He is a favourite subject with the young artists about town, especially if he is very good-looking, or, better still, excessively ugly; and he picks up many a shilling for sitting, standing, or sprawling on the ground, as a model in the studio. It sometimes happens that he has no organ—his monkey being his only stock in trade. When the monkey dies—and one sees by their melancholy comicalities, and cautious and painful grimaces, that the poor brutes are destined to a short time of it—he takes up with white mice, or, lacking these, constructs a dancing-doll, which, with the aid of a short plank with an upright at one end, to which is attached a cord passing through the body of the doll, and fastened to his right leg, he keeps constantly on the jig; to the music of a tuneless tin-whistle, bought for a penny, and a very primitive parchment tabor, manufactured by himself. These shifts he resorts to in the hope of retaining his independence and personal freedom—failing to succeed in which, he is driven, as a last resource, to the comfortless drudgery of piano-grinding, which we shall have to notice in its turn.

3. The handbarrow-organist is not uncommonly some lazy Irishman, if he be not a sickly Savoyard, who has mounted his organ upon a handbarrow of light and somewhat peculiar construction, for the sake of facilitating the task of locomotion. From the nature of his equipage, he is not given to grinding so perpetually as his heavily-burdened brethren. He cannot of course grind, as they occasionally do, as he travels along, so he pursues a different system of tactics. He walks leisurely along the quiet ways, turning his eyes constantly to the right and left, on the look-out for a promising opening. The sight of a group of children at a parlour-window brings him into your front garden, where he establishes his instrument with all the deliberation of a proprietor of the premises. He is pretty sure to begin his performance in the middle of a tune, with a hiccupping kind of sound, as though the pipes were gasping for breath. He puts a sudden period to his questionable harmony the very instant he gets his penny, having a notion, which is tolerably correct, that you pay him for his silence and not for his sounds. In spite of his discordant gurglings and squealings, he is welcomed by the nursery-maids and their infant tribes of little sturdy rogues in petticoats, who flock eagerly round him, and purchase the luxury of a half-penny grind, which they perform *con amore*, seated on the top of his machine. If, when your front garden is thus invaded, you insist upon his decamping without a fee, he shews his estimate of the peace and quietness you desiderate by his unwillingness to retire, which, however, he at length consents to do, though not without a muttered remonstrance, delivered with the air of an injured man. He generally contrives to house himself as night draws on in some dingy taproom, appertaining

to the lowest class of Tom-and-Jerry shops, where, for a few coppers and 'a few beer,' he will ring all the changes on his instrument twenty times over, until he and his admiring auditors are ejected at midnight by the police-fearing landlord.

4. The handcart-organists are a race of a very different and more enterprising character, and of much more lofty and varied pretensions. They generally travel in firms of two, three, or even four partners, drawing the cart by turns. Their equipage consists of an organ of very complicated construction, containing, besides a deal of very marvellous machinery within its entrails, a collection of bells, drums, triangles, gongs, and cymbals, in addition to the usual quantity of pipes and metal-reeds that go to make up the travelling organ. The music they play is of a species which it is not very easy to describe, as it is not once in a hundred times that a stranger can detect the melody through the clash and clangor of the gross amount of brass, steel, and bell-metal put in vibration by the machinery. This, however, is of very little consequence, as it is not the music in particular which forms the principal attraction: if it serve to call a crowd together, that is sufficient for their purpose; and it is for this reason, we imagine, that the effect of the whole is contrived to resemble, as it very closely does, the hum and jangle of Greenwich Fair when heard of an Easter Monday from the summit of the Observatory Hill. No, the main attraction is essentially dramatic. In front of the great chest of heterogeneous sounds there is a stage about five or six feet in width, four in height, and perhaps eighteen inches or two feet in depth. Upon this are a variety of figures, about fourteen inches long, gorgeously arrayed in crimson, purple, emerald-green, blue, and orange draperies, and loaded with gold and tinsel, and sparkling stones and spangles, all doubled in splendour by the reflection of a mirror in the background. The figures, set in motion by the same machinery which grinds the incomprehensible overture, perform a drama equally incomprehensible. At the left-hand corner is Daniel in the lion's den, the lion opening his mouth in six-eight time, and an angel with outspread wings, but securely transfixed through the loins by a revolving brass pivot, shutting it again to the same lively movement. To the right of Daniel is the Grand Turk, seated in his divan, and brandishing a dagger over a prostrate slave, who only ventures to rise when the dagger is withdrawn. Next to him is Nebuchadnezzar on all fours, eating painted grass, with a huge gold crown on his head, which he bobs for a bite every other bar. In the right-hand corner is a sort of cavern, the abode of some supernatural and mysterious being of the fiend or vampire school, who gives an occasional fitful start, and turns an ominous-looking green glass-eye out upon the spectators. All these are in the background. In the front of the stage stands Napoleon, wearing a long sword and cocked hat, and the conventional gray smalls—his hand of course stuck in his breast. At his right are Tippoo Saib and his sons, and at his left, Queen Victoria and Prince Albert. After a score or so of bars, the measure of the music suddenly alters—Daniel's guardian angel flies off—the prophet and the lion lie down to sleep together—the Grand Turk sinks into the arms

of the death-doomed slave. Nebuchadnezzar falls prostrate on the ground, and the fiend in the gloomy cavern whips suddenly round and glares with his green eye, as if watching for a spring upon the front row of actors, who have now taken up their cue and commenced their performance. Napoleon, Tippoo Saib, and Queen Victoria, dance a three-handed reel, to the admiration of Prince Albert and a group of lords and ladies in waiting, who nod their heads approvingly—when br'r'r! crack! bang! at a tremendous crash of gongs and grumbling of bass-notes, the fiend in the corner rushes forth from his lair with a portentous howl. Away, neck or nothing, flies Napoleon, and Tippoo scampers after him, followed by the terrified attendants; but lo! at the precise nick of time, Queen Victoria draws a long sword from beneath her stays, while up jumps the devouring beast from the den of the prophet, and like a true British lion—as he doubtless was all the while—flies at the throat of the fiend, straight as an arrow to its mark. Then follows a roar of applause from the discriminating spectators, amidst which the curtain falls, and, with an extra flourish of music, the collection of copper coin commences. This is always a favourite spectacle with the multitude, who never bother themselves about such trifles as anachronisms and unities; and the only difficulty the managers have to overcome in order to insure a remunerative exhibition, is that of finding a quiet locality, which shall yet be sufficiently frequented to insure them an audience. There are equipages of this description of very various pretensions and perfection, but they all combine the allurements of music and the drama in a greater or less degree.

5. The horse-and-cart-organists are a race of enterprising speculators, who, relying upon the popular penchant for music, have undertaken to supply the demand by wholesale. It is impossible by mere description to impart an adequate idea of the truly appalling and tremendous character of their performances. Their machines are some of them vast structures, which, mounted upon stout wheels, and drawn by a couple of serviceable horses, might be mistaken for wild-beast vans. They are crammed choke-full with every known mechanical contrivance for the production of cart-stunning noises. Wherever they burst forth into utterance, the whole parish is instantly admonished of their whereabouts, and, with the natural instinct of John Bull for a row—no matter how it originates—forth rushes the crowd to enjoy the dissonance. The piercing notes of a score of shrill fifes, the squall of as many clarions, the hoarse bray of a legion of tin trumpets, the angry and fitful snort of a brigade of rugged bassoons, the unintermitting rattle of a dozen or more deafening drums, the clang of bells firing in peals, the boom of gongs, with the sepulchral roar of some unknown contrivance for bass, so deep that you might almost count the vibrations of each note—these are a few of the components of the horse-and-cart-organ, the sum-total of which it is impossible to add up. Compared to the vicinity of a first-rater in full blow, the inside of a menagerie at feeding-time would be a paradise of tranquillity and repose. The rattle and rumble of carts and carriages, which drive the professors and possessors of milder music to the side-streets and suburbs, sink into insignificance when these cataracts

of uproar begin to peal forth; and their owners would have no occasion to seek an appropriate spot for their volcanic eruptions, were it not that the police, watchful against accident, have warned them from the principal thoroughfares, where serious consequences have already ensued through the panic occasioned to horses from the continuous explosion of such unwonted sounds. In fact, an honourable member of the Commons' House of Parliament made a motion in the House, towards the close of the last session, for the immediate prohibition of these monster nuisances, and quoted several cases of alarm and danger to life of which they had been the originating cause. These formidable erections are for the most part the property and handiwork of the men who travel with them, and who must levy a pretty heavy contribution on the public to defray their expenses. They perform entire overtures and long concerted pieces, being furnished with spiral barrels, and might probably produce a tolerable effect at the distance of a mile or so—at least we never heard one yet without incontinentally wishing it a mile off. By a piece of particular ill-fortune, we came one day upon one undergoing the ceremony of tuning, on a piece of waste-ground at the back of Coldbath Prison. The deplorable wail of those tortured pipes and reeds, and the short savage grunt of the bass mystery, haunted us, a perpetual day-and-night-mare, for a month. We could not help noticing, however, that the jauntily-tolerable fellow, whose fingers were covered with showy rings, and ears hung with long drops, who performed the operation, managed it with consummate skill, and with an ear for that sort of music most marvellously discriminating.

6. Blind bird-organists. Though most blind persons either naturally possess or soon acquire an ear for music, there are yet numbers who, from the want of it or from some other cause, never make any proficiency as performers on an instrument. Blindness, too, is often accompanied with some other disability, which disqualifies its victims for learning such trades as they might otherwise be taught. Hence many, rather than remain in the workhouse, take to grinding music in the streets. Here we are struck with one remarkable fact: the Irishman, the Frenchman, the Italian, or the Savoyard, at least so soon as he is a man, and able to lug it about, is provided with an instrument with which he can make a noise in the world, and prefer his clamorous claim for a recompense; while the poor blind Englishman has nothing but a diminutive box of dilapidated whistles, which you may pass fifty times without hearing it, let him grind as hard as he will. It is generally nothing more than an old worn-out bird-organ, in all likelihood charitably bestowed by some compassionate Poll Sreedlepipes, who has already used it up in the education of his bull-finches. The reason, we opine, must be that the major part, if not the whole, of the peripatetic instruments of the metropolis are the property of speculators, who let them out on hire, and that the blind man, not being considered an eligible customer, is precluded from the advantage of their use. However this may be, the poor blind grinder is almost invariably found furnished as we have described him, jammed up in some cranny or corner in a third-rate locality, where, having opened or taken off the top of his box, that the curious spectator may behold the

mystery of his too quiet music—the revolving barrel, the sobbing bellows, and the twelve leaden and ten woollen pipes—he turns his monotonous handle throughout the live-long day, in the all but vain appeal for the commiseration of his fellows. This is really a melancholy spectacle, and one which we would gladly miss altogether in our casual rounds.

7. The piano-grinders are by far the most numerous of the handle-turning fraternity. The instrument they carry about with them is familiar to the dwellers in most of the towns in England. It is a miniature cabinet-piano, without the keys or finger-board, and is played by similar mechanical means to that which gives utterance to the hand-organ; but of course it requires no bellows. There is one thing to be said in favour of these instruments—they do not make much noise, and consequently are no very great nuisance individually. The worst thing against them is the fact, that they are never in tune, and therefore never worth the hearing. After grinding for twelve or fourteen hours a day for four or five years, they become perfect abominations; and luckless is the fate of the poor little stranger condemned to perpetual companionship with a villainous machine, whose every tone is the cause of offence to those whose charity he must awaken into exercise, or go without a meal. These instruments are known to be the property of certain extensive proprietors in the city, some of whom have hundreds of them grinding daily in every quarter of the town. Some few are let out on hire—the best at a shilling a day; the old and worn-out ones as low as two or three pence; but the great majority of them are ground by young Italians shipped to this country for the especial purpose by the owners of the instruments. These descendants of the ancient Romans figure in Britain in a very different plight from that of their renowned ancestors. They may be encountered in troops sallying forth from the filthy purlieus of Leather Lane, at about nine or ten in the morning, each with his awkward burden strapped to his back, and supporting his steps with a stout staff, which also serves to support the instrument when playing. Each one has his appointed beat, and he is bound to bring home a certain prescribed sum to entitle him to a share in the hot supper prepared for the evening meal. We have more than once, when startled by the sound of the everlasting piano within an hour of midnight, questioned the belated grinder, and invariably received for answer, that he had not yet been able to collect the sum required of him. Still there can be no doubt that some of them contrive to save money; inasmuch as we occasionally see an active fellow set up on his own account, and furnished with an instrument immensely superior to those of his less prosperous compatriots. So great is the number of these wandering Italian pianists, that their condition has attracted the attention of their more wealthy countrymen, who, in conjunction with a party of benevolent English gentlemen, have set on foot an association for the express purpose of imparting instruction to poor Italians of all grades, of whom the vagabond musicians form the largest section.

