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one knows it, copies of this monumental book will be available only through the auction houses.

ANDRÉ P. LARSON
AMERICA'S SHRINE TO MUSIC MUSEUM
THE UNIVERSITY OF SOUTH DAKOTA

Arnold Myers, editor. *Historic Musical Instruments in the Edinburgh University Collection: Catalogue of the Edinburgh University Collection of Historic Musical Instruments*. Edinburgh: The Collection, 1990–98. Volume 1: *The Illustrations* (1990). 168 pp. of illus., 287 black-and-white photographs; 13 x-rays. ISBN: 0-907635-17-2. £25.00. The following parts and fascicles of Volume 2 have been published (all with ISBN numbers starting with 0-907635): A.i: *Wind Instruments of Regional Cultures Worldwide* (1993). 43 pp. ISBN: -23-7. £3.00. A.ii: *Stringed Instruments of Regional Cultures Worldwide* (1995). 28 pp. ISBN: -28-8. £3.00. A.iii: *Percussion Instruments of Regional Cultures Worldwide* (1998). 32 pp. ISBN: -35-0. £4.00. B.i: *Harps, Dulcimers and Zithers* (1997). 35 pp. ISBN: -34-2. £4.00. B.ii: *Lutes, Citterns and Guitars* (1992). 44 pp. ISBN: -20-2. £3.00. C.i: *Viols and Violins* (1995). 64 pp. ISBN: -26-1. £4.00. D.ii: *Transverse Flutes* (1992). 100 pp. ISBN: -18-0. £5.00. E.i: *Oboes* (1994). 52 pp. ISBN: -25-3. £4.00. E.ii: *Bassoons* (1993). 29 pp. ISBN: -21-0. £3.00. F.i: *Clarinets* (1995). 104 pp. ISBN: -27-X. £5.00. F.ii: *Saxophones* (1996). 20 pp. ISBN: -32-6. £3.00. H.i: *Horns and Bugles* (2nd edition, 1997). 104 pp. ISBN: -33-4. £5.00. H.ii: *Cornets and Tubas* (1994). 92 pp. ISBN: -24-5. £5.00. H.iii: *Trumpets and Trombones* (1993). 69 pp. ISBN: -22-9. £4.00. H.iv: *Small Mouthpieces for Brass Instruments* (1996). 89 pp. ISBN: -30-X. £5.00. H.v: *Large Mouthpieces for Brass Instruments* (1996). 55 pp. ISBN: -31-8. £4.00. J.ii: *Drums* (1998), 44 pp. ISBN: -36-9. £4.00. K: *Ancillary Equipment* (1995). 66 pp. ISBN: -29-6. £4.00.

Edinburgh University's Collection of Historic Musical Instruments (EUCHMI) is one of the most important collections in Europe, containing more than 2,500 musical instruments, which exemplify almost every variety of European instrument as well as a large selection of instruments from many other countries. EUCHMI consists of several distinct constituent collections, including the faculty collection assembled during the nineteenth century; the Galpin Society collection; the collection of woodwinds formed by F. Geoffrey Rendall; Anne Macaulay's collection of

plucked strings; the C. H. Brackenbury Memorial Collection; woodwinds from the Lyndesay Langwill collection; the Glen and Ross Collections of bagpipes and instrument-making tools; the percussion collection of James Blades; and part of the collection formed by E. Roy Mickleburgh. Additional instruments are lent from the Glasgow Museums and Art Galleries and several private collectors.

The University is fortunate to have as its half-time curator Dr. Arnold Myers, a highly energetic and talented individual. Myers combines careers as a curator, organologist, musical instrument collector, and librarian whose specialty is marine technology. Myers also served as the review editor for *The Galpin Society Journal* from 1987 to 1996 and is now its web site manager. He has written many articles for various journals and symposia on subjects pertaining to brass instruments and has organized four international exhibitions at EUCHMI.

The first part of the catalogue, published in 1990, is a 168-page volume of photographic illustrations. Its preface offers a concise history of the collection from 1860 to 1990; specifies Myers's "Methods of Cataloguing," with abbreviations used throughout the fascicles; and contains 287 photographs of individual instruments, mutes, cases, and mouthpieces. These are divided into the following categories: instruments of regional cultures worldwide (7), plucked and hammered stringed instruments (53), bowed stringed instruments (25), flutes and whistles (30), double reed woodwinds (29), single reed woodwinds (45), bagpipes (11), conical brasswind (18), intermediate brasswind (18), cylindrical brasswind (20), mouthpieces for brasswind (16), free reed instruments and musical glasses (3), percussion (12), and ancillary items (3). A total of 277 instruments, 16 brasswind mouthpieces, and 3 ancillary items are shown in these photographs.

