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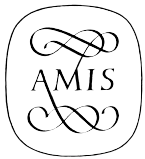

BOOK REVIEWS

Germanisches Nationalmuseum Nürnberg. Martin Kirnbauer. *Flöten- und Rohrblattinstrumente bis 1750: Beschreibender Katalog.* Vol. 2 of *Verzeichnis der europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg.* Vol. 24 of *Quellenkataloge zur Musikgeschichte,* edited by Richard Schaal. Instrumentenkataloge des Germanischen Nationalmuseums Nürnberg, no. 2. Wilhelmshaven: Florian Noetzel, 1994. 219 pp.: 152 photographs, 24 endoscope photographs, 5 x-rays, 145 bore graphs, 64 line drawings, all black-and-white. ISBN: 3-7959-0587-7. DM 180.00.

The first volume in a projected series of catalogs of musical instruments in the Germanisches Nationalmuseum[1] was limited to a selection of brass and percussion instruments. The second volume, devoted exclusively to woodwinds, is as welcome as the first, its narrower focus justified by the breadth and importance of this portion of the Museum's collection of more than 2,500 instruments. Martin Kirnbauer's catalog should please readers who have eagerly awaited it. Kirnbauer, formerly a conservator at the Germanisches Nationalmuseum, is now employed at the Collection of Early Musical Instruments of the Historisches Museum in Basel. His work is thorough and meticulous, and his catalog is a major contribution to research on woodwinds dating from the sixteenth through the first half of the eighteenth centuries.

One of the earliest museums established in Germany (1852), the Germanisches Nationalmuseum includes the largest number of woodwinds with the stamps of the important Nuremberg makers Johann Christoph Denner and his son Jacob Denner. There are also examples of many other significant makers (almost all German): Haka, Kinsecker, Gahn, Oberlender, Eichentopf, Schell, and Zick (recorders); Bizey, Scherer, and Eisenmenger (flutes); Oberlender, Sattler, and Königsberger (oboes); and Eichentopf, J. W. Königsberger, and Kraus (bassoons). In addition, there are also miscellaneous early crumhorns, pommers, shawms, dulzians, a rackett, and a clarinet.

1. John Henry van der Meer, *Hornen und Trompeten, Membranophone, Idiophone*, vol. 1 of *Verzeichnis der europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg*, vol. 16 of *Quellenkataloge zur Musikgeschichte* (Wilhelmshaven: Heinrichshofen's Verlag [= Florian Noetzel], 1979).

The new catalog begins with a foreword, dated September 1991, by the Museum's present director, Dieter Krickeberg, and continues with a preface by the author. There follow descriptions of the ten categories used to describe each instrument: maker's mark; length and bore measurements; materials; pitch; description; keys; condition; acquisition date; information concerning the maker; and a bibliography, organized by author's last name and date. The method used to measure each instrument is described; technical terms are explained; and fingerings of notes on recorders and flutes are listed, the latter are referred to in the text by a note and the pitch deviation measured in cents. Included also are an explanation of abbreviations and a short index of technical terms.

The table of contents, divided into flute- and reed-instrument sections, lists the eighty-nine instruments described in the catalog, each with its Museum number. The first section has forty-two flute types: two *Wildrufe*, or horn calls; one flageolet, thirty-one recorders, and eight flutes. The second section has forty-seven reed instruments: two crumhorns, two pommers, five shawms, nineteen oboes, four dulzians, one rackett, ten bassoons, and three clarinets. The appendix contains (1) descriptions and photographs of two instruments: a *Rohrzink*, or reed zink, attributed to monogramist "r," from southern Germany, sixteenth century;[2] and the upper joint of an oboe made during the first half of the eighteenth century in southern Germany; (2) transcriptions of documents concerning the loan of instruments from the Protestantische Kirchenverwaltung in Fürth; (3) a list of instruments dating from 1806 to 1859 and inventoried in Nuremberg churches; (4) footnotes; (5) a bibliography; (6) an index of instrument makers; and (7) a list of inventory numbers. A three-page insert for pages 221 through 223 includes bore graphs for two instruments.

The instruments are described, with accompanying photographs, on pages 15 through 202. Included with the text are three older photographs from the Museum archives and discussions of five significant woodwinds, which had been on loan to the Nuremberg Museum but were taken back by the owners in 1932: a soprano recorder by Haka, two oboes by J. C. Denner, and two clarinets attributed to J. C. Denner.