It is easy to recognise the rule adopted in the distribution of the instruments among the grinders: the stoutest fellow, or he who can take the best care of it, gets the best piano; while the shattered and rickety

machine goes to the urchin of ten or twelve, who can scarcely drag it a hundred yards without resting. It is to be supposed that the instruments are all rated according to their quality. There is at this moment wandering about the streets of London a singular and pitiable object, whose wretched lot must be known to hundreds of thousands, and who affords in his own person good evidence of the strictness of the rule above alluded to, as well as of the rigour with which the trade is carried on. We refer to a ragged, shirtless, and harmlessly insane Italian lad, who, under the guardianship of one of the piano-mongers, is driven forth daily into the streets, carrying a blackened and gutted old piano-case, in which two strings only of the original scale remain unbroken. The poor unwashed innocent transports himself as quickly as possible to the genteel neighbourhood he can find, and with all the enthusiasm of a Jullien, commences his monotonous grind. Three turns of the handle, and the all but defunct instrument ejaculates 'tink'; six more inaudible turns, and then the responding string answers 'tank.' 'Tink—tank' is the sum-total of his performance, to any defects in which he is as insensible as a blind man is to colour. As a matter of course, he gets ill-treated, mobbed, pushed about, and upset by the blackguard scamps about town; and were it not for the police, who have rescued him times without number from the hands of his persecutors, he would long ere now have been reduced to as complete a ruin as his instrument. In one respect, he is indeed already worse off than the dilapidated piano: he is dumb as well as silly, and can only utter one sound—a cry of alarm of singular intensity; this cry forms the climax of pleasure to the wretches who dog his steps, and this, unmoved by his silent tears and woful looks, they goad him to shriek forth for their express gratification. We have stumbled upon him at near eleven at night, grinding away with all his might in a storm of wind and rain, perfectly unconscious of either, and evidently delighted at his unusual freedom from interruption.

8. Flageolet-organists and pianists. It is a pleasure to award praise where praise is due, and it may be accorded to this class of grinders, who are, to our minds, the elite of the profession. We stated above that some of the piano-grinders contrive, notwithstanding their difficult position, to save money and set up for themselves. It is inevitable that the faculty of music must be innate with some of these wandering pianists, and it is but natural that these should succeed the best, and be the first to improve their condition. The instrument which combines a flageolet-stop with a piano is generally found in the possession of young fellows who, by dint of a persevering and savage economy, have saved sufficient funds to procure it. Indeed, in common hands, it would be of less use than the commonest instrument, because it requires frequent—more than daily—tuning, and would therefore be of no advantage to a man with no ear. Unless the strings were in strict unison with the pipes, the discordance would be unbearable, and as this in the open air can hardly be the case for many hours together, they have to be rectified many times in the course of a week. As might be reasonably supposed, these instruments are comparatively few. When set to slow melodies, the flageolet taking the

air, and the piano a well-arranged accompaniment, the effect is really charming, and, there is little reason to doubt, is found as profitable to the producer as it is pleasing to the hearer. They are to be met with chiefly at the west end of the town, and on summer evenings beneath the lawyers' windows in the neighbourhood of some of the Inns of Court.

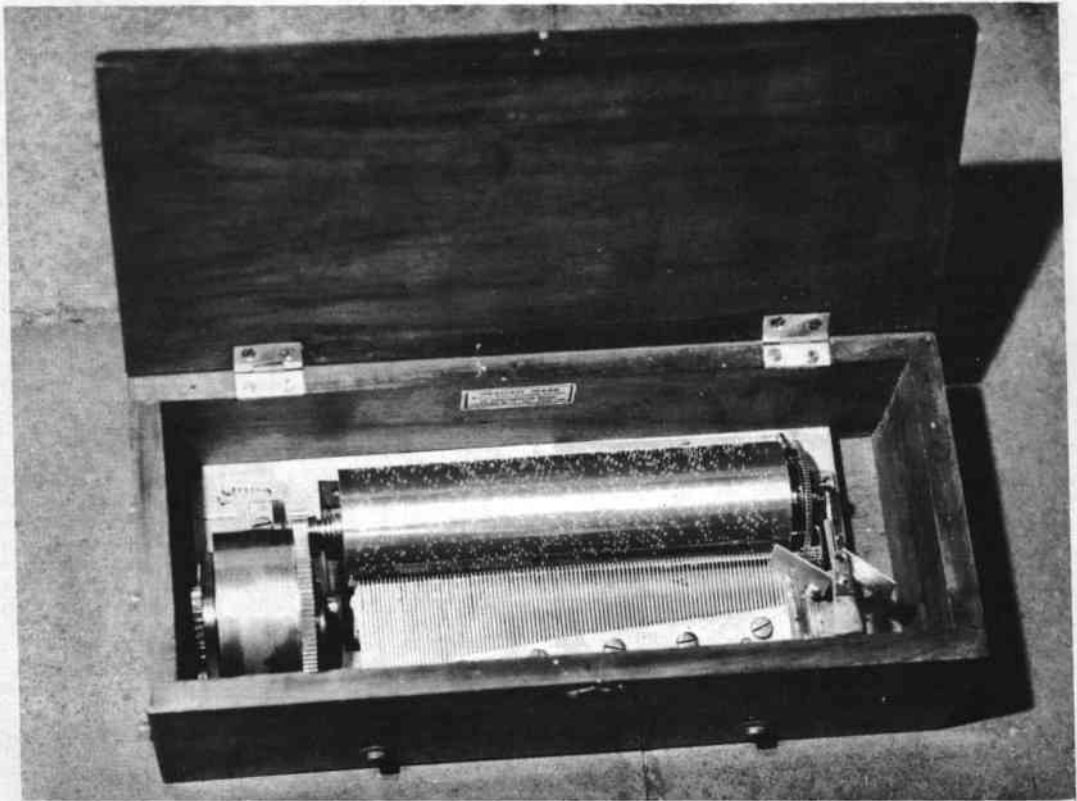
9. The hurdy-gurdy player. We have placed this genius last, because, though essentially a most horrid grinder, he, too, is in some sort a performer. In London, there may be said to be two classes of them—little hopping, skipping, jumping, reeling Savoyard or Swiss urchins, who dance and sing, and grind and play, doing, like Cæsar, four things at once, and whom you expect every moment to see rolling on the pavement, but who continue, like so many kittens, to pitch on their feet at last, notwithstanding all their antics—and men with sallow complexions, large dark eyes, and silver ear-rings, who stand erect and tranquil, and confer a dignity, not to say a grace, even upon the performance of the hurdy-gurdy. The boys for the most part do not play any regular tune, having but few keys to their instruments, often not even a complete octave. The better instruments of the adult performers have a scale of an octave and a half, and sometimes two octaves, and they perform melodies and even harmonies with something like precision, and with an effect which, to give it its due praise, supplies a very tolerable caricature of the Scotch bagpipes. These gentry are not much in favour either with the genuine lovers of music or the lovers of quiet, and they know the fact perfectly well. They hang about the crowded haunts of the common people, and find their harvest in a vulgar jollification, or an extempore 'hop' at the door of a suburban public-house on a summer night. There are a few old-women performers on this hybrid machine, one of whom is familiar to the public through the dissemination of her *vera effigies* in a contemporary print.

The above are all the grinders which observation has enabled us to identify as capable of classification. The reader may, if he likes, suppose them to be the metropolitan representatives of the nine Muses—and that, in fact, in some sort they are, seeing that they are the embodiments to a certain extent of the musical tastes of a section at least of the inhabitants of London; though, if we are asked which is Melpomene? which is Thalia? &c. &c. we must adopt the reply of the showman to the child who asked which was the lion and which was the dog, and received for answer: 'Whichever you like, my little dear.'

With respect to all these grinders, one thing is remarkable: they are all, with the exception of a small savour of Irishmen, foreigners. Scarcely one Englishman, not one Scot, will be found among the whole tribe; and this fact is as welcome to us as it is singular, because it speaks volumes in favour of the national propensity, of which we have reason to be proud, to be ever doing something, producing something, applying labour to its legitimate purpose, and not turning another man's handle to grind the wind. Yet there is, alas! a scattered and characteristic tribe of vagabond English music-grinders, and to these we must turn a moment's attention ere we finally close the list. We

must call them, for we know no more appropriate name, cripple-grinders. It is impossible to carry one's explorations very far through the various districts of London without coming upon one or more samples of this unfortunate tribe. Commerce maims and mutilates her victims as effectually as war, though not in equal numbers; and men and lads without arms, or without legs, or without either, and men doubled up and distorted, and blasted blind and hideous with gunpowder, who have yet had the misfortune to escape death, are left without limbs or eyesight, often with shattered intellects, to fight the battle of life, at fearful odds. Had they been reduced to a like miserable condition while engaged in killing their fellow-creatures on the field of battle or on the deck of carnage, a grateful country would have housed them in a palace, and abundantly supplied their every want; but they

were merely employed in procuring the necessaries of life for their fellows in the mine or the factory, and as nobody owes them any gratitude for that, they must do what they can. And behold what they do: they descend, being fit for nothing else, to the level of the foreign music-grinder, and, mounted on a kind of bed-carriage, are drawn about the streets of London by their wives or children; being furnished with a blatant hand-organ of last century's manufacture, whose cart-torturing growl draws the attention of the public to their woful plight, they extort that charity which would else fail to find them out. If there be something gratifying in the fact, that this is the only class of Britons who follow such an inglorious profession, there is nothing very flattering in the consideration, that even these are compelled to it by inexorable necessity.



From the collection of Member Dr. Benoit Roose comes this picture of a very early box made by Nicole Freres. The serial number is 11263 stamped in the top left corner of the bedplate and beneath which is stamped in small capitals FRERES NICOLE. A further picture of this interesting box appears on page 323.

NICOLE FRERES

by Arthur W. J. G. Ord-Hume

THE NICOLE story so far has served to do two things. First of all, it highlights that the records which were available to the late J.E.T. Clark went back only as far as c.1840 and that these must in themselves be assumed somewhat suspect. It also suggests that his account of the early part of the history of the partnership of the brothers Nicole must either have been conjectural or have been based on incorrect data. This is not necessarily to level an accusing finger at our first President because there is no reason to believe that he acted other than in good faith in publishing his information. This might have been provided by a number of people; it is, for example, known that he was very friendly with Metert whose associations with Nicole (as a company) in London are well known.

More is the pity that Clark is unable to contribute to this new evidence as one feels sure he would wish to.

Although a lot is known of the early history of the Nicole makers, the period after 1880 remains somewhat confused. But there are a number of things which all appear to indicate the validity of the hypothesis that the company, as it was at this time, ceased to manufacture musical boxes and became, instead, solely an agent for a number of mechanical musical instruments. We already know, for example, that the company handled the Polyphon on a very large scale. The period of this change seems to coincide with the ascension of Charles Brun as chief of the company in London. It is significant that cylinder musical boxes of this and subsequent period bear little or no family relationship to the musical boxes produced by Nicole Freres prior to about 1880.

A marked change in quality appeared in boxes with serial numbers which date them as being sold between the years 1880 and 1883. (There is no reason to doubt the dating of boxes via Clark's list, certainly not during these later years when records are much more likely to have been kept and kept accurately). The coarsely-ribbed, cast-iron baseplate, the double-scalloped cock, the winding lever and the comb all took on a new and characteristically un-

Nicole appearance. In fact, there is a greater resemblance to movements by other makers such as, for example, PVF, than to the classic Nicole of an earlier regime.

Those who handle musical boxes and who have studied them with a practised eye are able to detect subtleties in construction concerning not just the movement and the way its parts are made and fitted together, but also the casework, the finishing, the tuning and the musical arrangement. In examining boxes, it is not uncommon to find two boxes whose characteristics and assumed provenance are at variance with the information provided by the tune-sheet or by markings stamped into the metalwork.

Several months ago, I was restoring two boxes each stamped NICOLE FRERES and with serial numbers indicating the years of manufacture as being 1875 and 1885 respectively. There was an obvious and broad-banded difference apparent in almost every aspect amount of the cement from the inside of each cylinder. To my surprise, the earlier box produced a fine, dark brown-coloured cement and the later one a coarse, gritty red cement. This latter cement, when matched with that scraped from an acknowledged Paillard musical box of the same approximate date, appeared, without chemical analysis, to be similar in every way.

Even more interesting was the similarity between the components of the two boxes – the late Nicole Freres and the Paillard. The combs were almost, but not quite, interchangeable, the escapement was exactly the same (with the exception of the dowel pins) and the cylinder arbor bearings bore similar stampings. The baseplates were similar, although the cylinder/comb resonator cut-outs were somewhat different. None of these characteristics were in themselves generally associated with movements of Nicole manufacture.

This period was one of great change in the sphere of dealerships, agents and distributors. An appreciable proportion of the musical boxes being imported were arriving in pieces for assembly over here and many cheaper boxes were even cast in England with locally-made boxes. One might infer that Brun saw the retirement of the last of the Nicole musical box manufacturers as a chance to build up a large import and distribution network freed from manufacturing worries and trading on the very good name of Nicole which he had bought and brought to London. In the absence of company records it can only be stressed that this is the most likely construction to be placed on the interpretation of events at this late stage.

