

*Journal of the
American Musical
Instrument Society*

VOLUME IX • 1983



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context (religion, theater, music) and all but one (a dancer's prop listed as an "imitation drum," p. 45) for their timbre.

The text is written in Dutch and English. Neither the occasional awkwardness in the English wording nor the misspelling of common words will cause readers much trouble. However, the English-language designations for instrument types which do not follow scholarly practice—e.g., the longest of the lutes, the *biwa*, is designated as "short lute" (p. 49) instead of short-necked lute; and both shorter lutes, the *shamisen* and *kokyū*, are called "long lutes" (p. 53) instead of long-necked lutes—limit the book's usefulness to some potential readers. Nevertheless, it is recommended for scholars interested in the ornamentation of instruments, in museum collections per se, or in owning a complete collection of books about Japanese sound-producing instruments.

BARBARA B. SMITH

Bjørn Aksdal. *Med Piber og Basuner, Skalmeye og Fiol: Musikinstrumenter i Norge ca. 1600–1800* [With pipes and trombones, shawn and fiddle: musical instruments in Norway, ca. 1600–1800]. Trondheim, Norway: Tapir, 1982. 159 pp. Kr. 85.

The author's stated intention in producing this handbook is to give a systematic overview of Norwegian musical instruments in use until 1800. The book is organized conventionally by type of instrument: stringed instruments, wind instruments, and percussion. The various subdivisions within each classification (e.g., under wind instruments: bagpipe, shawm, oboe, bassoon, clarinet, recorder, flute) are treated briefly, first from a historical perspective, and then with a glance at individual specimens. There is little new information about the instruments themselves, but Aksdal's discussions are well documented and provide a good introduction to the subject.

The value of this book lies in its inclusion of iconographical and historiographical data. Aksdal has examined a number of original sources in Norwegian libraries, including seventeenth- and eighteenth-century descriptions of local history, culture, and musical life. References to these sources are interspersed in his text and make for interesting reading in conjunction with his summaries of recent scientific studies of Norwegian instruments. Aksdal also provides photographs of musical instruments, as well as many illustrations of painting, sculpture, and folk art—generally borrowed from works on Norwegian art and iconogra-

phy—that depict musical life in Norway during the period in question. The illustrations are of good quality, with the exception of some poorly reproduced photographs, taken from earlier books, showing bone flutes and horns, recorders, and violins.

The last forty pages of the book are devoted to sources and bibliography. Aksdal lists chronologically 117 sources of musical iconography that he has discovered in Norway, beginning with five thirteenth-century church portals and ending with eleven paintings and drawings from the first quarter of the nineteenth century. An index of Norwegian musical instruments in European museums contains about 300 entries, as well as many short references to instruments made after 1800. An extensive bibliography is also included.

The fact that the book is written in Norwegian will cause difficulty for most non-Scandinavians, but the illustrations and references to source material are of value for anyone interested in the history of musical life in Norway.

JOHN G. JOHNSTONE

Hubert Henkel. *Beiträge zum historischen Cembalobau. Beiträge zur musikwissenschaftlichen Forschung in der DDR*, vol. 11. Leipzig: VEB Deutscher Verlag für Musik, 1979. 182 pp. M30 (paperback).

This volume is an abbreviated and slightly reworked version of the first part of the author's dissertation of 1976, and as such, it describes the construction of Italian and Flemish harpsichords in a highly systematic way. The second part of Henkel's dissertation is a compilation of his findings made in the course of his study of the Italian and Flemish harpsichords in the Musikinstrumenten-Museum of the Karl-Marx-Universität in Leipzig. An abbreviated form of this second part has appeared as *Katalog des Musikinstrumenten-Museums der Karl-Marx-Universität, Leipzig*, vol. 2, *Kielinstrumente* (Leipzig: VEB Deutscher Verlag für Musik, 1979).

In his introduction to the present volume, the author points out that the Museum in Leipzig owns thirty-four harpsichords: twenty Italian, eight German, three Flemish, two English, and one French. Because there are only about 200 signed and dated Italian instruments and forty-five German ones extant today, Leipzig's collection represents a respectable proportion of the total. Using this collection as the basis for his work, Henkel has studied these instruments in the greatest possible