2. The zink designation seems incorrect in a catalog of woodwind instruments, but Kirnbauer suggests in the notes that this long, straight instrument with a double third-finger hole, a fontanelle, and a large "fish-tailed" key is a tenor pommer.

These three photographs of instruments, which are now presumed lost, are valuable, particularly in regard to one of the two clarinets in C, stamped *I. C. DENNER* (MI 197, p. 198) and identified by Fritz Jahn in 1928. These two clarinets are the only surviving instruments which can be attributed to Johann Christoph Denner, the purported "inventor" of the clarinet. Unfortunately, the photograph of MI 197 reveals a clarinet assembled without its lower finger-hole section. The mouthpiece-barrel is attached to the bottom end of the top joint (which is upside down) and the other end of this joint is partially inserted into the stock-bell.[3]

The high technical quality of the physical production of the catalog is obvious. The text is printed on glossy paper with wide margins; the sketches of key levers and key pads are drawn to scale; and the engravings and details of keys and ferrules are carefully reproduced. All photographs are clear, with most details well defined; and there are many close-up shots of makers' marks, "Masters'" marks, tone holes, reeds, and keys. The endoscopes reveal the shape of tone holes, labia, recorder blocks, and other aspects of the bore from inside the instrument. X-rays show the undercutting of tone holes. The bore graphs were taken with the aid of Roderick Cameron's "woodwind-bore measurer" and show profiles of the bore of each section printed in a dark line. A profile of the instrument is then illustrated with another lighter line, along with vertical waves to indicate the depth of the tone holes.

Several of Kirnbauer's attributions and dates of particular instruments are accepted by Waterhouse in his authoritative *New Langwill Index*, such as a pommer (MI 91, p. 113) by Mathes Schnitzer of Nuremberg, ca. 1550.[4] Kirnbauer also suggests a new reading of a stamp on a sixteenth-century dulzian (MI 124, p. 162): *manos* instead of *HIER.S*—Manos was probably a dealer rather than a maker. Information that appeared after the completion of Kirnbauer's manuscript in 1991 provides makers' names and corrects some of the dates. For example, the foot joint of an oboe (MIR 372, p. 138) by Jacob Denner was replaced by Johann Michael Stinglwagner (1709–71) or his half-brother Joseph Stinglwagner (1726–1805) of Triftern; both these makers signed their

3. Kirnbauer previously published this photograph with his article "Zwei Klarinetten von Johann Christoph Denner," *Tibia* 2 (1987): 451–53.

4. William Waterhouse, *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London: Tony Bingham, 1993).

instruments *IT*(over)*SW*.[5] The oboe (MIR 376, p. 144) by Johann Gottlob Bauer of Leipzig was made ca. 1720 rather than ca. 1750.[6]

Experts disagree on the names used for the low-pitched oboe instruments. Kirnbauer and Young[7] suggest the name "oboe da caccia" for a curved, or sickle-shaped, oboe in F (MI 108, p. 156) with a leather-covered body and a flared wooden bell, by M. Deper, while Waterhouse[8] calls it a "tenor oboe." Kirnbauer suggests the name "Tenoroboe" for an oboe in C (MI 94, p. 159) by J. C. Denner, but Young[9] calls it a "baritone oboe," presumably based on its length of 98.9 cm compared to the lengths of J. C. Denner's "tenor oboes," which he lists as between 70 and 85 cm in length. Kirnbauer suggests the name "Altoboe" for an oboe in F (MIR 393, p. 153) by J. A. Königsberger; however, both Young[10] and Waterhouse[11] call it a "tenor oboe." Despite the variety of designation, all these names are somewhat arbitrary and were not consistently used for these instruments during the eighteenth century.

Even though Kirnbauer tentatively attributes the two C clarinets from Fürth to J. C. Denner, he provides some evidence (p. 198) which suggests a later maker: a handwritten comment (probably by Georg Kinsky) found next to a listing for two C clarinets by J. C. Denner in a 1775 inventory of the St. Michael's Church in Fürth, The note reads: "Am 9. Januar 1754 wurden von dem Würdigen Gottes-Haus, zwei C-Clarinetten, von J. C. Denner, angeschaffet (on 9 January 1754 two C clarinets by J. C. Denner were bought for the church)." Kirnbauer had argued in an earlier article that, since J. C. Denner died in 1707 and his son Jacob died in 1732, it may be assumed that the Fürth instruments, if they were indeed new in 1754, were made by a successor to J. C. Denner. The true maker might possibly be either his second son Johann David (1704–64) or a son of Jacob Denner, also named Johann David and identified as a "musician, oboe, bassoon and recorder maker."[12] After

5. Ibid., 387.

6. Ibid., 22.

7. Phillip T. Young, *4900 Historical Woodwind Instruments: An Inventory of 200 Makers in International Collections* (London: Tony Bingham, 1993), 62.