Ely Place, still extant is a street of once fashionable merchants houses which stands on the site of a famed house of the middle ages. The chapel, much altered, still stands, as did the rest of the houses, albeit in ruins, until the early 19th century. It was here that Nicole Freres Limited established their London offices and expanded their Polyphon trade. So great was this latter business that a new company was formed – The Polyphon Supply Co. Ltd. At a

Ely Place as it was in the eighteenth century



later date, the company had premises at 84, Oxford Street.

Of interest at this point are two letters which appeared in "Musical Opinion" during 1898. They are reproduced herewith:

To the Editor: Musical Opinion.

SIR,—We have been told that there is a general belief in the trade that we have been placing out machines in public houses (polyphons bearing the name of the P.S.Co. (Lim.), 84, Oxford Street). This rumour arose probably from the fact that the P.S.Co. had their offices here, which they rented from us, we supplying them with polyphons in the same manner as our other trade customers.

If you will kindly insert this letter in your next number, it will remove a wrong impression, and you will confer a favour on us.

We wish most emphatically to assure our customers that we have no intention to do a retail trade; and we always make it a practice when enquiries from publicans or private people reach us to refer them to our trade customers.

As the P.S.Co. (Lim.) have now removed from here to another part of Oxford Street, we beg to say that we are still at Number Eighty-four, as hitherto. We have no connection with any other firms, distributive or otherwise.

Yours, &c.,
HENRY KLEIN & CO.
 Sole Consignees of
 84, Oxford Street, W. H. Peters & Co., Leipzig & Lond.
 July 21, 1898.

SIR,—Our attention has been drawn to a letter in your valuable paper of August 1st, under the above heading, purporting to be signed by Messrs. Henry Klein & Co., 84, Oxford Street, W. We admit they are correct in saying we had our (temporary) offices at 84, Oxford Street, and also that we have bought in the ordinary way of trade goods from Messrs. Peters & Co., whom they represent as agents; the rumour they complain of may have existed, but through no instrumentality of ours. We wish to point out to the trade generally that our business is conducted in two distinct departments, one for placing machines in public houses, the other for supplying the trade at wholesale prices; which, as consignees for Messrs. Popper & Co., Leipzig, we are enabled to do upon prices and terms not less advantageous than those offered by other houses.

In fairness we trust you will favour us by inserting our letter also. Yours, &c.,
NEW POLYPHON SUPPLY CO. (LIM.),
 Consignees of MESSRS. POPPER & Co.
 August 10, 1898.

Of significant interest is the fact that at a later date still, a new company was formed, appropriately named the New Polyphon Supply Co. Ltd. One of the partners in this company was none other than the vituperous Henry Klein. The letter-heading, shown on Page 236, is reproduced here on a larger scale.

At a later date, the ramifications of the two companies as well as the later years of Nicole Freres Limited will be published.

TELEPHONE, 5677 CENTRAL.

TELEGRAPHIC ADDRESS:
 SQUEEZABLE, LONDON.

Goods Entrance & Workshops:—
 "Perry's Place, Oxford St."

The New Polyphon Supply Co., Ltd.

Incorporated in England
 (HENRY KLEIN & Co., late of Wardour St., W.
 NICOLE FRERES, late of Ely Place, E.C.)
 ESTABLISHED 1818.

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MECHANICAL MUSICAL INSTRUMENTS OF EVERY DESCRIPTION.

Orchestrons, Military Bands, Electric Pianos, Musical Boxes and Tones.

TALKING MACHINES AND RECORDS.

Speciality:—Symphonista Gramophones

AUTOMATIC MACHINES.

1, 2 & 3 NEWMAN STREET, OXFORD STREET,

London, Gen. 7, 1898 1917.
 W.

BRANCHES—

SCOTLAND—

27, JAMAICA STREET,
 GLASGOW.

FRANCE—

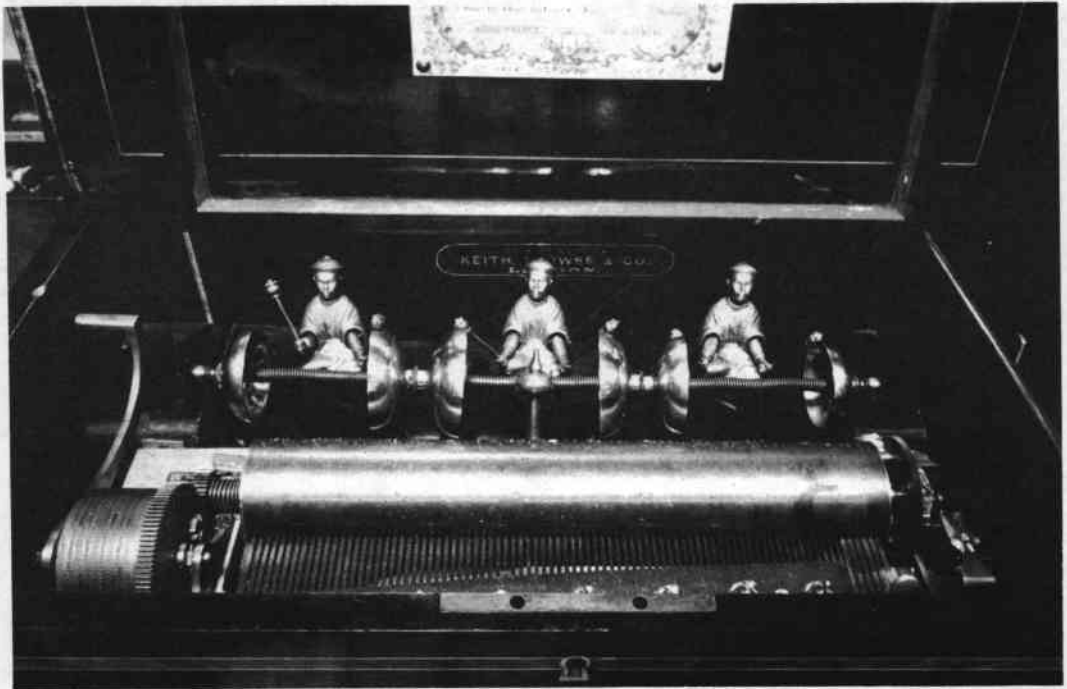
33 RUE DE CHABRO',
 PARIS.



A plain case with short, narrow control levers, small cheese-headed screws with small steel washers to secure the movement within and an external thumb catch are noticeable external features of this early Nicole Freres box depicted also on page 320. The box has never had a tune sheet although the titles of the tunes are pencilled on the bottom of the case – unfortunately this is now indecipherable. The box is in perfect and unrestored condition.



A general view of part of the exhibition



One of Cyril de Vere Green's boxes on display — a Nicole Freres-marked box featuring bells struck by hammers held by seated mandarins

van onwillige kanaries fluitende klokken en een pierement

An attractive, well-printed and
copiously-illustrated
66 page catalogue, bearing the title
shown at the head of
this article, has been printed
for the exhibition

By Cyril de Vere Green

LAST November I received a telephone call from Eindhoven, Holland, regarding the possibility of having some of my musical boxes on exhibition. This was followed up by two visits from the Assistant Director of the Gallerie de Zonnewijzer, Mr. de Rooij, and as a result 65 items were shipped over to Eindhoven in January.

My wife and I were invited over to Eindhoven for the three days before the exhibition was due to open to assist in the titling of the exhibits and the making of tape recordings.

The Exhibition Hall is situated in a magnificent building devoted chiefly to cultural exhibitions, there is also large theatre, a cinema, a large number of conference rooms, indoor tennis courts and gymnasiums as well as a number of restaurants.



For the exhibition there had been designed and built many display stands, some of which are illustrated in the accompanying photographs, and the small exhibits were placed in glass cases on these stands.

Mr. de Rooij had assembled over 140 items for exhibition and these include 24 items from the National Museum in Prague, 10 items (chiefly musical watches) from a collection in Eindhoven, 7 items from the Museum of Brussels, 21 items from the Museum in Utrecht, 5 items from the Philips Museum, and 11 items from other sources.



The range which is covered by the Exhibition is most comprehensive. It commences with the mechanism from an old Dutch Carillon and continues with disc movements, both in cases, watches and snuff boxes. There are, as will be seen in the photographs, a number of cylinder boxes of different sizes and makers. A number of musical automata are also displayed along with two colourful Dutch street organs. The next section covers singing birds both in cages and in small boxes. An extensive group of hand organs both of the serinette and barrel organ type are exhibited and there are naturally a number of disc machines both with metal, cardboard and zinc discs. Even my large clock-work barrel piano of French origin was despatched over for the occasion.

One unique feature of the Exhibition is the tape recording made of 48 of the exhibits. As one made the tour a light would go on above a number of boxes and in the canopy was a loud speaker which played a recording of each instrument. In order that this could be done, and it was done most effectively, over three thousand meters of wiring were installed.

In the first two weeks of the exhibition, more than 10,000 visitors attended the exhibition and indications are that these attendance figures are being maintained. The exhibition closes on 29th March, 1970.

All pictures are reproduced with grateful acknowledgement to Mr. P. J. W. M. de Rooij of Eindhoven, Holland

S AIRS

N° 947

HANDEL

MOZART

ROSSINI

BELLINI

HAYDN

AUBER

MEYERBEER

1. The Beautiful Cloud.
2. Mignon.
3. Come when my Love lies dreaming.
4. The Black Crook.
5. Robert le Diable.
6. Martha.
7. Les Cloches de Corneville.
8. Sweet-Heart's Waltz.

Thomas

Thomas

Hardy

Jacob

Meyerbeer

Flotow

Planquette

Sullivan

BEETHOVEN

WEBER

DONIZETTI

COUOND

VERDI

BACH

HENSELSON

Noiseless Winder

Patent

FABRIQUE

DE GENÈVE

Another interesting tune sheet from the collection of Member Graham Webb is this one, printed in black on white card, which comes from a large box with a 12" cylinder and a double-spring motor. The maker is unknown.

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 für **CAROUSSEL &**
Schaubude-Besitzer
 von



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J. RUTH & SOHN

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 in

WALDKIRCH i. B.

Grossherzogthum Baden.

Siehe Kalendarium, in Feiertagen, Waldkirch i. B.

P. P.

Mit Gegenwärtigem gestatten wir uns, Ihnen **Illustrierte Preisliste** über unser Fabrikat in **Caroussel-, Concert- und Salon-Organen** zu übermitteln. In der uns sehr angenehmen Erwartung, bei Bedarf Ihre schätzbaren Aufträge uns zu überweisen, deren prompte Ausführung wir Ihnen im Voraus zusichern, bitten wir Sie, die Preislisten vorkommendenfalls auch Ihrem Bekanntenkreise zu unterbreiten.

No. 19 bis 34 welche wir als Specialität anfertigen, sind aus dem Haupt-Catalog ausgewählt und eignen sich dieselben hauptsächlich für Caroussel- und Schaubuden-Besitzer.

Hochachtungsvoll

A. Ruth & Sohn.



No. 35.

Reproduced from an original loaned by kind permission of Member Dr. Benoit Roose.

A. Ruth & Sohn, Orgelfabrik, Waldkirch, (Baden).

Orgel-Werke mit Notenblättern mit schöner Fassade in schwarz und gold.

Nummer	Länge in p.	Höhe in ctm.	Tiefe in cm.		M.	Pf
35	145	168	76	Carronsellorgel, immer forte spielend, mit 60 Clavis, die Instrumentierung wie No. 30 mit 50 Meter Noten vom Repertoire per Meter Noten vom Repertoire und können solche nachgeschickt werden.	2000	— 2 50
36	185	177	95	Concertorgel, forte und piano spielend, mit 76 Clavis, die Instrumentierung wie No. 23, grosser und kleiner Trommel mit Becken in Seitenflügeln zum abnehmen, mit 50 Meter Noten vom Repertoire per Meter Noten vom Repertoire und können solche nachgeschickt werden.	3400	— 3 50
37	225	186	105	Concertorgel, forte und piano spielend, mit 90 Clavis, die Instrumentierung wie No. 24, grosser und kleiner Trommel mit Becken in Seitenflügeln zum abnehmen, mit 50 Meter Noten vom Repertoire per Meter Noten vom Repertoire und können solche nachgeschickt werden.	5000	— 4 50

Der Preis der Musikstücke verdoppelt sich, wenn die Stücke nicht im Repertoire verzeichnet sind. Reichere bemalte Fassaden mit Figuren, drehbare Säulen etc. werden besonders berechnet.

Orgues à cartons. Façade elegante noir et dorée.

