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In the introductory editorial, Florence Gétreau claims to follow in the tradition of scholars such as John Spitzer (who is in fact one of the contributors to this volume), Neal Zaslaw, Niels Martin Jensen, and Franco Piperno. The publications of these scholars, however, are broadly international (or at least European) in scope, treating the history and development of orchestras in the leading courts and capital cities. In comparison, the overwhelming majority of articles in the present volume deal with not just French, but even specifically Parisian subjects; one is devoted to a London theatre and one to mandolin orchestras in America. Four of the twelve articles are in English, the rest are in French.

Despite this lack of geographical focus, this volume presents a rich body of archival material. The articles themselves are in general quite strong, but the archival documents they present will also undoubtedly serve as an invaluable resource for the work of future scholars.

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MUSÉE DU PALAIS LASCARIS, NICE (FRANCE)

Friedemann and Barbara Hellwig. *Joachim Tielke. Kunstvolle Musikinstrumente des Barock*. Berlin and München: Deutscher Kunstverlag, 2011. 456 pp.: illus. ISBN-13: 978-3-42-2070783. €78.00 (hardbound).

Instruments by Joachim Tielke are highly valued objects in many collections—no wonder, no other maker so consistently applied decorative techniques like marquetry work, appliqués, and carvings and who lavishly used costly materials like extra-European species of wood, ivory, tortoise-shell, and semi-precious stones. It was the luthier, Günther Hellwig, more than three decades ago, who published a monograph on Joachim Tielke (1641–1719) (*Joachim Tielke. Ein Hamburger Lauten- und Violonmacher der Barockzeit*, Frankfurt am Main, 1980). This was a valuable contribution to our knowledge of this German maker who may be called the most important maker of bowed and plucked musical instruments. His publication considerably enhanced Tielke's reputation, but the book has been out of print for many years. This raised the curiosity of experts and laymen as to what new and additional discoveries a new edition would offer. High expectations were caused by a number of articles and lectures on Tielke and his environment by Friedemann Hellwig. Now he and his wife Barbara Hellwig have published their findings in a grand and prestigious volume.

In 1980 Günther Hellwig listed 139 instruments, while the new publication describes 169 surviving instruments and fragments. To this end, Friedemann and Barbara Hellwig re-examined all instruments (except for a few which were not accessible); they deleted three bows and one violin as non authentic; and they added thirty-four new objects which came to their knowledge. All instruments and fragments are given a systematic TieWV number (TieWV = *Tielke Werkverzeichnis*) in chronological order. All were examined in detail, measured, photographed, and in some cases given different dates from those in the 1980 edition. More recent technology like dendrochronology, computed tomography, and 3D imaging derived from the CT shots were studied for additional information. Chemical analysis of varnish was also completed on one instrument.

The section preceding the catalogue is particularly valuable (*Zum Leben und Werk Joachim Tielkes*, pp. 20–97). Here, the authors bring together old and new information on the history of the Tielke family that is still inadequately documented due to a lack of archival material. Of particular interest is the chapter on the organization of Tielke's shop and on his relations with the Hamburg guilds. Lacking appropriate documents, the authors rightly reject the idea that Tielke could have made all the instruments himself and assume he arranged to have other craftsmen supply him with instruments. It is of utmost importance to learn that Tielke drew on external craftsmen right from the start of his career (see also the chapters on carvers, p. 31, and on the supply of materials, pp. 33, 43). More information than what is provided on the various ways of running a workshop in the second half of the seventeenth century in a Hanseatic city would have been helpful. The Hellwigs conclude that Tielke's suppliers of marquetry work and carvings cannot be found among the known instrument makers but must be Hamburg craftsmen whose names will remain unknown, as much as one would like to know them. The cautiousness of not giving names prematurely is commendable. Still, the question remains open and should encourage further research (p. 89).