8. Waterhouse, op. cit., 87.

9. Young, op. cit., 60.

10. Ibid., 130.

11. Waterhouse, op. cit., 211.

12. Kirnbauer initially proposed the continued use of J. C. Denner's stamp in his 1987 *Tibia* article (see note 2) and developed his arguments in "Überlegungen zu den Meisterzeichen Nürnberger 'Holzblasinstrumentenmacher' im 17. und 18. Jahrhundert," *Tibia*

the death of an instrument maker, his widow customarily ran the shop with help from other members of the family. It appears that after J. C. Denner's death family members continued to use J. C. Denner's stamp to ensure sales of their instruments.

This catalog, with its extensively detailed entries, is highly recommended for the specialist in seventeenth- and eighteenth-century woodwind instruments.

ALBERT R. RICE
KENNETH G. FISKE MUSEUM OF MUSICAL INSTRUMENTS
CLAREMONT, CALIFORNIA

Robert Palmieri, ed., with Margaret W. Palmieri. *The Piano*. Vol. 1 of *Encyclopedia of Keyboard Instruments*. Garland Reference Library of the Humanities, no. 1131. New York: Garland, 1994. xiii, 521 pp.: 36 black-and-white illustrations, 16 black-and-white photographs. ISBN: 0-8240-5685-X. $95.00

When Garland published Robert and Margaret Palmieri's *Piano*, the first volume of the projected three-volume *Encyclopedia of Keyboard Instruments*, I felt that I had found just the book to place at the front desk of the small museum of pianos (and other keyboard instruments) that I manage and operate. Therefore, I secured a copy, studied it, and then turned it over to the guides who conduct tours and answer questions every day in the Schubert Club Museum. After a few months I asked my associates how they liked the book: how useful had it proved to be? My findings were very positive.

We have all been drawn to the book's encyclopedic style and concise alphabetical organization. If someone comes into the museum and asks, for example, what an agraffe is, we can easily and quickly turn to Edward Swenson's helpful paragraph on page 23. Who was John Joseph Merlin? Where did he live? What did he do? Peggy Baird has the answers for us on pages 229–30. What about a janissary stop? We can immediately consult Edwin M. Good's succinct description on page 185.

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17 (1992): 17–18. Herbert Heyde suggested that Johann David Denner (1704–64) continued to use the *J. C. Denner* mark until around 1760; see Heyde's "Makers' Marks on Wind Instruments" in Waterhouse, op. cit., xviii and 86–7.

The book is more than useful; it manages to draw a great deal of piano information together into a format that is convenient and clear; it is, we all feel, certainly a good place to start before we launch into further research for more specific information about individual topics. Even to browse casually through this well-bound little volume has proved entertaining and helpful. I knew nothing of the history of piano building in Russia and consequently found the 4,000-word article on this subject by Sergei Ryiaarey exceptionally informative and full of unusual facts. By looking up each of the many included piano manufacturers, such as Yamaha, Everett, or Baldwin, or more venerable European makers, such as Blüthner, Brodmann, and Bösendorfer, the reader will find that the Palmieris' book provides a convenient way to receive an encapsulated history lesson.

Indexes are complete, the many drawings clean and helpful, and the various authors and scholars whom Palmieri has assembled reliable. The format and general concept certainly seem sound. There may be exceptions to the volume's rule of excellence or even a few errors here or there, but I did not spot any problems of a serious kind.

It is a pleasure to recommend this book as a worthy addition to any piano person's library. If you also happen to be running a keyboard museum, you will find that it can be extremely useful when placed at the entrance, where so many questions seem to occur to visitors. A more helpful single source of answers to queries about the piano cannot be imagined.