Numéro	longueur en m.	hauteur en m.	largeur en m.		fr.	cts
35	145	168	76	Orgue pour carroussels, jouant continuellement forte, 60 touches, même instrumentation que numéro 30. Inclus 50 mètres de musique du répertoire Prix des morceaux du répertoire le mètre	2500	— 3 20
36	185	177	95	Orgue-concert, jouant forte et piano, 76 touches, même instrument que numéro 23 avec tambour, grosse caisse et cymbales en 2 niches. Inclus 50 mètres de musique du répertoire Prix des morceaux du répertoire le mètre	4250	— 4 40
37	225	186	105	Orgue-concert, jouant forte et piano, 90 touches, même instrument que numéro 24 avec tambour, grosse caisse et cymbales en 2 niches. Inclus 50 mètres de musique du répertoire Prix des morceaux du répertoire le mètre	6250	— 5 60

Le prix des morceaux de nos différents modèles d'orgues est doublé lorsque ces morceaux ne figurent pas à notre répertoire. Façades colorées, laquées, stucées, colonnes etc. sont comptés à part.



26, 27, 28, 29, 30, 31 ohne Säulen.



32, 33, 34.

Grosse Orgel-Werke

für Caroussel-, Panorama- und Tanzsäle-Besitzer,
sämtliche mit Schwungräder.

Der Prospekt vergoldet. — Bei Angabe der Höhe ist der Aufsatz nicht mitgerechnet.

Nummer	Gewicht Kilo	Tiefe cm.	Länge cm.	Höhe cm.	Ohne Schwungrad gehen 10 Mark ab.	Mark	weitere Waize Mark
26	166	63	115	140	Orgel mit 50 Tönen, bestehend in 4 Registern, Pfeifen, Zaubrerflöten, Spitz-Flöten, Trompeten, Bombardon, 9 Stück spielend, 64 Takt . . .	760	120
27	177	66	115	145	Orgel mit 50 Tönen, bestehend in 5 Registern, Pfeifen, Zaubrerflöten, Spitz-Flöten, Trompeten, Bombardon, 9 Stück spielend, 64 Takt . . .	880	130
28	190	70	126	150	Orgel mit 54 Tönen, bestehend in 5 Registern, Pfeifen, Zaubrerflöten, Spitz-Flöten, Trompeten, Bombardon, 9 Stück spielend, 64 Takt . . .	1010	140
29	220	72	134	155	Orgel mit 59 Tönen, bestehend in 5 Registern, Pfeifen, Zaubrerflöten, Spitz-Flöten, Trompeten, Bombardon, 9 Stück spielend, 64 Takt . . .	1160	150
30	260	73	145	160	Orgel mit 63 Tönen, bestehend in Pfeifen, Spitz- und Zaubrerflöten, Trompeten, Basstrompeten, Bombardon, 9 Stück spielend, 64 Takt . . .	1310	167
31	300	75	153	165	Orgel mit 66 Tönen, bestehend in Pfeifen, Spitz- und Zaubrerflöten, Trompeten, Basstrompeten, Bombardon, 9 Stück spielend 64 Takt . . .	1440	184
32	340	77	164	170	Orgel mit 70 Tönen, bestehend in Pfeifen, Spitz- und Zaubrerflöten, Trompeten mit Beistimme, Basstrompeten, Bombardon, 9 Stück spielend, 64 Takt	1660	200
33	380	80	170	175	Orgel mit 75 Tönen, bestehend in Pfeifen, Spitz- und Zaubrerflöten, Trompeten mit Beistimme, Basstrompeten, Bombardon, 9 Stück spielend, 64 Takt	1850	220
34	420	82	189	180	Orgel mit 85 Tönen, bestehend in Pfeifen, Spitz- und Zaubrerflöten, Trompeten mit Beistimme, Basstrompeten, Bombardon, 9 Stück spielend, 64 Takt	2260	300



19



20 und 21

Salon-Orgeln

für Museum- und Tanzsäle-Besitzer.

Der Prospekt vergoldet. — Sämmtliche mit Schwungräder.

Nummer	Gewicht Kilo	Tiefe cm.	Länge cm.	Höhe cm.	Ohne Schwungrad gehen 10 Mark ab.	Mark	Wahre Walze Mark
19	220	70	128	155	Orgel mit 56 Tönen, bestehend in Bass- und Begleitpfeifen, Geigenstimmen, Spitzflöten, Trompeten, Bombardon, Mixtur zum abstellen, 9 Stück spielend, Walze 64 Takt	1200	150
20	220	72	110	160	Orgel mit 59 Tönen, bestehend in Bass- und Begleitpfeifen, Clarinett mit Beistimmen, Spitz- und Zauberflöten, Trompeten, Bombardon, 8 Stück spielend, Walze 64 Takt	1500	150
21	290	78	153	175	Orgel mit 66 Tönen, bestehend in Bass- und Begleitpfeifen, Clarinett mit Beistimmen, Spitz- und Zauberflöten, Trompeten, Bombardon, 9 Stück spielend, Walze 64 Takt	2000	200



Concert-Orgeln

Nummer	Gewicht Kilo	Tiefe cm.	Länge cm.	Höhe cm.	Bei Angabe der Höhe ist der Aufsatz nicht mitgerechnet.	Mark	weitere Mark
20A	230	76	132	155	Orgel mit 56 Tönen, bestehend in Bass- und Begleitpfeifen, Geigenstimmen, Spitzflöten, Trompeten, Bombardon, Mixtur zum Abstellen, 9 Stück spielend, Walze 64 Takt	1800	160
21A	300	80	149	165	Orgel mit 64 Tönen, bestehend in Bass- und Begleitpfeifen, Geigenstimmen, Spitz-Flöten, Trompeten, Bombardon, Mixtur zum Abstellen, 9 Stück spielend, Walze 64 Takt	1600	190
22	385	86	176	171	Orgel-Werk mit 72 Tönen, Bass- und Begleitpfeifen, Geigenstimmen, Spitz-Flöten, Trompeten, Bombardon, eine Mixtur zum Abstellen, 10 Stück spielend, Walze 80 Takt	1850	230
23	460	87	191	177	Orgel-Werk mit 80 Tönen, Bass- und Begleitpfeifen, Geigenstimmen, Spitz-Flöten, Trompeten, Bombardon, eine Mixtur zum Abstellen, 10 Stück spielend, Walze 80 Takt	2350	300
24	530	190	214	183	Orgel-Werk mit 90 Tönen, Bass- und Begleitpfeifen, Geigenstimmen, Spitz-Flöten, Trompeten, Bassstrompeten, Bombardon, mit Mixtur zum Abstellen, 10 Stück spielend, Walze 80 Takt	3100	400



Grosse Concert-Orgel

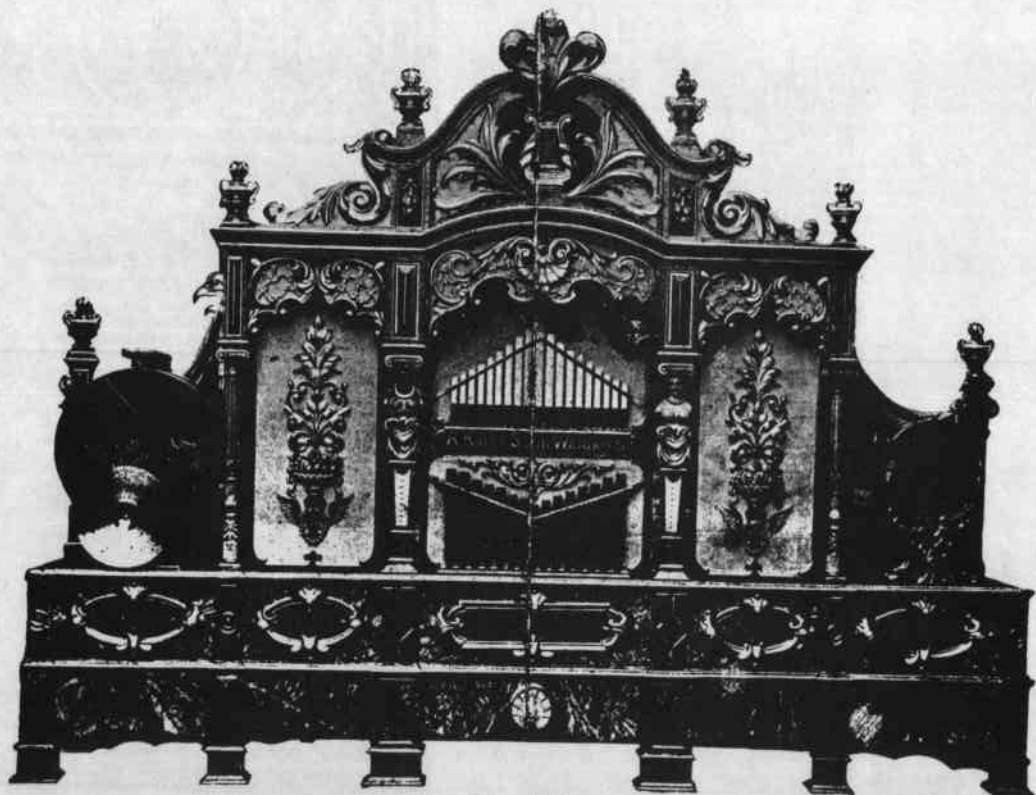
für Panorama- und Museum-Besitzer.

Diese Orgel eignet sich in Folge ihrer Construction, forte und piano, vorzugsweise für Ouverturen, Quodlibets, überhaupt für Concertmusik.

Diese Orgel kann in einen gedeckten Eisenbahnwagen nicht verladen werden. Der Prospekt vergoldet. — Mit Schwungrad.

Nummer	Gewicht Kilo	Tiefe cm.	Länge cm.	Höhe cm.	Bei Angabe der Höhe ist der Ansatz nicht mitgerechnet.	Mark	Weitere Mark
25	750	110	261	200	Orgel-Werk mit 107 Tönen, Base- und Begleitpfeifen, Geigenstimmen, Spitz- und Zauberflöten, Trompeten, Baridon, Bombardon, eine Mixtur zum Abstellen, 10 Stück spielend, Walze 80 Takt	4500	500





No. 35.

Bezugs-Bedingungen.

Jeder Besteller beliebe bei Bestellung $\frac{1}{3}$ zur Bestätigung zu entrichten, den Rest auf Nachnahme, oder gegen Einsendung in Baar vor Versandt.

Briefe und Gelder werden franko erbeten.

Kiste und Verpackung wird extra berechnet.

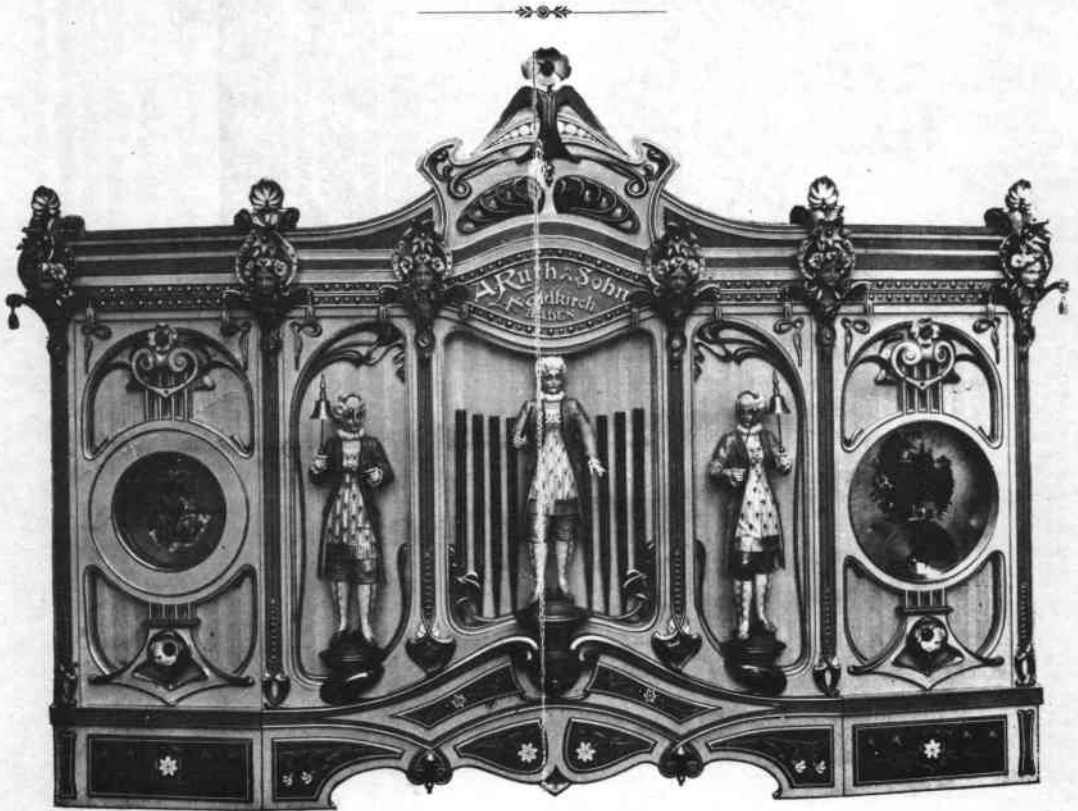
Für Kisten in gutem Zustand wird bei franko Retournerung $\frac{2}{3}$ des berechneten Betrags rückvergütet, welcher durch Nachnahme erhoben werden kann.