Their extraordinarily rich decoration made Tielke's instruments attractive to the wealthy bourgeoisie and the nobility. It is, therefore, logical to put special emphasis on the discussion of their various styles and techniques. The instruments' edges show amazing variation once their thirty-five different patterns are arranged next to each other (pp. 56–57). The marquetry work displaying floral ornaments with tendrils, leaves, and flowers, or emblematic scenes and mythological illustrations

is described at length. Knowledge of basic woodworking techniques is required from the reader (p. 59); the authors then quickly proceed to explain the motifs represented and their sources. Van Veen's *Amorum Emblemata* is known to be used by Tielke as one of the pattern books as pointed out by Günther Hellwig. The Hellwigs discuss this source more systematically and present another important series of early prints with sea gods and goddesses as models for the deities on their carriages, drawn by various kinds of realistic and fantastic animals. The chapter on the instruments' adornment (pp. 54–92) is one of the finest in the book. Another section offers quotes from printed sources showing the extraordinary appreciation that Tielke's work enjoyed (pp. 43–45). An interesting example is the newspaper advertisement of 1783 offering "an admirable piece" for sale (p. 45). This instrument is identified, and its history and present whereabouts are presented (pp. 367–370).

The heart of the book consists of a *Descriptive Catalogue* (pp. 100–392). It begins with remarks and drawings on terminology and offers a German-English-French glossary of terms which will doubtless serve as a model for future catalogues. The descriptions of instruments are arranged according to their families: lutes, guitars, Hamburg citterns, pochettes, violins, one cello, viole d'amore, viole da gamba, barytons, and bows. Each type of instrument is explained by an introductory text and by a concluding comment, a novelty introduced by the authors of the new book. This also helps to keep their descriptions short and concise, and the clear layout facilitates searching for certain details. The measurements include only the most essential. The photographs, with few exceptions taken and processed by Friedeman Hellwig, deserve the highest praise. They show many details difficult to describe in words, making this monograph a pleasure to consult for the expert and a pleasure to browse for the interested musical amateur.

The publisher's effort to make this publication an art book required some inevitable compromises. Its title is somewhat cumbersome and emphasizes the art of decoration which in the book, is only one aspect of Tielke's work. The references are put at the end of each chapter in order not to disturb the layout. Nonetheless, everything forms a felicitous combination, thanks to a successful cooperation between authors and publisher.

The organologist is pleased to find four appendices with brief notes on makers and instruments made by members of Tielke's family. These are Joachim's brother Gottfried; Joachim's father-in-law Christoph

Fleischer and his next generations; the Goldt family–Joachim’s sister-in-law’s relation; and finally Hinrich Kopp who is connected to Tielke through the production of citterns and the similar style of his carvings.

Using the book is facilitated by a chronological list of all pieces from the Tielke shop, an extensive list of the literature quoted, an index of public collections and their instruments, an index of names, and a two-page English summary. Noteworthy is a remark on p. 426 promising information about instruments that will turn up after the appearance of the book (consult www.tielke-hamburg.de or the website of the Museum für Kunst und Gewerbe Hamburg).

This publication is more than a second edition, it is a completely new book, well organized and wonderfully produced, with fascinating organological observations and detailed, richly-illustrated descriptions of all existing works from the Tielke shop. Congratulations to the authors, and the book is warmly recommended to all friends of early musical instruments and the decorative arts.

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Amanda Villepastour. *Ancient Text Messages of the Yorùbá Bàtá Drum: Cracking the Code*. Burlington, VT: Ashgate Publishing Company, 2010. 173 pp. + xviii preliminaries; 11 black-and-white photos; 1 diagram with photos of instruments; 5 line drawings; 7 tables; 74 musical exx.; 42 tracks on accompanying CD. ISBN 978-0-7546-6753-7. £27 (cloth).

In this book, Amanda Villepastour makes available a valuable bank of knowledge about one of the world’s most complex drumming traditions: that of the Yorùbá *bàtá* ensemble, which “speaks” in drum language. Villepastour’s impressive contributions, the results of a decade of field-work, are especially laudable in that she documents a practice that not only is relatively unknown, but one that is dying out, though it dates back at least five hundred years. Its derivative, *batá* [sic] drumming in Cuba, is better known and more extensively written about than the parent tradition in Africa. For Villepastour’s research, carried out mainly in Nigeria, her primary collaborators are two men with impressive credentials for the task at hand: a master Yorùbá drummer with unusually strong hereditary links to both the musical and ritual traditions of *bàtá* drumming (Rábiù Àyándòkun), and an engineer and computer scientist with a