Bruce Carlson
the Schubert Club Musical Instrument Museum
Saint Paul, Minnesota

Kunsthistorisches Museum Wien. Gerhard Stradner et al. *Klangführer durch die Sammlung alter Musikinstrumente.* Vienna: The Museum, 1993. 2 compact discs and 2 booklets: 63 color photographs, text in German, Italian, English, and Japanese. AS 445.00.

It is reckless to assert negatives, but I believe that nothing of this sort has been done before. What we have here is a guide to the contents of a major collection of musical instruments, together with a large recorded sample of the sounds they make. The Sammlung der alter Musikinstrumente (Collection of Early Musical Instruments) in the

Kunsthistorisches Museum in Vienna reopened in 1993, after a five-year hiatus for the overhauling of the climate control and the redesigning of the exhibits. The previous organization of the displays, dating from 1964, was basically by instrument types. The new organization is chronological; the central theme is the place of instruments in Austria's music history. The material is displayed in twelve halls: the first with instruments from prehistory through the Middle Ages; the last with instruments from the twentieth century; the rest devoted to Austria's centuries of glory, from Oswald von Wolkenstein to Mahler, Strauss, and Wolf.

Visitors to the collection may choose to wear sets of headphones with infrared receivers which allow them to hear appropriate narrative and music at each point in the displays. The CDs follow the organization of the exhibits, and, as an adjunct to this system, are also available for sale. The record set, then, presents a cross section through history of the sounds of musical instruments and the solo and ensemble music written for them—and in many cases for voices as well—as exemplified in the works of composers who, with a few exceptions, were Viennese or Austrian by birth or by adoption. That an effective anthology of Western music can be limited to these sources is a good reminder of what a longtime cultural superpower the imperial capital Vienna was. Several of the selections were written by or for various Hapsburgs: Haydn's "Emperor's Hymn" pops up twice, quite gloriously in Johann Strauss's *Jubilation March on the Deliverance of Emperor Franz Joseph I.* I don't interpret these choices as a sign of royalist propaganda but just as a reminder that the Hapsburgs ruled much of Europe for centuries. Reflecting the collection itself, the selections are drawn almost exclusively from European art music.

Most of the examples are short—one movement only, or sometimes part of a piece with fadeout; it is not a problem that whole works are not heard, as the producers' point is to give a sufficient number of samples. These are uniformly well chosen and well performed. Many of the recordings are borrowed from existing commercial issues, but a large part were made for the present set. For the latter, most of the music was performed on instruments from the Museum's collection, some from elsewhere in Austria. Their satisfying sounds are proof enough that the old makers knew what they were doing. I'll single out a couple of my favorites. Albrechtsberger's Concerto for Trump (Jew's harp, jaw harp, whatever) and Strings in E♭ Major was previously unrecorded; only the

fourth movement is heard here, but it is still a tidbit for my personal monomania. (The translator to Japanese evidently didn't know the word *koukin* and came up with *mauruterommeru*, the katakana version of *Maultrommel*.) I fell in love with the only extant recording of Johann Strauss's band, a great reminder of what we lost only a few decades ago, when the Western world's fiddlers conspired to abolish those beautiful portamentos.

There are some samples of instruments not commonly heard: an aurochs horn, a Tangentenflügel, a keyed trumpet (nicely played—but I can easily hear why it died so young), an arpeggione. Particularly welcome is the subanthology of about fourteen keyboard instruments, from a sixteenth-century spinettino to a 1912 harpsichord. I'm sorry we can't hear the voice of the Museum's *Tartöld* family—visually among the most bizarre, but splendid, instruments ever made. Don't they play? Maybe there aren't enough gigs to make it worth while to develop a really good pool of Tartöldists!

The larger of the two accompanying booklets introduces the collection and lists each of the recorded selections, with commentary that duplicates the spoken introductions to the recordings. The booklet is only the size of a compact disc but full of fine color photographs of instruments, most of which are heard on the records. Without splitting hairs, I can find virtually no misinformation. I will take this opportunity to question the common notion that the shawm was an import from Asia. Europe had shawm-shaped reed instruments from antiquity onward; the prototype is probably seen in those Roman-era tibias which were made from mammal tibia—with a natural bell left on one end, where the bone flares toward the joint. There probably was some Asian influence later, in the Middle Ages. And yes, there's a voluptuous cover—the Lucretia on the end of the pegbox of the Collection's Girolamo di Virchi cittern.