Der Versandt erfolgt auf Rechnung und ~~Coste~~ des Empfängers.

Um deutliche und genaue Adresse wird freundlichst gebeten.

Orgel No. _____ kann bei sofortiger Bestellung in ungefähr _____ bis _____ Monaten geliefert werden.

Die Orgeln sollen möglichst vor direkter Sonnenhitze, sowie vor Feuchtigkeit und Nässe bewahrt werden.



No. 36.



A brand new single-overture musical box featuring a Reuge movement and in an English case, made and sold by Keith Harding Antiques of Hornsey. This one, playing the overture to *The Thieving Magpie* by Rossini, performs on four changes of the snail and the tone is remarkably good – well up to the average quality Magpie boxes of the better ages of mechanical musical instruments.

Metzler Piano Player

DAILY RECITALS at 42, GREAT MARLBOROUGH STREET, LONDON, W.

A1 Model:

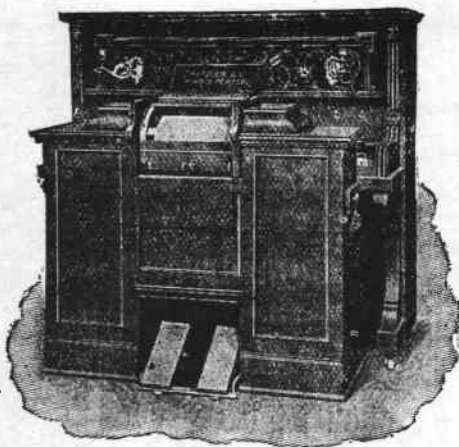
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 till Nine o'Clock,
 AT THREE SHILLINGS.
 And close at Ten.


— — — — —

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CATALOGUE.

No.

1. A new invented Clock.
2. The Hydraulic Vase.
3. The Grand Band of Music.
4. The Quartetto Music-cabinet.
5. The *Morpheus* & Gouty Chair.
6. The Air - Gun.
7. The Library - Table.
8. The Mechanical Garden.
9. The Tea - Table.
10. *Sanctorius's* Balance.
11. The Circus of *Cupid*.
12. A cruising Frigate.

13. The

(4)

No.

13. The Temple of *Flora*.
14. The Model of MERLIN'S
Cave.
15. The Juggler.
16. The large double Escarpolette.
17. The small double Escarpolette.
18. The Card Machine.
19. The Gambling Machine.
20. A Barrel-Harpsichord.
21. The Mechanical Organ.
22. The Whispering Busts.
23. The Stone - Eater.
24. The Vocal Harp.
25. The Fire - Screen.
26. The Valetudinarian Bedstead.

27. The

(5)

- No.
 27. The *Hygeian Air - Pump*.
 28. The *Aerial Cavalcade*.
 29. An Artificial Bat.
 30. A large invariable Time-Keeper.

NEW ROOM.

31. A Double Efcarpolet.
 32. The Patent Piano-Forte Harp-
 sifchord, with Trumpets and
 Kettle-drums.
 33. A Curious Hand-Organ. No.

(6)

- No.
 34. A curious Music Stand.
 35. A Curious Balance.
 36. The *Hygeian Chair*.
 37. A new invented reflecting
 mirror.

(7)

DESCRIPTION.

—
 No. 1.—A new invented PERPE-
 TUAL MOTION, representing a
 CURIOUS CLOCK, which has nei-
 ther Springs, Weights, nor Wheels,
 and tells the Hours and Minutes
 by ONE HAND ONLY.

—
 No. 2. — THE HYDRAULIC
 VASE shews the power that
 water has, of rising to the
 fountain-head.

No.

(8)

No. 3 — A GRAND BAND
 of MECHANICAL MUSIC.

—
 No. 4. — THE QUARTETTO
 MUSIC-CABINET contains Flutes,
 Violins, and Music-books; and
 by touching a spring-key, it
 will rise to a proper height,
 and form Music-desks for four
 performers.

—
 No. 5.—THE MORPHEUS and
 GOUTY-CHAIR are intended for
 the infirm, to wheel themselves
 from

(9)

from room to room, with the greatest ease; affording both exercise and amusement. It has a cradle, on which the legs may be placed in different positions, and also a small table to read and write at, or take refreshment off. The back of the MORPHEUS-CHAIR is made to fall down, at pleasure, so as to form a Bed or Couch, for the repose of those who have occasion to use it.

No. 5 -- AN AIR GUN.

No.

(10)

No. 7. — THE LIBRARY-TABLE; which is not only a complete table for breakfasting or dining off, but also, by raising it to different heights, will form a Reading, Writing, and Drawing-desk, and support music-books for six performers. It has likewise drawers for colours, ink, pens, pencils, wax, wafers, &c. &c.

No. 8. — THE MECHANICAL GARDEN; wherein may be viewed Ladies and Gentlemen riding on horse back; Ponds with gold and

Gilver

(11)

Gilver fish; Fountains; and several beautiful Temples and Pine-apples in jewel-work.

No. 9. — THE TEA-TABLE enables a Lady to fill a dozen tea-cups, without using her hands.

No. 10.—SANCTORIUS'S BALANCE, which will give the weight and stature of any person who stands on it. It will weigh from 4 oz. to 600 lb. and is so constructed, as that one lb. put into

(12)

into the scale, is equal to 112 lb. placed on the platform.

No. 11. — THE CIRCUS OF CUPID is a representation of a piece of still-water, on which are seen moving in regular progression, a FISHERMAN in a boat, an elegant figure of FORTUNE standing on a moving wheel, two flying doves which draw a beautiful VENUS sitting in a shell, a SWAN, a FLYING-FISH, and a CUPID with bow and arrows. The latter, at the word

of

(13)

of command, shoots at any of the Ladies; or at a flaming heart fixed on an Altar, which stands by the side of the water.

No. 12. — A MECHANICAL CRUISING FRIGATE, rigged in the most perfect manner, sailing, by means of clock-work, on a curious representation of artificial water.

No. 13. — THE TEMPLE OF FLORA; in which there is a number

(14)

number of beautiful Cascades; several Butterflies, sporting upon flowers; Windmills in motion, &c. &c.

No. 14. — A MODEL OF MERLIN'S CAVE; being the exact form in which Mr. MERLIN proposes to erect his intended MUSEUM. The Original will be 100 feet in length, 50 in width, and 48 in height; and will contain the Aerial Cavalcade, four Escarpolettes, four Hygicn Chairs on an improved construction,

(15)

tion, &c. &c. There will be three circular Ball-rooms, 40 feet by 20; also a grand Orchestra to imitate the Band at the Abbey; and two Alcoves, for the reception of a pair of Automaton figures as large as life: with a variety of other mechanical curiosities, calculated to entertain the imagination and improve the mind.

No. 15. — THE JUGGLER, playing with Cups and Balls,

No. 16. — THE DOUBLE ESCARPOLETTE

(16)

ESCARPOLETTE is a large Machine, in which two or four persons may enjoy the delightful and salutary exercise of swinging, with the greatest ease and safety.

No. 17. — THE small ESCARPOLETTE, for the same use as No. 16.

No. 18. — THE CARD-MACHINE, calculated to assist the

(17)

the memory of a blind person, when playing at the game of Whist.

No. 19. — THE GAMBLING-MACHINE is a hemisphere, on the surface of which a single Ball will play the game of ODD or EVEN, for four hours, by once winding up.

No. 20. — AN HARPSICORD, with a Barrel, (similar to a Hand-Organ), which plays seven tunes.

No.

(18)

No. 21. — A BARREL-ORGAN which plays twelve tunes, by clock-work.

No. 22. — THE ANTIQUE WHISPERING - BUSTS; by means of which two persons may converse, without being overheard by the rest of the company.

No. 23. — THE BUST OF A TUNK, who will chew and swallow an artificial stone, as often

(19)

often as any of the company choose to put one into his mouth.

No. 24. — THE VOCAL HARP, is the body of a *Welsh* Harp, strung with catgut, and laid on one side; forming an instrument somewhat similar to a Harpsichord. It has a regular set of keys, by playing on which the most melodious and pleasing sounds may be obtained, alternately resembling Violins, Violoncellos, Tenors, Flageolets, Eolian Harps, and a full Organ.

No.

(20)

No. 25. — THE FIRE-SCREEN, besides it's use as such, forms also a Reading, Writing, or Drawing-desk, and a small Work-table, or Breakfast-table.

No. 26. — THE VALETUDINARIAN BEDSTEAD and COUCH, is made for the purpose of removing sick, or infirm persons from room to room, in order to give them fresh air. It also affords a variety of advantageous positions to the Patient; who, by the help of a mechanical table, may

may read, write, or diet, with the greatest ease.

No. 27.—THE HYGIENIC AIR-PUMP draws foul air out of Ships, Hospitals, Bed - clothes, &c. &c. and supplies them with that which is fresh, warm, or possesses a medicinal virtue.

No. 28. — THE AERIAL CAVALCADE consists of four Wooden

Wooden Horses, (elevated upon a curious machine, and supported by six strong pillars) on which the Ladies and Gentlemen may ride, perfectly safe, over the heads of the rest of the company.

No. 29. — AN ARTIFICIAL BAT which flies in the Cupola.

No. 30. — A LARGE INVARIABLE TIME-KEEPER, in the shape of a WATCH, three feet diameter, now suspended in his MUSEUM. IT BEATS DEAD SECONDS with a short pendulum.

NEW



NEW ROOM.

No. 31.—A DOUBLE ESCAR-FOLETTE.

No. 32.—A PATENT PIANO-FORTE HARPSICHOORD, with the addition of a Trumpet-stop and a pair of Kettle-Drums; so contrived

trived as that all may be heard separately, or together.

No. 33. — A CURIOUS HAND-ORGAN, which plays eight tunes for the Ladies and Gentlemen to dance by, accompanied by a KETTLE-DRUM.

No. 34.—A CURIOUS Music STAND, which enables four Performers to play sitting or standing, with

(25)

with convenient Departments to hold Music and Instruments.

35.—A CURIOUS BALANCE, which shews to any Lady or Gentlemen who sits upon it but a short time, their Gradual Decrease in Weight.

No, 36. — THE HYGEIAN CHAIR; in which Invalids, or others

(26)

others, may take the exercise of swinging, or rocking, in as gentle or violent a degree as they choofe.

No, 37.—A REFLECTING MIRROR which operates in a stile entirely new, and must cause a risibility in the countenance of every spectator from the variety it displays in the transfiguration of the human face.

(27)

To Mr. MERLIN.

SIR,

I enjoy such comfort and convenience in the use of the Chair you have supplied me with, that I hold myself bound in duty to acknowledge my share of the public obligation to you, for an invention where the performance so far exceeds the expectation. I shall have the pleasure to wait on you, with a friend or two,

(28)

two, as soon as I recover the strength which a smart fit of the gout has for the present impaired; and in the mean time beg the favour of you to accept a few rhymes, not only suggested by your Chair, but written in it, and coming from sensations as warm at my heart as the disease was in any joint about me.

I am, SIR,

Your obliged humble Servant.

(29)

YOU who on Fortune's rough
high-way,
Which all are doom'd to whirl
in,
For gouty feet would take a seat,
Apply to Master Merlin.
Tho' coronets, fringe, and velvet,
deck
The chair that holds an Earl in,
At gout's first touch he'd change
ten such
For one of Master Merlin.
The Beau must have a powdering
chair
To frizz, toupee, or curl in;—
Let

(30)

Let him be fine, while ease is mine
In chair of Master Merlin.
Some hire an holiday-chaise and
one,
To cram man, wife, boy, girl in;
I neither steed nor company need
In chair of Master Merlin.
Talk not of Eastern caravans,
With silk, spice, gold or pearl in,
Life knows no gain, like rest from
pain
In chair of Master Merlin.
You travel, at your driver's will,
In dilly, hack, or berlin;
I choose

(31)

I choose my ground, back, for-
ward, round,
In chair of Master Merlin.
The splendid carriage oft admits
A proud, self-center'd churl in;
I wish mankind the joy I find
In chair of Master Merlin.
Your very wheels a tax must pay
If public road they twirl in;
I wish mankind the joy I find
In chair of Master Merlin.
Fancy, meanwhile, enjoys full
scope
Her amplest sails t'unfurling;
But

(32)

But three yard's race is ample
space
In chair of Master Merlin.
To facts so felt, toes, ankles, knees,
Their conscious suffrage hurl in,
And truth encores, from thousand
pores,
O bravo! Master Merlin!

