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George Grove and Victorian Culture

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this was because recognition of the need to counter the threat of perjured testimony inclined the public and the profession to tolerate the presence of counsel, and before the passage of the Prisoners' Counsel Act the defendant remained ultimately responsible for his or her defense, allowing barristers to distance themselves from their clients.

As May shows in the final three chapters of her book, the reputation of the Old Bailey and its legal establishment took a turn for the worse in the 1830s and 1840s. The establishment of the Central Criminal Court in 1834, which expanded the Old Bailey's jurisdiction, was generally welcomed, but the continuation of the City of London's power to provide the three regular judges attracted severe criticism, because the City tended to appoint men on the basis of their opposition to reform of the criminal law, rather than ability. Moreover, in 1836 the Prisoners' Counsel Act transformed the role of counsel by giving defendants the right to full legal representation, including speeches to the jury. Although the measure seems to have been opposed by the leaders of the Old Bailey bar, principally on the grounds that full lawyerization would hardly advance truth-seeking in trials, May shows that since the 1790s barristers had been moving towards their modern position, whereby advocacy is justified as a part of the trial process, and counsel's role is to represent his client. The shocking implications of this doctrine for the bar's public image were revealed by the trial of Courvoisier for murder in 1840, when Charles Phillips was attacked in the press for continuing to defend his client strenuously when he had private knowledge of his guilt. Henceforth there was a retreat from the ideal of truth-seeking to that of upholding the criminal trial as a process by which justice was done according to law, and a new acknowledgment of the central role that barristers played. May's sophisticated discussion of these public and professional issues is in itself a sufficient reason for reading this fine book, which makes a substantial contribution to the scholarly literature on the history of the bar.

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DAVID LEMMINGS

Michael Musgrave, ed. *George Grove, Music and Victorian Culture*. New York: Palgrave. 2003. Pp. xiv, 346. \$82.00. ISBN 0-333-94804-1.

George Grove, known primarily as the founder and first editor of the ever-monumental *Dictionary of Music and Musicians* (DMM), is proved in this seminal work to be a highly complex individual whose achievements in a variety of fields are simply remarkable. Capturing the complexities of such a life might prove elusive to a single person, while a team effort might not show the whole of the man. Michael Musgrave, however, has gathered a team of scholars who have accomplished the task with both grace and careful scholarship. The disparities and interconnections in Grove's life are here explored with a view toward finding how each aspect of his life informs another. The resulting compilation establishes a foundation for Grove research and broadens our understanding of both music and culture in the Victorian era. Given the scope of Grove's interests, the book's appeal should not be limited to music historians.

The book is organized into four parts that correspond roughly to "the chronological patterns of Grove's life" (p. ix). In the first two chapters Grove is introduced through biographical data, a personality profile and an analysis of the themes of his life. The third chapter presents—primarily through Grove's own writings—his early years as an engineer, geographer, explorer, and lover of poetry. Part Two examines his contributions to Dr.

William Smith's *Dictionary of the Bible* and to the earliest research into the music of Beethoven, Schubert, and Mendelssohn, and his fostering of the newly devised concert program note while secretary of the Crystal Palace. The third part delves into Grove's editorship of *Macmillan's Magazine* and his subsequent undertaking of the task of compiling and, in some cases, composing the DMM, which was, in itself, a seminal work at a time when the practice of musical scholarship was just underway. The fourth section addresses Grove's role in the founding of the Royal College of Music, his directorship, and the documentary legacy that he left in the school's archives. For musicological purposes, the chapters regarding Grove's dictionary and the history of the program note are the two most important. As well, the appendices, which present things such as a bibliography of Grove's writings and a list of the writers of program notes and works titles for the Crystal Palace, will prove invaluable as a springboard for further research.

By all accounts, George Grove was an interesting and tireless man who kept himself extraordinarily busy. Musgrave observes: "He always kept the wheels turning: persistent hard work is the strongest image we have of Grove" (p. 35). While this statement is certainly revealed as true throughout the course of this book, it might perhaps lead one to underestimate the magnitude of Grove's achievements in any endeavor he turned himself toward. To fathom accomplishing in today's harried world even one quarter of what Grove did and using the methods that he did requires a limitless imagination. One accomplishment in Grove's life would be today a life's total work. We have long been enchanted by the adventurers—big game hunters, explorers, military men, and the like—who still find time to read poetry and play music on the side. Grove is essentially one of them, except that his explorations were to Jerusalem to uncover architectural artifacts so that he could write about them more accurately and reflectively in Smith's *Dictionary of the Bible*. His thrilling adventures were in the gravity-defying placement of the enormous tubes for the Britannia Bridge, a pioneer engineering feat. His hunts were to Vienna and Leipzig to obtain primary documentation for his research on Beethoven, Schubert, and Mendelssohn and across the English countryside to find funding for the RCM. Indeed, his early probes into the music of Schubert formed the foundation for Schubert research. He read poetry and found time to write explications of it as well. He was an amateur musician, who was singularly dedicated to educating the general concert-going public in things musical. This led to his development of the program note and to what has evolved into the most important research tool for musicians everywhere, the DMM, which now bears his name and is known fondly as, "Grove's." While most adventurers spend their last years recounting their tales, Grove instead found the "ideal outlet for his talents and fulfillment of his most deeply held convictions" (p. 267) as founder and director of the RCM when he gathered students of different economic and social classes to learn side-by-side, because music speaks to all.

Because the book is a compilation by various authors, some inconsistencies in writing style and organization exist that affect readability. The first three chapters are not an easy read, the third largely due to Grove's own pen, through which geographical matters are described in detail. The chapter on Grove's editing at Macmillan, is not as well organized as many of the others. Naturally, references to concepts, themes, and events in Grove's life reappear throughout the book although they had thorough and carefully researched treatment at the hands of another author. Sometimes the reappearance is welcome because of added insight or reinterpretation; sometimes the reappearance seems pedantic. This reviewer was prepared to be disappointed by the final chapter that discusses Grove's documentary legacy,

726 *Albion*

wanting instead a summary. On the contrary, it does not disappoint and is a fitting summation to the volume of Grove's work and importance of it.

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