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Anthony Baines. *The Bate Collection of Historical Wind Instruments: Catalogue of the Instruments*. Oxford: Faculty of Music, University of Oxford, December 1976. iv, 64 pp. (Available from the Curator, The Bate Collection, 32 Holywell St., Oxford OXI 3SL, England. \$6.00, including postage.)

This printed catalogue replaces a duplicated hand-list dated August 1970, at which time the Bate Collection of almost three hundred instruments was given to the University of Oxford. It was then one of the largest private collections of European wind instruments in the world, assembled for research purposes by the donor, Philip Bate, who is well known as the author of *The Flute*, *The Oboe*, and *The Trumpet and Trombone*. A founding member of The Galpin Society, he was chosen to be its president in 1977. Since 1970 the Collection has been enlarged by gifts, especially that of the Morley-Pegge Collection, and purchases. In addition, instruments acquired by Bate since his magnificent gift, as well as those belonging to the curator, Anthony Baines, are on loan to the Collection and are listed in the *Catalogue*.

Each instrument has a Collection number, but the numbering system seems unnecessarily complicated to me. The initial number indicates the type of instrument—0 for duct flutes, 1 for flutes, 2 for oboes, 3 for bassoons, etc.—but it would have been better if letters from the alphabet had been used for this purpose. Instruments on loan are distinguished by *x* and a number in italics, which would presumably have to be changed if the lender decided to give the instrument to the Collection, since there are many duplications of numbers: 0 and *x0*, 03 and *x03*, 2 and *x2*, 22 and *x22*, etc. Furthermore, the instruments are not numbered consecutively. The sequence of catalogue numbers for natural horns, for example, is as follows: 603, 64, 6, 65, *x62*, 60, 605, 61, 62, 66, 67, *x6*, 63, 604, *x60*, 69, 68. In each category instruments are arranged in alphabetical order by maker, but this system breaks down where several subtypes are included within one category, such as different sizes of flutes, oboes, clarinets, etc. It would have been simpler and clearer had consecutive catalogue numbers been used throughout, with or without a different letter of the alphabet designating instrument type, and Collection

numbers also indicated according to whatever scheme pleased the curator.

A more serious criticism of the *Catalogue* is the fact that "with a few exceptions, examples of folk and exotic instruments, and modern replicas of early types (Renaissance, etc.)" are excluded. No reason is given for this, and it seems difficult to understand, since such a curiosity as no. 790 ("Megaphone. Anon. Copper . . . Said to come from the estate of an old lady whose husband had been 'something on the boats, down Broadstairs way'") does get listed.

No statistical analysis is provided, but a little counting reveals a grand total of 553 instruments (plus one flute mouthpiece and two sets of horn valves), of which 103 are on loan. Included are 13 duct or whistle flutes; 167 flutes; 80 oboes; 54 bassoons; 1 crumhorn; 122 clarinets; 4 saxophones; 14 serpents, cornetts, and bass horns; 21 horns; 12 post horns, bugles, and keyed brass; 27 cornets, saxhorns, and tubas; 22 trumpets; 12 trombones; 1 megaphone; and 3 drums. Each instrument is briefly described, and an appendix includes bore measurements for some of the flutes, oboes, bassoons, and clarinets. There is also a useful index of names of makers, inventors, dealers, etc., represented in the Collection. Also listed at the back of the *Catalogue* is a list of instruments disposed of, presumably after the Collection was given to Oxford by Bate: four flutes, two oboes, four bassoons, two clarinets, and one valve trombone. Most collections are thinned out, as well as strengthened, from time to time. I personally was fortunate to acquire a recorder and several flutes and flageolets from Philip Bate in the early 1960s. Now I am glad to have this catalogue of his considerably expanded collection that is housed at Oxford, where it is under the wing of Anthony Baines, the world's leading authority on wind instruments. The *Catalogue* will be especially valuable to persons visiting the Bate Collection, but it is also recommended to individuals with a serious interest in historic wind instruments, and it belongs in music libraries too.

DALE HIGBEE