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by Jean-Hyacinthe Rottenburgh, Brussels, ca. 1750 (p. 122), to state that this instrument was made rather than "invented" by Jean Hotteterre.¹⁴

Apart from these few comments, this is a book well worth having both for the music lover and the organologist. It will create a desire by the public to see these exceptional instruments in Belgium. For those who wish more information on specific instruments, one can consult catalogues or write directly to the museum where the instrument is preserved.

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14. For an important study of the Rottenburgh family of instrument makers, see Stefaan Ottenbourgs, "Die Familie Rottenburgh. Eine der zahlreichen musikalischen Dynastien aus dem barocken Brüssel," *Tibia* 14 (1989): 477–89, 557–67; German translation by Reinhold Quandt of "De Familie Rottenburg. Een van de talrijke muzikale dynastien uit het barokke Brussel," *Musica Antiqua, een uitgave van Het Vlaams Centrum voor Oude Muziek* (1988), pt. 4; (1989), pt. 1.

Kunitachi College of Music Research Institute, Division of Musical Instruments. *The Collection of Musical Instruments*, ed. Sumi Gunji, Kazue Nakamizo, Miki Ito, and Mayumi Okada. Tokyo: Kunitachi College of Music Research Institute, 1986. 319 pp.; 101 color photographs, 963 black-and-white photographs, 18 x-ray photographs. No price given.

Reference books for non-European instruments are rare. The first notable such monograph, Victor-Charles Mahillon's. *Catalogue descriptif et analytique du Musée instrumental du Conservatoire royal de musique de Bruxelles*, 2nd ed., 5 vols. (Gand: A. Hoste, 1893–1922), is not readily accessible, and does not contain adequate artwork for all instruments.

The Collection of Musical Instruments, is currently the most complete pictorial dictionary of non-western instruments organized as a catalog of this museum's collection. Four points are of interest in this review.

First, of the approximately 500 depicted instruments, all the photographs are clear, contain a measurement gauge, are accompanied by very legible catalog information in English, and are printed on high-quality pages that are strongly bound into a durable book. The catalog information is organized thusly: registered number (presumably museum accession number), system number (see below), instrument name,

regional instrument name, region of construction, maker of instrument, date of construction, and short notes. Though the information is brief, it is usable, and the photographs make up for an unfortunate lack of artwork in other recent reference books.

Second, the editors laid out the book following a major reworking of Hornbostel-Sachs system of classification for musical instruments. The reader will note that instrument's family names have been redefined, and that, following taxonomical hierarchy, sound producing features are classified from most to least significant element, using a simplified number system placed within the system number field instead of scientific names.

Third, all instrument types are given equal coverage. Thus, spiked fiddles are treated with the same care for detail as Latin American globular flutes, toy instruments, modern reproductions, and elaborate court instruments within the collection.

Fourth, the use of regional names is also of interest. Such names are derived from Sibyl Marcuse's. *Musical Instruments: A Comprehensive Dictionary*. (New York: Norton, 1975) and *The New Grove Dictionary of Musical Instruments*, 3 vols., ed. Stanley Sadie (London: Macmillan, 1984), with attributions following the name. When the name is not known, but the species type is evident, that information is provided in italics (i.e. slit drum, p. 29).

One hopes for more such carefully prepared books, especially when they elucidate topics poorly covered in the current literature. One also hopes that this book will stimulate further interest in refining a taxonomy for musical instruments, as the current methods of data retrieval related to musical instruments can be most protracted. This useful book addresses one of the most difficult subsections within organology: non-western instruments within Linear taxonomy of musical instruments and their names.

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Il flauto dolce: rivista semestrale per lo studio e la pratica della musica antica, ed. Giancarlo Ristirolla. Rome: Società Italiana del Flauto Dolce, 1971-. Semiannual. 40 pp. (no. 13); 84 pp. (nos. 14-15); 96 pp. (nos. 17-180). 8,000 lire (no. 13); 15,000 lire (nos. 14-15); 20,000 lire (nos. 17-18).

Il flauto dolce ("The Recorder") is, according to its masthead, a semiannual review devoted to the study and the practice of early music, produced by