FOREWORD TO
ONE VOLUME EDITION

Howard Schott and Anthony Baines’ definitive catalogues of the musical instruments in the Victoria and Albert Museum, reissued as a single volume in 1998, have proved their worth by selling out.

This 2002/3 edition is a reprint of the 1998 edition, which leaves the text and illustrations virtually unchanged. It has been made possible through generous donations from the John Radcliffe Trust and the Parnassus Foundation, courtesy of Jane and Raphael Bernstein. The V&A would like to thank Alec Cobbe, Esq., the Cobbe Collection Trust, the Marc Fitch Fund, the Leche Trust, the Harley Foundation, the John Radcliffe Trust and the Worshipful Company of Musicians for generously supplying the funding that made the 1998 edition possible.

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FIG. 115. No. 20/1. Bass recorder. 16th or first half of the 17th century. This is a very large instrument.


FIG. 117. Left to right. No. 20/4. Treble recorder by J. Schuchart. London; first half of the 18th century. The main joint has been cut down. No. 20/5. Treble recorder by J. M. Anciuti. Milan; 1740. This instrument is very prettily carved in ivory. No. 20/7. Treble recorder. English; 18th century. No. 20/6. Treble recorder. Italian; early or mid-18th century. This is veneered with tortoiseshell with gold piqué and mother-of-pearl inlay.


FIG. 121. No. 21/7. Pipe and tabor. London; 19th century. One normally associates such one-man ensembles with peasant musicians; it is therefore curious to note that this set was made in fashionable Pall Mall. For whom?

FIG. 123. Left. No. 22/3. Flute. English; late 18th century.
Centre. No. 22/2. Flute by R. Potter. London; late 18th century.

Fig. 125 and A. No. 23/1. Oboe. Dutch; late 17th century. Carved on the bell of this handsome early oboe are scenes of dancers and musicians wearing contemporary costume.
FIG. 126 to c. No. 23/2. Oboe by Anciuti. Milan; first half of the 18th century. The detail photographs show very clearly how fine is the quality of the carved decoration on this pretty instrument which once belonged to Rossini.

Centre. No. 23/7. Musette. French; second half of the 19th century.  
Right. No. 23/5. Tenor oboe by T. Stanesby, junior. London; first half of the 18th century.

FIG. 130. Two alto fagottos by Wood & Ivy, London; about 1830. An oblique view: they are in fact the same size. Left: No. 23/12. Right: No. 23/11.

FIG. 131. No. 24/1. Clarinet by R. J. Bilton, London; after 1826. A piece of boxwood with a particularly attractive figure has been chosen for this instrument.

FIG. 132. No. 24/2. Basset-horn. Possibly English; first quarter of the 19th century.
FIG. 135 and A (opposite). No. 27/1. French horn by M. A. Raoux. Paris; about 1826. This has a design in green lacquer inside the bell.

FIG. 137. No. 27/5. Cornet by Charles Pace. London; second quarter of the 19th century.
SUPPLEMENTARY ENDNOTES
AND BIBLIOGRAPHY TO NEW EDITION
KEYBOARD CATALOGUE

4. (p 32/No.7) Stefano Toffolo: 'Antichi Strumenti Veneziani. '500-1800 Quattro secoli di luteria c cembalaria (Venice, 1987).
7. (p.71/No.23) ibid. p. 281.
11. (p 142/No.60) I am most grateful to Alastair Laurence for supplying me with this information.
iii. Aslin (1962), p. 64.
12. (p 144/No.61) i. I am most grateful to Alastair Laurence for this information.
i. Information kindly supplied by E. A. Goble, son of Richard Goble.
NON-KEYBOARD CATALOGUE

18. (p.32/No.7/3) S. Toffolo op. cit., pp 97-98.
19. (p 31/No.7/4) ibid. pp. 79-84.
20. (p 31/No 7/5) ibid. p. 53.
22. (p.35/No 7/14) ibid.
23. (p.35/No.7/15) S. Toffolo: op. cit. p. 97.
26. (p.39/No 8/5) J. Tyler. op. cit.
27. (p.40/No.8/7) S. Morey op. cit. pp 86-96.
28. (p.40/No.8/8) ibid. p 103.
30. (p.45/No.10/3) G. Hellweg, op. cit. pp. 156-158.
32. (p.56/No.12/1) G. Hellweg. op. cit., pp. 296-299.
33. (p.57/No 12/2) S. Toffolo: op. cit., pp. 76-86.
35. (p.92/No.22/1) ibid.
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