FREDERICK CRANE
MOUNT PLEASANT, IOWA

Museum of Fine Arts, Boston. John Koster. *Keyboard Musical Instruments in the Museum of Fine Arts, Boston.* With contributions by Sheridan Germann and John T. Kirk. Illustrated by Stephen Korber and the author. Boston: The Museum, 1994. xl, 368 pp.: 16 color photographs, 242 black-and-white photographs, 79 line drawings. ISBN: 0-87846-401-8. $85.00

This can be called, without reservation, a sumptuous book. This is not to say that we have not seen elegant catalogs before; Nicholas Bessaraboff's *Ancient Musical Instruments*[1] surely has pride of place as far as visual and bibliophilic delights are concerned, and even the old Belle Skinner catalog[2] is a pleasure to scan. But as far as scholarly and technical details are concerned, these volumes offer only the merest tantalizing hints. More recent catalogs, to be sure, address these details with care and outstanding scholarship, although in less lavish format. In the realm of keyboard collections Howard Schott's catalog of the holdings of the Victoria & Albert Museum[3] and the Gernhardt, Henkel, and Schrammek catalog of organs and harmoniums in the Leipzig University collection[4] are among those which have set the standard by which subsequent efforts of this type may be judged. And by this standard Koster's work measures up admirably.

As an entity, the musical instrument collection at Boston's Museum of Fine Arts can be said to date from 1917, when William Lindsey acquired the lifetime collection of Canon Francis W. Galpin, the noted turn-of-the-century British organologist and author, and presented it to the Museum in memory of his daughter, a victim of the sinking of the *Lusitania* at the outbreak of World War I. Although Galpin's collection was highly eclectic in nature, it contained significant holdings in keyboard instruments and helped from the outset to establish the Museum collection's strength in this area. A virginal and a spinet, both Italian and

1. Nicholas Bessaraboff, *Ancient European Musical Instruments: An Organological Study of the Musical Instruments in the Leslie Lindsey Mason Collection at the Museum of Fine Arts, Boston,* preface by E. J. Hipkins, foreword by F. W. Galpin (Cambridge: Harvard University Press, 1941).

2. William Skinner, ed., *The Belle Skinner Collection of Old Musical Instruments, Holyoke, Massachusetts: A Descriptive Catalogue* (Philadelphia: Beck Engraving, 1933).

3. Howard Schott, *Keyboard Instruments,* vol. 1 of *Catalogue of Musical Instruments, Victoria and Albert Museum,* 2d ed., 2 vols. (London: H. M. Stationery Office, 1978–85).

4. Klaus Gernhardt, Hubert Henkel, and Winfried Schrammek, *Orgelinstrumente, Harmoniums,* vol. 6 of *Katalog: Musikinstrumenten-Museum der Karl-Marx-Universität Leipzig* (Leipzig: VEB Deutscher Verlag für Musik, 1983).

dating from the beginning of the seventeenth century, originated in the Galpin collection, and Lindsey continued to donate historic instruments to the Museum.

More recently, important instruments from other private collections have arrived to further strengthen the Museum's holdings. Edward F. Searles of Methuen, Massachusetts, heir to the Southern Pacific Railroad fortune (via his late wife), was a collector who boasted perhaps the largest instrument ever to be "collected"—the 1863 "Great Organ," formerly in Boston's downtown Music Hall, for which he built a private concert hall (now in public hands and in regular use). But his taste in fine keyboard instruments also extended to such things as a seventeenth-century regal and the splendid Henri Hemsch double harpsichord, which, with several other instruments, were willed by Searles to Benjamin Allen Rowland and given to the Museum by Rowland's heirs in 1981. The name of the distinguished organologist, collector, and author Edward M. Ripin will be familiar to all who read these pages; in 1977 many items from this connoisseur's collection were acquired by purchase and added to the Museum collection, including a Kirkman harpsichord fitted with an added piano action and an elegant Viennese piano by Ehlers.

American artifacts have always been a strong element in the Museum's holdings, particularly with regard to prints, paintings, and furniture. Through various individual gifts and purchases a number of important American keyboard instruments, many by Boston makers, have found their way into the collection. Indeed, with but one exception, all of the instruments dating from the second half of the nineteenth century (mostly pianos and reed organs) are American, and from the first half of the nineteenth century one finds pianos by such historically important American makers as Geib, Crehore, Babcock, and Osborne. It is a pity that one of the rarest and most unique of the Museum's American instruments, an early nineteenth-century Boston claviorganum, was not acquired until after the completion of the book.

