maintains that at least three factors are necessary in the knowledge situation, namely, the conscious subject, the mental content and the object. It is in the metaphysical conclusions that he parts company with some of his erstwhile colleagues. For Prof. Pratt is of the opinion that in many cases the naturalistic consequences which were drawn were unjustified, and that the doctrine of knowledge espoused by the group led "to the conception of a partial independence and spontaneity of mind and of the reality of a substantial self"

While it is obvious that, in working out his conclusions, Prof. Pratt has studied with great care the latest developments in logical and philosophical doctrine, yet, to the reviewer at least, there is a distinct flavour of 'other days' in his writing which is reminiscent of the pre-symbolic epoch when 'metaphysics was metaphysics'. But he is consistently suggestive rather than dogmatic; and even in the final chapter where his "over-beliefs" take the form of a spiritual pantheism, he only claims for them, as for the rest of his conclusions, a "balance of probability". A. v. Z.

Musical Instruments and their Distribution

Origine des instruments de musique : introduction ethnologique à l'histoire de la musique instrumentale. Par André Schaeffner. (Bibliothèque musicale.) Pp. 406 + 32 plates. (Paris : Libr. Payot, 1936.) 50 francs.

A COMPREHENSIVE account of the musical instruments and their distribution has been wanted for a long time by ethnologists and others, so this work on the simpler musical instruments by M. Schaeffner is very welcome. The author admits that it is not exhaustive; it is evident that he has done his best to cover the ground, but as might be expected, specialists in certain areas are acquainted with instruments that are not alluded to by Schaeffner. For example, there are on the Sepik River, New Guinea, drums without a tympanum which are struck on the ground or on the surface of water. Fig. 2 is drawn from a photograph which shows a *sede* lying on the ground, so Schaeffner supposed that it was played while resting on the ground, but it is played only on vessels, *lakatoi*, while on the great trading expeditions, *hiri*, of the Motu peoples. The remarkable *temes naainggol* of Malekula, described by Deacon, have also been overlooked.

The author begins with "origines corporelles": singing and other sounds are produced by the mouth and its parts, but the mouth may also act as a resonator in playing the musical bow or the jew's harp. Hand-clapping, striking various parts of the body with the hands and tapping the Adam's apple to produce a tremolo, and stamping with feet are primitive methods for the production of music or rhythm, of which definite appliances may be regarded as extensions. These are innumerable, but the author has contrived to describe or refer to a very great number, and the variations and affinities of the main types are clearly stated. The

author criticizes the groupings of Hornbostel and Curt Sachs and gives in an appendix an elaborate classification of his own. This recognizes: (1) Instruments with a solid vibrant body (*a*) not susceptible of tension, (*b*) flexible, (*c*) susceptible of tension, either a cord or a membrane. (2) Instruments directly dependent upon air vibration or wind instruments. There are also chapters on organology of the theatre; on instruments derived from, or associated with, work and play; instruments employed in religion and magic; the evolution of music; primitive polyphony; evolution and diffusion of instruments.

While admitting the provisional utility of the stratigraphy of Curt Sachs in which he reconstructs, layer by layer, the successive diffusion of instruments across the world, to which Hornbostel had made corrections in details so far as Africa is concerned, Schaeffner points out that there is a danger in linking material objects such as musical instruments with a chronology, itself hazardous, of phenomena of social organization which do not yet admit of a uniform interpretation. He agrees with R. H. Lowie who says, "In this department of culture, as in others, contacts with other groups are significant: African music excels because of the Negro contacts with Egypt, India and Indonesia. The Negro deserves credit for adapting and using his instruments, but not for creating them" ("An Introduction to Cultural Anthropology", 1934, p. 208).

Owing to the absence of an index, it is rather difficult to find an account of any particular instrument; also it would have been a help if the legends of the photographs had references to their respective pages, and if references to pages had been added to the classification in the appendix to this excellent book.

A. C. HADDON.