JACK TEMPEST COMMENTS ON THIBOUILLE-LAMY

LOOKING through back issues of THE MUSIC BOX, one sees the occasional article regarding the products of Thibouville-Lamy of Paris. This led up to a very interesting piece by Arthur W.J.G. Ord-Hume in edition No. 5; Vol.3 (Easter, 1968) including a 'family-tree' and the revelation of the mysterious initials "A.W." and "S.W." which appear stamped on some bedplates or printed on the tunesheet. To save you looking out the back-numbers on this count I will remind you that these are the initials of the English agents in London - Samuel Woog (1860-1965). After this period the business was carried on by Jules Woog who, apparently, did not use his own initials and may have continued using "S.W.) and Adolphe Woog (1871-1879).

This article was illustrated by the reproduction of the tune-sheet from my box No.49109 and it followed that the box was of the period 1871-89. A detail which I did not think worthy of mention at the time was the cypher "a/-/" written by hand in an ink or paint on the lower flange of the left hand lid hinge. This suggested a past dealer's price-code.

Now I have just purchased another Thibouville-Lamy box in lovely (original) condition - all the usual identification factors (wooden-handled winder, glass in cover slotted in frame from left, diamond key-hole surround, etc.) Plus "S.W." stamped on the bedplate dating it 1860-71. And there, on the left hand hinge are the hand written initials "A/W/-" with the bonus of more initials on the right-hand hinge - "F/S/-". These too resemble dealers' price codes in the manner in which they are written and it could be a coincidence that this occurs on the only Thibouville-Lamy boxes I possess and perhaps the "A.W." is also a coincidence? Perhaps members

would like to have a close look at their Thibouilles and discover whether this is a peculiarity of this particular maker or agency?

For the record my latest acquisition is a plain box with the "dragonsblood" finish inside. There are two controls to the right (on-off, and repeat) and the glass internal lid extends the full width to cover the motor & winding handle. The cylinder is 8 1/4" long 2" diameter. 73 teeth comb. Box number 27984. Six tunes - "Il Bacio," "Satanella", "La Favorite", "Un Ballo in Maschera - Mazurka", "Still So Gently - La Sonnabula", & "Un die Felice - La Traviata."

In a "letter to the Editor" (Vol.3; No.8 Christmas 1968) I sent details of a key-wind forte-piano box I have. It is an early model in very plain box and the only identification mark is a tiny five-pointed star (1/8th." approx) stamped on the bedplate near the spring housing. The number of the box is 2116. The unusual feature is that the comb is cut from one single piece of steel and not from two pieces of separately tempered pieces. The forte-piano effect is obtained by the right-hand 'piano' section having all the teeth bent slightly upward so that the points are slightly farther away from the pins on the cylinder! For some time I hadn't realised this and one's first impression is that the comb has suffered some slight damage resulting in an uneven appearance. In fact I was innocently able to purchase this box at a reduced price from the dealer to whom I pointed out this "fault"! Sorry, Mr. X!

I would be pleased to hear views on this box and to learn of other forte-pianos with similar combs. And does the 5 pointed star guarantee it to be a product of Mermod Freres? My last letter brought forward no response incidentally.

NEXT SOCIETY MEETING

The next meeting of the Musical Box Society of Great Britain will take place on Saturday and Sunday, May 16th and 17th, at the Great Western Royal Hotel, Paddington, London. The Annual General Meeting will take place at 2.30 p.m. on the Saturday. A full and varied programme of events has been planned and will be circulated by your Secretary shortly.

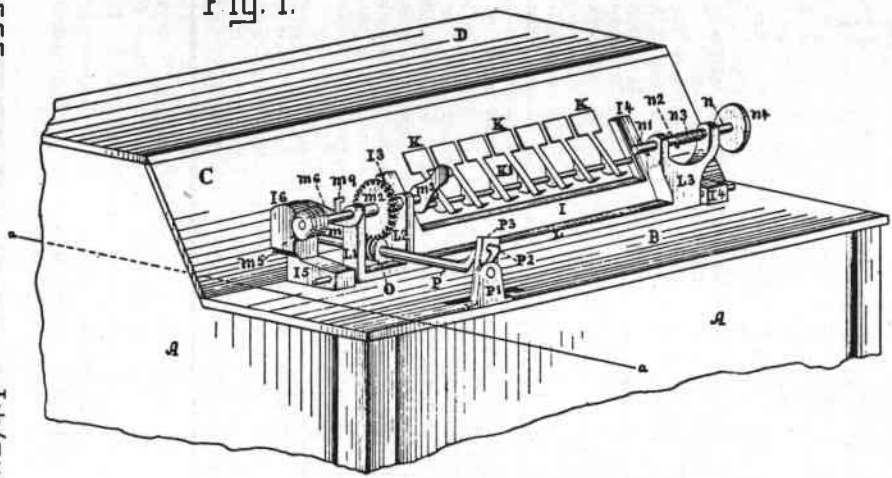
Obituary

It is with deep regret that we have to record the death on December 31st 1969, of Sydney Thomas Keast of Fareham, Hampshire. A keen and enthusiastic member of the Society almost from its inception, Sydney Keast suffered a heart attack three years ago but recovered to take a long-planned holiday in Australia with his wife. On his return, though, his health progressively deteriorated. He would have been 71 years of age in January. We extend our deepest sympathy to Mrs. Keast.

(No Model.)
H. B. MORRIS, S. P. TISDEL & F. LABAR.
 MECHANICAL MUSICAL INSTRUMENT.
 Patented May 31, 1887.

3 Sheets—Sheet 1.

Fig. 1.



WITNESSES
W. G. Brewster
W. H. Wheeler

INVENTORS
Henry B. Morris
Samuel R. Tisdell
Frank Labar

These particulars form the specification of the instrument which was later to become known and marketed as the Gem Roller Organette. It follows on the patent reproduced on page 141 et seq. Both these patents have been loaned by Member Henry A. J. Lawrence of Leamington Spa, Warwickshire.

UNITED STATES PATENT OFFICE.

HENRY B. MORRIS, SAMUEL R. TISDEL, AND FRED. LABAR, OF ITHACA, NEW YORK, ASSIGNORS TO THE AUTOPHONE COMPANY, OF SAME PLACE.

MECHANICAL MUSICAL INSTRUMENT.

SPECIFICATION forming part of Letters Patent No. 263,841, dated May 31, 1887.

Application filed September 21, 1886. Serial No. 214,122. (No model.)

To all whom it may concern:

Be it known that we, HENRY B. MORRIS, SAMUEL R. TISDEL, and FRED. LABAR, all citizens of the United States, residing at Ithaca, Tompkins county, in the State of New York, have invented certain new and useful Improvements in Mechanical Musical Instruments, of which the following is a full, clear, and exact description, such as will enable others skilled in the art to which it appertains to construct and use the same, reference being had to the accompanying drawings, which form a part of this specification.

This invention relates to that class of mechanical musical instruments in which the music is produced by projections upon the surface of a slowly-turning cylinder, which projections, in revolving, actuate, in the case of wind instruments, the keys or valves controlling the passage of air through the reeds or pipes, and in musical boxes the sonorous tongues.

The object of our invention is to provide means for causing such an instrument to repeat its music without readjustment by the operator and also to enable it to be played with the feet by means of a pedal. The first-named object is effected by the employment of a music-cylinder upon which the projections are spirally arranged, the cylinder being made to move spirally as the tune is played by means of a male screw, which screw is afterward released from engagement with its corresponding female, and then acts as a cam to force the cylinder away from the music-keys during its return to the place of beginning. The performer is enabled to play the instrument with the feet by means of a treadle and balance-wheel connected through the medium of a revolving shaft with a worm and worm-wheel by which the cylinder is revolved.

Referring to the drawings, Figure I is a general view of the upper part of our improved instrument, the music-cylinder being removed, the better to exhibit the working parts. Fig. II is a sectional side elevation of the whole instrument, the section being taken upon the dotted line *a a*, Fig. I. Fig. III is a front elevation, partly in section, of the mechanism for operating the music-cylinder, the section being taken on the dotted line *b b*, Fig. II.

Fig. IV is a plan of the same parts of the instrument, the music-cylinder being removed; and Fig. V is a detail in side elevation, showing the position of the male screw during the return of the music-cylinder.

The various working-parts of the instrument are mounted in and upon a case, *A*, whose horizontal section is rectangular. The top of said case is partly covered by the horizontal board *B*, which we call the "action-board." The remaining portion of the top of the case is covered by the key-board *C*, which is inclined at an angle of about thirty degrees from a vertical plane, and by the horizontal top board, *D*. The ends of the case are made to conform in shape to the position of the boards *B*, *C*, and *D*.

Within the case, at the back side thereof, is situated a wind-trunk, *E*, by which the wind is conveyed from the pumping-bellows *F* to the receiving-bellows *G*. Said receiving-bellows is attached partly to the under side of the action-board *B* and partly to cleats fixed upon the inside of the case. The receiving-bellows expands downwardly, the pressure of air being regulated by springs *G'*. The pumping-bellows *F* is attached to the lower side of the stationary horizontal board *F'*. The music-reeds *H* are mounted in a reed-board, *H'*, attached to the rear side of the key-board *C*, which is pierced with holes corresponding with the chambers in the reed-board.

We will now describe the mechanism immediately connected with the music-cylinder. To the action-board *B* and key-board *C* is rigidly attached a piece of metal, *I*, to be known as the "key-frame." The middle portion of said key-frame is straight, its lower sides conforming to the boards *B* and *C*. Two arms, *I' I'*, are formed upon the key-frame at a convenient distance apart, projecting upwardly at the same angle as the key-board *C*, upon which said arms rest. The key-frame *I* is bent horizontally at its ends at right angles, thus forming two horizontal arms, *I' I'*, which arms rest upon the action-board *B*. Upon the horizontal arm *I'* is formed a projection, *I''*, which extends upwardly, and will be further described.

K K are the music-keys, formed of metal. The upper portion of each key is arranged to cover a corresponding reed-hole in the key-

board, and the opposite ends of the keys are formed into narrow tongues, bent upwardly, so as to be acted upon by the projections upon the music-cylinder. The keys are pivoted near their centers upon a straight rod, K, whose ends are supported by passing through holes in the arms I' P' of the key-frame. Said keys are kept normally closed by means of springs K'.

The music-cylinder J is supported upon a part of the instrument which we call the "cylinder-frame." Said cylinder-frame consists of a straight bar of metal, L, upon which are formed, at or near one end, two similar parallel upright projections, I' I'. At the opposite end of said bar is formed an upright bifurcated projection, I'. The cylinder-frame is pivoted horizontally at the ends of the bar L, between the arms I' and I' of the key-frame, so that said cylinder-frame may be oscillated upon its pivotal bearings.

M is a shaft journaled horizontally in the upper part of the projections I' I' of the cylinder-frame. Between said parts I' and I' a sleeve, M', is mounted upon the shaft M, said sleeve being provided with a feather, which engages with a longitudinal groove in said shaft, so that the sleeve will revolve with the shaft, at the same time leaving the shaft free to move longitudinally to and fro through the sleeve and through its bearings in I' and I'. A worm-wheel, M'', is rigidly attached to sleeve M'. A driving-arm, M'', is rigidly attached to the shaft M, near the end of said shaft adjoining the bearing in I'. Said driving-arm is provided with a short projecting pin, M', parallel with shaft M.

In the two upper parts of the bifurcated projection I' of the cylinder-frame is journaled a shaft, N, opposite to and in line with the shaft M just described. Said shaft N is provided with two short pins, N' N', which pass through it, projecting at each side, the pin N' being placed near the inner end of the shaft and N' between the bearings. A coiled spring, N'', encircles the shaft, pressing against pin N' and the outer bearing-piece, so as to force the shaft N longitudinally toward the shaft M. A disk, N'', or other equivalent device, is attached to the outer end of shaft N, whereby it may be pulled backward against the pressure of the spring N'.

The music-cylinder J is pierced with two central holes in its ends and a single eccentric hole in one end corresponding with the eccentric position of the pin M'. When a cylinder is to be placed in the instrument, the shaft N is retracted and the holes in one end of the cylinder placed upon the pin M' and the projecting end of the shaft M. Then the shaft N, being released, enters the central hole in the end of the cylinder adjoining it, pressing said cylinder through the medium of the pin N', toward the shaft M.

From the above description it is plain that the music-cylinder, supported upon the shafts M and N, can be readily moved laterally to-

ward and from the keys K by the oscillation of the cylinder-frame upon its pivot. Said cylinder and said shafts can be revolved and can also move longitudinally for a short distance.