In addition, there are thirteen radiographs (x-rays) that show the interior construction and details of: a mandolin by Schorn, Salzburg, 1717 (2 views); a voice flute by Bradbury, England, ca. 1720 (4 views); an anonymous early nineteenth century cornett (4 views); and eight ivory and one wooden, anonymous, brasswind mouthpieces (in 3 views).

For purposes of organizing like instruments together, there is definitely an advantage to the broad categories used in Volume 1. The eighteen fascicles of Volume 2, however, are not organized according to these broad categories but rather by instrument type, such as transverse flutes (including fifes, piccolos, alto and bass flutes); oboes (including musettes and English horns); clarinets (clarinettes d'amour, alto and

bass clarinets); saxophones (including octavins), etc. The exceptions are three volumes for wind, stringed, and percussion instruments of regional cultures worldwide, which group the instruments under the Hornbostel-Sachs classification system. Additional fascicles for instruments not yet catalogued are in the process of being written.

The fascicles were written by various specialists, but they were all edited by Myers and use consistent terminology and data headings. The front matter consists of a preface by Myers, a table of contents, an introduction by the author of the fascicle, and an explanation of the cataloguing methods and terminology. Then follows the text describing each instrument or item. In addition to a complete technical description of the instrument, single parts such as violin necks and scrolls, mechanisms, key mountings, and cases are described. In addition, Myers is the first to publish thorough descriptions of brass mouthpieces, thus contributing a great deal to the understanding of their construction. Each fascicle closes with a list of references, an index of makers' and other names and serial numbers, and an index of acquisition numbers. The two indices are invaluable, since the instruments are not arranged chronologically, nor by acquisition number or maker.

Myers has made it easy to access information concerning the EUCHMI collection. Each fascicle can be purchased individually—as a paper copy, on 3.5" disc in ASCII [American Standard Code for Information Inter-change] or WordPerfect 5.1 format, or by e-mail. (E-mail versions are transmitted in ASCII format, and the recipient has to add symbols and accent marks as explained in the "Read Me" file.) In addition, information is available at the EUCHMI web site at <http://www.music.ed.ac.uk/euchmi>. The web site includes short checklists for every instrument in the collection, and its "Electronic Picture Gallery" has photographs of seventy-two important additions since 1990. Thus, a researcher having access to Volume 1 of the catalogue and the web site can study photographs of all the most important instruments in the collection to date. All the instruments and additional items listed in Volume 1 are included on the web site, and the abbreviations used in the descriptions are listed and explained. A benefit of having this information online is that changes can be made easily when a new instrument or information is added or discovered. At this time, EUCHMI is one of a handful of major musical instrument museums that truly makes use of the world wide web as a cataloguing and documentary tool. (Two other collections that offer online catalogues are the Royal Northern College

of Music Collection of Historic Musical Instruments in Manchester, England [at <http://www.mcm.ac.uk/library/hwm1.htm>], and the Musée de la Musique in Paris [at <http://www.cite-musique.fr>].)

As for the printed catalogue, inevitably, errors in labeling the photographs in Volume 1 were discovered during the preparation of individual fascicles. For example on page 27 the zither (no. 177) was made in Munich, in 1842; and on page 34 the mandolin (no. 303) is now attributed to the Vinaccia family, ca. 1770. On page 89 a photo of three clarinets was printed in reverse; its caption should read (79), (1722), and (1681). In addition, a few small errors crept into the descriptions of instruments. For instance, the dating of no. 179, an *épinette des Vosges* by I. Lambert (vol. 2, pt. B, fas. i, p. 11), is given as ca. 1800, while the text under the photograph in Volume 1 (p. 27) gives a more reasonable date of the late nineteenth century. These errors are inconsequential considering the wealth of material and photographs presented. (Second editions of the fascicles on horns and bugles [vol. 2, pt. H, fas. i] and on trumpets and trombones [vol. 2, pt. H, fas. iii] with additions and corrections have already been published.)

In conclusion, these volumes constitute one of the most significant catalogues of a very large and important instrument museum. The mass of information presented is enormous and extremely thorough. Dr. Myers is to be congratulated for producing such useful fascicles which can serve as a model catalogue for any instrument museum. This catalogue is without doubt one of the most detailed and accurate of any produced today.

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Phillip T. Young. *Die Holzblasinstrumente im Oberösterreichischen Landesmuseum / Woodwind Instruments of the Oberösterreichisches Landesmuseum (Kataloge des OÖ. Landesmuseums, Neue Folge, Nr. 113).* [Linz: The Museum, 1997.] 259 pp.: 91 black-and-white plates, 7 color plates, 91 tables. ISBN: 3-85474-013-1. ÖS380 (cloth).

The woodwind collection of the Oberösterreichisches Landesmuseum (the Upper Austrian Regional Museum) in Linz is a unique and important one, including many distinctive specimens. Among these may be noted three bass recorders by Denner, a bass flute by Bizet, an oboe by