Until fairly recent times the instrument collection was something of an "orphan" among the Museum's holdings, located in the cellar (one door down from the boiler room) and inaccessible to the general public. It was, nonetheless, lovingly tended for many years by Narcissa Williamson, who maintained it on a severely restricted budget, and by her successor Barbara Lambert, who was the first to lobby for a better location with more public access and better climate control. This has since

become a reality, and while not all of the collection's keyboard instruments can be accommodated in this attractively laid-out space at any one time, some of the most outstanding are now regularly on display, and those that have been restored are occasionally used in concerts.

Bessaraboff's 1941 opus dealt only with the instruments in the Leslie Lindsey Mason (Galpin) collection, keyboard and non-keyboard; instruments from other sources are not mentioned. Since then occasional brief pamphlets and journal articles have helped to keep pace with the growth of the collection, but something of greater scope has been wanting for some time. Koster's catalog of the keyboard instruments is both an impressive start to what one hopes will be a complete series on the Museum's instruments and a sign that American organologists are catching up with the Europeans in this regard.

There seems to be a trend to arrange instrument catalogs chronologically, and I for one like this approach for what it teaches about the development of the instruments. While Koster interleaves the stringed and winded instruments via this method, the manageable number of objects (fifty-four) tends to minimize any problems that might be caused by this. It also means that the occasional instruments that combine categories (a harpsichord-piano or a piano-harmonium) simply fall into their natural chronological niche and need not be chopped in two and divided between two catalogs (or categories), as actually happened to an instrument in a German collection.

There are many strengths in this catalog that will make it a useful reference work for some time to come, as well as a model for the curators of other American collections. Most obvious, perhaps, is the fine photography and reproduction, both color and black-and-white. Not only are all instruments pictured as a whole, but nearly all have supplementary photographs showing important details of ornamentation, keyboards, soundboards, action, makers' labels, harpsichord jacks, organ pipes, etc. Also in the realm of graphics are the many fine line drawings. Not every instrument is given the same amount of graphics, but many of the unique or most representative ones are treated in satisfying detail. The fine 1680 Couchet harpsichord (with additions by Blanchet and Taskin) not only rates seven photographs, but four drawings of action and construction details. Ten photographs show action and decoration details of a 1796 Broadwood piano, and there are three drawings as well. The 1692 German regal likewise rates ten photographs, plus a section drawing of the windchest and a measured diagram of the parts of one of the reed pipes.

Impressive as the graphics are, it is the textual material that distinguishes this volume. All entries begin with a statement of provenance and a list of references in other written sources when applicable, followed by a description of the various aspects of the instrument—action, construction, materials, decoration, etc. Included in many (but not all) entries are string lengths or pipe dimensions, as well as descriptions of any alterations or additions. These "nuts-and-bolts" details are followed by a scholarly evaluation of the instrument, with information about its maker (where known), its generic style, dating (where it is questionable), and sometimes comparison with similar extant instruments and commentary on musical use. Occasionally the footnotes become the tail that wags the dog; in a few entries they take up nearly as much space as the actual text.

Koster is a thorough scholar in all aspects of keyboard instruments, but his major field of expertise is in harpsichords and fortepianos, and the outstanding specimens of these receive lavish, even loving attention. Sometimes a dramatic little footnote to history appears, as in the case of an elaborate Sheraton-designed Broadwood piano (1796), whose original owner was Manuel de Godoy of Spain—possibly the only courtier to be made Prime Minister (rather than beheaded) after openly cuckolding a king.

Perhaps it is inevitable that a few value judgments slip into any discussion of individual instruments. Many of these are laudatory or simply neutral (most of the accounts of square pianos are rendered with minimal enthusiasm), but a few fall on the pejorative side, as when melodeons as a class are rated, in their socio-economic and musical aspects, as "the equivalent of the modern Casiotone." In all, however, there is precious little to criticize and a vast amount to praise in this painstaking, scholarly, and lucidly written catalog.

Appendixes to the work include a list of seven modern copies of historic instruments in the collection, all but two of which (a clavichord and a harpsichord made by Chickering to Arnold Dolmetsch's specifications) are of little consequence, and glossaries of wood terminology and technical terms used in the text. There is also an extensive bibliography and an index of names.

Barbara Owen
Newburyport, Massachusetts