Upon the outer end of the shaft M is rigidly mounted a left-hand ratchet thread malescrew, M'', which engages with a corresponding mutilated female screw, I', formed upon the upper portion of the projecting standard I' of the key-frame. Said male and female screws are so arranged that when the male screw M' is brought into engagement with the female by oscillating the cylinder-frame the music-cylinder shall be at the proper distance from the keys for playing upon them. The music-cylinder is retained in this position while a tone is being played by means of a hook, M'', formed of a flat piece of metal pivoted at its rear end to the upper part of the projection I' and arranged to oscillate vertically below the shaft M. Said hook is caused to press upwardly by means of a coiled spring, M'', attached to the hook and to the standard I'. The inner curved portion of the hook M'' is fitted to the shaft M, which it normally embraces. When said hook is depressed, said shaft is released from it, and the cylinder-frame may then be oscillated, as above described. The outer extremity, M'', of the hook is prolonged upwardly, preferably at an angle of about thirty degrees from a vertical line, so that when said hook has been depressed and shaft M released the hook shall draw itself by its upward pressure into gear again with said shaft M, the inclined prolonged portion M'' of said hook operating to draw shaft M back to its normal position. M'' is a pin rigidly attached to the shaft M, and projecting radially therefrom. The outer portion of said pin is bent at a right angle, the bent portion being parallel with shaft M. Said pin M'' is employed to depress the hook M' at the proper time, as will be hereinafter described.

A rotary motion is imparted to the shaft M by means of a worm, O, fixed upon the horizontal revolving shaft P, said worm engaging with the worm-wheel M'. Said shaft P is disposed perpendicularly to the shaft M, and is journaled in a standard, P', mounted upon the action-board B. A crank, I'', is formed in shaft P, whereby the pumping bellows F is operated through the medium of the connecting-rod I'.

The shaft P passes through the wind chest of the instrument, being suitably packed to prevent the escape of air, and is prolonged beyond the rear side of the case, in which it is journaled. Said shaft is actuated by a pulley, P'', attached thereto at the back side of the case, and driven, through the medium of a band, I'', by a pulley, R'', attached to a horizontal shaft, R, situated in the lower part of the case of the instrument. Said shaft R is parallel with shaft P, and is actuated by the treadle S through the medium of a connecting-rod, S', and crank R'. A fly-wheel, R'', is mounted upon the shaft R to insure continuous rotary motion.

(No Model.)

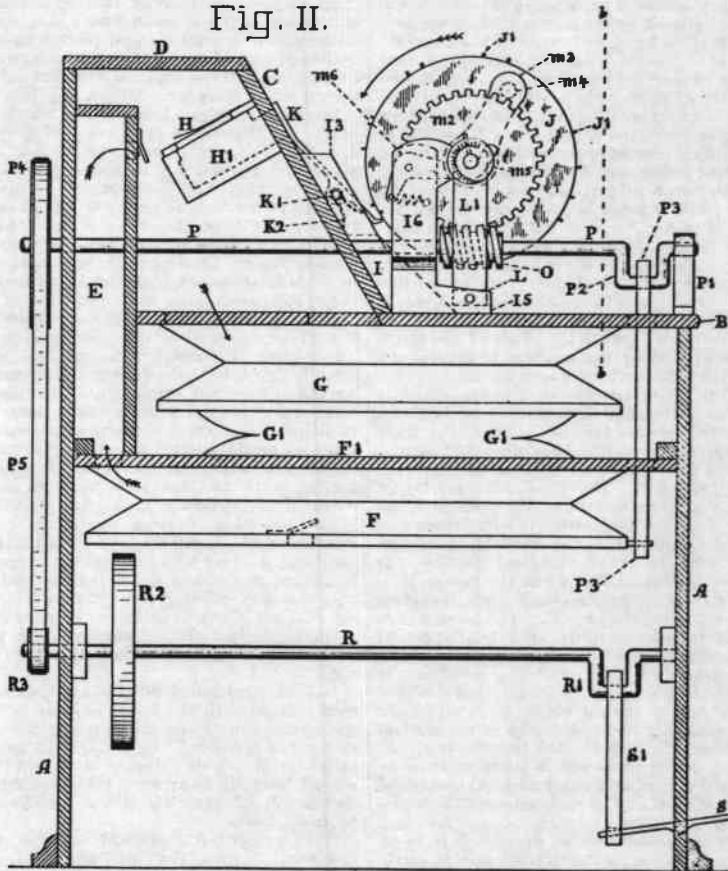
3 Sheets—Sheet 2.

H. B. MORRIS, S. R. TISDEL & F. LABAR.
MECHANICAL MUSICAL INSTRUMENT.

No. 363,841.

Patented May 31, 1887.

Fig. II.



WITNESSES

W. D. Brinton.
H. D. Harbit.

INVENTORS

Henry B. Morris
Samuel R. Tidel
Fred. Labar.

The music-cylinder J is provided with radial projections J' for actuating the keys K, said projections being disposed along the convolutions of a spiral line. The pitch of said spiral is the same as that of the screw M'.

When a music-cylinder is placed in the instrument and the working parts are operated, a rotary motion is imparted to the shaft M and music-cylinder by the means above described, said shaft M being embraced by the hook M', so that the music-cylinder is thereby retained at the proper distance from the keys K and the ratchet-screw M' is retained in engagement with its corresponding mutilated female screw I'. The operation of said screw M' results in a spiral movement of the music-cylinder, and since the projections J' upon the surface of said cylinder are arranged upon a spiral line of the same pitch as screw M', said projections J' are kept in proper longitudinal position for operating their appropriate keys. In this way the cylinder may be made to perform any predetermined number of spiral revolutions during the playing of the music arranged upon it, the keys K being separated from one another by a distance equal to the pitch of the screw M' multiplied by the number of revolutions that the cylinder is arranged to make.

When the music-cylinder has completed its last revolution, the bent pin M', having been advanced spirally toward the hook M', strikes the upper side of said hook near its fulcrum, thereby depressing said hook far enough to release the shaft M. The cylinder-frame J is now free to oscillate, and the spring-pressure of the shaft N against the music-cylinder causes said cylinder, and with it the shaft M, to retreat longitudinally to their original position. It is very important that when the music-cylinder retreats the projections J' upon its surface shall not strike the keys K. The music-cylinder is therefore withdrawn laterally out of reach of said keys by the oscillation of the cylinder-frame J. This oscillating movement is effected by the action of the inclined flanks of the threads of the ratchet-screw M' upon the corresponding inclined flanks of the stationary female threads F, said threads in disengaging acting upon one another as cams or inclined planes, to impart a lateral movement to the shaft M and its connections at the beginning of its retreat.

The music-cylinder is prevented from retreating too far by the driving-arm M' striking the projection I' of the cylinder-frame.

As soon as the retreat of the music-cylinder, above described, has been effected, said cylinder and its connections are immediately returned to their normal position by the upward pressure of the hook M', which, by means of its inclined surface M', gathers the shaft M into engagement with said hook. In this manner, as will be readily seen, the tune may be repeated and the performance continued as long as desired without any readjustment of the working parts by the operator. When a change

of tune is desired, the music-cylinder is removed and another substituted in its place.

The ratchet shaped threads of the screw M' have one flank inclined at about the usual angle of V-threads, the opposite flank being like that of a square thread. The object of this construction is to make the threads as deep as possible, thereby causing a greater oscillation of the cylinder-frame than would be the case if threads of equal pitch were used of the ordinary V shape, since the latter would be only one-half the depth of a ratchet-shaped thread of the same inclination and pitch.

In most musical instruments which are played by projections upon a revolving cylinder, said cylinder is made to revolve in a plane, and periodically moved lengthwise by a cam or other equivalent device. This arrangement makes it necessary to leave a blank space upon that portion of the cylinder which adjoins the keys when the lengthwise movement is made. Consequently, it is necessary in such instruments, that the tunes shall be very short, embracing only one turn of the cylinder, because there must be an interruption of the music while the cylinder is moved lengthwise. In instruments played by a spirally-revolving cylinder these frequent interruptions do not occur, since the music is continuous through several revolutions; but in all spirally-playing instruments heretofore made the music cylinder advances and retreats in the same axial line. It is therefore necessary to move all the keys themselves out of reach of the cylinder during its retreat by levers or other devices requiring special manipulation. It will readily be seen that both the disadvantages above named are overcome by our improved construction, which results in automatically moving the cylinder laterally out of reach of the keys during its retreat.

Having fully described our invention, what we claim, and desire to secure by Letters Patent, is—

1. In a mechanical musical instrument, in combination with the music-keys of said instrument, a spirally-revolving music-cylinder, said music-cylinder being arranged to operate said keys during its spiral advance and to be moved laterally away from said keys during its retreat, substantially as and for the purposes set forth.
2. In a mechanical musical instrument, in combination with the oscillating cylinder-frame J, the shafts M, N, said shafts being journaled upon said cylinder-frame and arranged to operate substantially as and for the purposes described.
3. In a mechanical musical instrument, in combination with the shaft M, the sleeve M' and worm-wheel M', constructed and arranged to operate substantially as set forth.
4. In a mechanical musical instrument, in combination with the oscillating cylinder-frame J, shaft M, journaled upon said cylinder-frame, sleeve M', and worm-wheel M', the worm

(No Model.)

3 Sheets—Sheet 2.

H. B. MORRIS, S. B. TISDEL & F. LABAR.
MECHANICAL MUSICAL INSTRUMENT.

No. 363,841.

Patented May 31, 1887.

Fig. III.

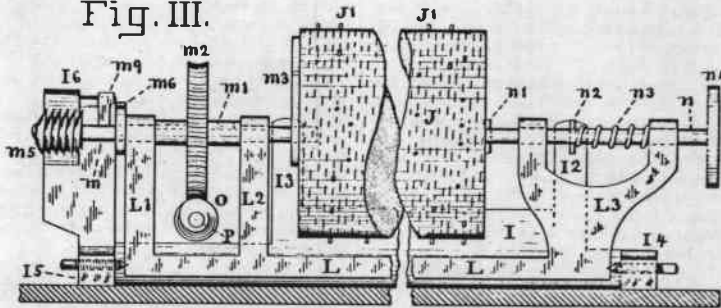


Fig. IV.

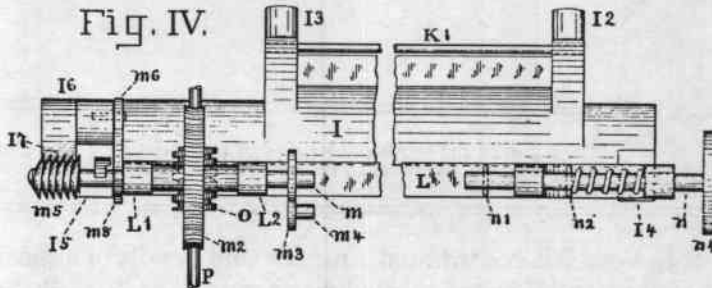
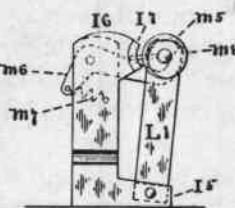


Fig. V.



WITNESSES

W. A. Briston.
W. D. Hurlbut.

INVENTORS

Henry B. Morris
Samuel R. Tidel
Fred. Labar

O and shaft P, constructed and arranged to operate substantially as and for the purposes set forth.

5 5. In a mechanical musical instrument, in combination with the shaft M, journaled upon the oscillating cylinder-frame L, the screw M², rigidly attached to said shaft, substantially as described.

10 6. In a mechanical musical instrument, in combination with the shaft M, journaled upon the oscillating cylinder-frame L, and screw M², rigidly attached to said shaft, the stationary mutilated female screw P¹, said parts being constructed and arranged to operate substantially as and for the purposes set forth.

15 7. In a mechanical musical instrument, the combination, substantially as before set forth, of the oscillating cylinder-frame L, shafts M and N, journaled upon said cylinder-frame, screw M², and mutilated female screw P¹, with the music cylinder J, projections J' upon the surface of said music-cylinder, and keys K, said parts being constructed and arranged with reference to each other substantially as and for the purposes described.

20 8. In a mechanical musical instrument, in combination with the oscillating cylinder-frame L, shaft M, journaled upon said cylinder-frame, screw M², and mutilated female screw P¹, the hook M³, constructed and arranged to operate substantially as and for the purposes set forth.

9. In a mechanical musical instrument, in combination with the oscillating cylinder-frame L, shaft M, journaled upon said cylinder-frame, screw M², mutilated female screw P¹, and hook M³, the pin M⁴, rigidly attached to the shaft M, said parts being arranged with reference to each other substantially as and for the purposes described.

40 10. In a mechanical musical instrument, in combination with the oscillating cylinder-frame L, shafts M and N, journaled upon said cylinder-frame, spring N', screw M², mutilated female screw P¹, and hook M³, the music cylinder J, projections J' upon said music-cylinder, and keys K, said parts being arranged with reference to each other substantially as and for the purposes described.

11. In a mechanical musical instrument, in combination with the music cylinder J, driver-arm M⁵, shaft M, worm-wheel M⁶, worm O, and shaft P, the shaft R, fly-wheel R', crank R', connecting-rod S, treadle S, and means, actuated by said shaft R, for imparting motion to said shaft P, substantially as and for the purposes described.

HENRY B. MORRIS.
SAMUEL R. TISDEL.
FRED. LABAR.

