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The section on inharmonicity in the appendix deals with this effect. It contains an attempted explanation that is utter nonsense and has no basis in fact. Jorgensen concentrates attention on the octave stretching that results from this inharmonicity and ignores the irregularities that show up in actual pianos. For these, the subtle differences that Jorgensen prescribes for many of the temperaments are quite meaningless. This criticism is less cogent for harpsichords and does not apply to continuous-tone instruments like the organ or electronic keyboards.

The volume does bring together a very extensive collection of temperaments and tuning schemes, analyzes them, and places them in a historical perspective that lends a great deal of flavor to the work. Whether or not one believes everything the author has to say merely illustrates the long, contentious history that characterizes the subject of temperament.

JOHN W. COLTMAN
PITTSBURGH

Roberto Regazzi, comp. *The Complete Luthier's Library: A Useful International Critical Bibliography for the Maker and Connoisseur of Stringed and Plucked Instruments*. With a foreword by Charles Beare. Revision of the English text by Jane Helen Johnson. Bologna: Florenus Edizioni, 1990. xviii, 556 pp. ISBN: 88-85250-01-7.

This bibliography is recommended, with some qualifications, for music libraries and individuals with a practical or scholarly interest in stringed instruments. Its 3,723 entries represent the essence of a bibliographic database of about 100,000 items compiled by the respected Bolognese violin maker Roberto Regazzi. Each entry may be a composite of various imprints, editions, and translations of a single work or a series of different publications with more or less the same title. Item no. 670, for instance, lists more than sixty Christie's auction catalogues published from 1766 to 1989.

Regazzi intended to include "all the printed works . . . which might be useful to someone involved in the sector," [i.e., classical lutherie] (p. xi). His titles range from a twelfth-century treatise by Theophilus Presbiter (not the only manuscript included in this list of printed sources) to publications of the U.S. Department of Agriculture. A fair number of

dissertations are included, a few novels, and at least one computer database. Well over 700 titles were first published in the 1980s, and an almost equal number date from the nineteenth century. Periodical articles are excluded unless they have been issued as offprints, although a useful list of relevant periodicals does appear in the appendix. Articles within encyclopedias are also excluded, but there are several superfluous entries for encyclopedias and other general works. One such entry lists all sixteen printings of *The Harvard Dictionary of Music* plus *The New Harvard Dictionary of Music*; another cites *The Concert Companion* by Robert Bagar and Louis Biancolli but gives no imprint. However, the entries for the *Encyclopaedia Britannica*, *The New Grove*, and Lavignac's *Encyclopédie de la musique* . . . may be justified by references in the annotations to articles within the larger works.

Regazzi is obviously acquainted with most of these works and even states in the introduction that he has "been fortunate enough to get hold of a copy of at least the majority of the text [*sic*] considered" (p. xiii). This makes it even more puzzling that only about sixteen percent of the entries give any indication of current locations. The only collection referenced consistently is the Goodkind Library at Oberlin College, although the location of some of the more rare items may be noted in the annotation. The holdings of the Library of Congress are mentioned in the introduction but not referenced in the text. The Sibley Music Library also owns many of the titles listed, as well as a few additional titles which Regazzi might consider including in the next edition.¹

This is a handsomely-printed book. The typeface and layout facilitate browsing the contents, and Jane Helen Johnson has done an excellent job with the English text. Many of the titles and Regazzi's remarks make the reader covet a chance to examine the items. However, looking for a specific work or works related to a particular subject is not easy. The alphabetical arrangement by main entry does not disregard initial articles, and the confusion caused by the irregular filing is only somewhat lessened by *see* references and extensive indexing. Heavy reliance on the index presents its own problems. It is not unusual for one term in the "General Subject Index" to have over one hundred reference numbers. The term "lutherie" has 427 references without any subheadings. The

1. See Louise Goldberg, comp., "Books in the Rare Book Collection about Bowed String Instruments and Their Construction," *The Sibley Muse* 13, nos. 1–2 (January–March 1990): 10–14.

"General Index of Names" is not quite so daunting, although "Stradivari, A." does have 235 entry numbers.

Much of Regazzi's data were collected from publishers' and dealers' catalogues and announcements, catalogues of collections, and bibliographies in other books and articles. His own chart of activities involved in producing this bibliography does not mention any systematic verification of citations.² Not surprisingly, completeness and reliability of the information are somewhat uneven. Some entries give full bibliographic references, including various editions, reprints, and translations. Others are curiously brief, often listing only a title. Still others are even more intriguing, such as the reference to an "English Encyclopaedia (unidentified)" (no. 1053) or the listing for "Paracelsus [?]" with the annotation, "Some unidentified writings by Paracelsus are said to include a piece of information on 'How To Prepare a Lute' . . ." (no. 2469). Regazzi substitutes a bracketed question mark [?] for incomplete imprint information in over 500 entries, although much of the missing information is not obscure. Fortunately, over forty percent of the entries are annotated with brief, practical remarks ranging from valuable summations to complete listings of chapter titles. Users of the bibliography will note that Regazzi has carefully included the contents of the annotations in the index.

Regazzi's bibliography holds important information for anyone interested in the art of making stringed instruments. It will be particularly valuable for identifying small handbills, exhibition catalogues, and trade catalogues. Improvements which Regazzi might consider for the next edition include a classified arrangement of the main body of the text, the addition of subheadings to the index, more verification of bibliographic information, and more narrowly focused selection criteria.

ANN VILES

MEMPHIS STATE UNIVERSITY