Witnesses:

W. D. CLINTON,
W. D. HURLBURT.

The report of the Provincial Meeting of the Society
in unavoidably held over to the next issue.

Member Mrs. Rita Ford has contributed a picture and details of a most unusual musical box which recently passed through her hands. The box, illustrated on the facing page, has a large number of control levers.

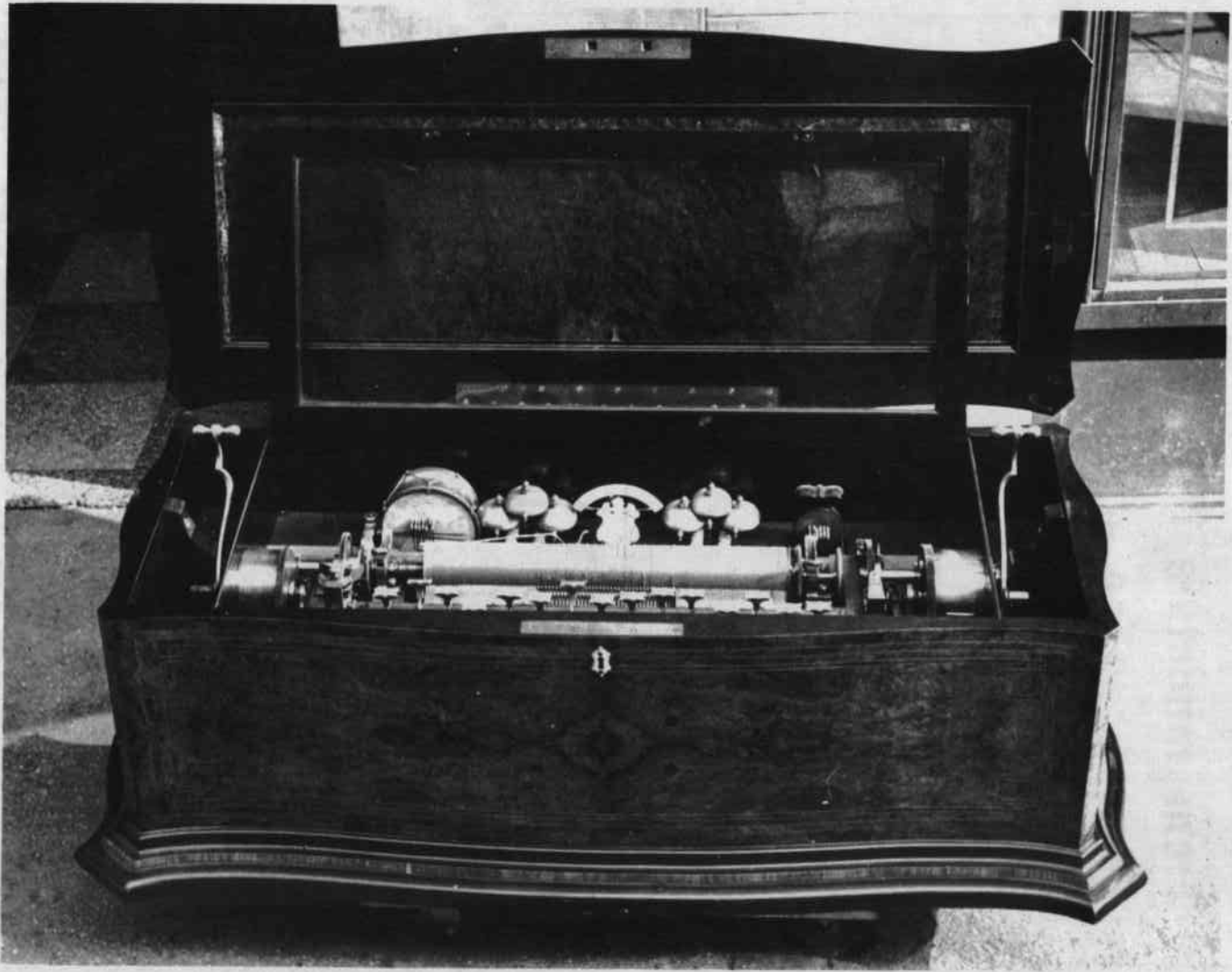
Outside measurements — 46" x 19" 16½" high. This large Burl Walnut table model comes with a matching table and eight cylinders. It has a 6½" organ section with 38 reeds; 42 teeth on the Soprano comb and 36 teeth on the base comb. The cylinders measure 17".

There are six beautifully etched bells, a drum with 7 hammers and castagnettes.

These works are activated by two governors and two large spring barrels, one on each end. The 15 shaped metal levers going from left to right and inscribed as follows:—

Moderateur, Tambour, Timbres, Basse, Sourdine, Pour-Jouer, Harmonium, Voix Celeste, Tremolo, Forte, Expression, Piano, Castagnettes, Pour-Choisir, Hauthois L'au.

There is no makers name, however, on the tune indicator there is a cross. There are six selections on each cylinder.



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Due to the high cost of production of THE MUSIC BOX, it has long been apparent that the sale of back numbers at 5/- each is worse than uneconomic. It has therefore been decided that, where back issues are available, they will be priced as follows, this price change taking effect immediately:

Volume 1, 2, 3 and 4	10/- each
Directory of Members	10/- each
Index, per volume	2/6d

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Similar items bought or repaired.

Visitors Welcome.

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Keith Harding of Hornsey writes:-

Congratulations on producing yet another brilliant edition of the Music Box. Your policy of reproducing old catalogues and documents makes it a most useful work of reference. I was particularly impressed with Cyril de Vere Green's researches on the Nicole makers, though it is still not clear why some of our earlier Nicoles are marked Nicole Freres on the bedplate and F. Nicole on the comb. We have had a number of later boxes which have apparently original Nicole Freres tunesheets, but whose movements appear to be by different makers, and this appears to tie in with the change in ownership when the firm was taken over by Charles Brun in the 1880s.

It is a pity that Mr. de Vere Green did not take so much trouble over his letter to the Editor. He refers to an article in "Art and Antiques Weekly" which he does not appear to have actually read. He was not at the last Society meeting either. In fact the article barely mentions the Society. The only mention of the meeting is a caption to a photograph of Mr. Waylett, the new Secretary, to whom we wish every success. The other passage concerning the Society is worth reproducing so that members can read it for themselves; -

"The Musical Box Society of Great Britain has grown considerably since its humble beginnings in 1962, with a mere 20 members. The membership is now international, and numbers over 500, and their quarterly magazine Music Box is read even behind the Iron Curtain. . . .

"Anyone wishing to join the Musical Box Society of Great Britain should contact the secretary, Mr. A. R. Waylett at Bylands, Crockham Hill, Edenbridge, Kent."

Where are the "innaccuracies" to which Mr. de Vere Green refers?

The bulk of the article, which was a general one on musical boxes, was written some time before the meeting. The author, Mr. Jennings, is an old friend of mine, and with the approval of two Committee members I invited him along to the meeting in the hope that he would give the Society a little much needed, and free, publicity. After all, the stated object of our Society is to gather together those who collect or appreciate musical boxes (article two of the Constitution), and as has been mentioned at previous meetings, the finances of

LETTERS TO THE EDITOR

the Society are such that an increase in membership seems to be the only alternative to another increase in subscription.

As Mr de Vere Green very well knows, because I told him some months ago, the author was briefed, by me, his script was checked, by me, at the request of Dr. Burnett, and I take full responsibility for the article.

He apparently objects to advertising, although it goes a long way towards paying for *The Music Box*. The truth is that the Society was not mentioned at all on the same pages as the advertisements from Graham Webb and ourselves, which are only two in number, and can hardly be said to "surround" the article. As regards "commercialism", surely we are just as entitled to make a living replacing teeth in music box combs as he is removing them from his patients, and we charge far less.

Come off it, Cyril. "Verbum satis sapienti" you say. "One word is enough for a wise man". What a pity you wrote so many.

Cyril de Vere Green comments as follows: -

I am only sorry that one of our members - Mr. Harding has, in his reply, confounded the matter even further! Did he really check the script?

Firstly, I did not refer by name to the paper in which the article was published. Secondly - as to not having read it - I was the first person to draw the attention of our Editor to it. Thirdly, I can find no picture or caption of Mr. Waylett our new Secretary, for no picture of him was printed in that article, nor have I ever heard of Mr. Jennings. Another blatant example of Mr. Harding's inaccuracies is the caption to the photograph depicting a "reed organ" as a "pipe organ" box - how stupid can one become?

To continue pointing out such silly mistakes would only embarrass him the more and this I would not wish to do. One final word however, - when Mr. Harding has had the same number of years of experience as I have in dealing with teeth, either removing or replacing them, following a prolonged

University education both in this country and in the United States, not until then will I countenance any comparison or discussion of our charges

Obviously - "A word to the unwise is insufficient".

Part of the offending article (see page 310)

Harry was wrong about cuckoo clocks—but here's how collectors can strike the right note



By G. H. J. [unreadable]

[The rest of the article text is illegible due to small size and low resolution.]



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KEITH HARDING

[The rest of the advertisement text is illegible.]

Ralph M. Heintz of Los Altos, California, writes:—

Recently I picked up a box that is to me rather interesting and at the same time somewhat puzzling. It is obviously a key-wind box with three controls at the left end of the solid brass bedplate, and a compartment for the key at the right.

Stamped into the upper left corner of the bedplate is "Eugé Bornand & Cie" and the number 8358. Now, according to Ord-Hume's book, "Collecting Musical Boxes and How to Repair Them," Eugene Bornand & Cie. held forth around 1880; well beyond the era of the key-wind box. Neither Clark nor Webb gives any recognition to this particular Bornand. There is no tune card and unfortunately the pins are in such bad shape that the cylinder will have to be repinned. Both combs — it appears to be a piccolo or sublime harmony — are in excellent shape, however, and the remainder of the mechanical parts are all present in good condition with the exception of the Geneva on the spring barrel.



The other interesting aspect of this box is the winding handle, shown in the enclosed photographs. It appears to be essentially the same vintage as the box, and would seem to me to be a definite precursor of the integral lever-wind mechanism. From the lack of a storage spot within the box itself, I would guess that it was definitely an afterthought, and may have been acquired several years after the manufacture of the box.

EDITOR'S COMMENT:— The detachable ratchet handle certainly was the precursor of the ratchet lever, but I have never come across one quite like this one before. Perhaps Members might like to comment.

Member W. J. Sturdy writes:—

I would be most grateful if any Member has catalogues of Mermod Freres containing the titles of the tunes on their interchangeable cylinders. The numbers I am especially interested in 103133, 123376 and 123377. The cylinders are about 7½" long by 2½" in diameter with six tunes on each. Date about 1890.

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For sale or exchange. Steck pianola, reproducing action. Thirty-three 8¼" Symphonion discs. Old Muller zither. 120 88-note pianola rolls, 24 65-note rolls. Wanted: cylinder musical box, barrel piano (any condition provided restorable). Disc organette, Seraphone rolls. D. B. Ellison, "Ambleside", Garton Lane, Hunmanby, Filey, Yorkshire

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Wanted Please. Good quality musical boxes, barrel organs, barrel pianos, monkey organ, etc., any type or condition. Lochmann 17½" discs available. Would anyone wishing to buy, sell or exchange interchangeable cylinders like to

Advertising rates for Members are 3d per word (Bold type 6d per word). Box numbers are not permitted. Display and semi-display rates are available on request.

register them with me free? David Shankland, 29, Insole Gardens, Llandaff, Cardiff.

Books wanted: "How to Use a Player Piano" by Harry Ellingham, London, 1922; "Ceake Automatofony" (Czech Automatophones) by Alexander Buchner, Prague, 1957; "Dictionnaire Biographique des Facteurs d'Orgues" by Paul de Fleury, Paris, 1926; "Nouveau Manuel... du Facteur d'Orgues" by Pierre Marie Hamel (Encyclopaedia Roret), Paris, 1849; "Player Piano Review" 1912-1914; "Le Monde des Automats" by Alfred Chapuis & Gélis, 2 vols. Paris, 1928. Always offer music roll catalogues, adverts, ephemera &c either for sale or loan. Ord-Hume, 14 Elmwood Road, Chiswick, London, W.4.



A FOREIGN INFLECTION.—No. I.

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*436 J. D. Hoeltzel, 1013, Gordon Street, Midland, Michigan 48640, U.S.A.
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Reproduced from "Musical Opinion" dated January 1st, 1905, from the collection of Member Douglas Berryman of Penzance, Cornwall

THE MUSIC BOX is designed by Arthur W. J. G. Ord-Hume and printed by Trevor-Hobbs Limited, 13 Garrick Street, London, W.C.2. and published four times each year by the Musical Box Society of Great Britain, "Bylands", Crockham Hill, Edenbridge, Kent.

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How much does all this cost? Just **THREE POUNDS** (U.S.A. \$6) per year! If you are not convinced that Society membership can benefit you, why not send 5/- for a specimen copy of THE MUSIC BOX? Judge, critically, for yourself.

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