FRIEDEMANN AND BARBARA HELLWIG. *Joachim Tielke: Neue Funde zu Werk und Wirkung.* Berlin and Munich: Deutsche Kunstverlag, 2020. 80pp., illus. ISBN 978-3-98211-6 (hardback). Price €27.99

Günther Hellwig's monograph on the life and works of Joachim Tielke (1641–1719), published in 1980, stood for a generation as a definitive study of the life and output of this important German maker of bowed and plucked string instruments (*Joachim Tielke, ein Hamburger Lauten- und Violenmacher der Barockzeit*, 1980, reviewed by John Pringle in *The Galpin Society Journal* XXXIV [1981], pp.158–60). Then, in 2011 Hellwig's son and daughter-in-law, Friedemann and Barbara Hellwig, produced a greatly expanded study of Tielke's oeuvre in the form of a 456-page book containing eight introductory essays together with updated descriptions and numerous colour photographs of 169 instruments, including 30 not known to his father (Friedemann and Barbara Hellwig, *Joachim Tielke: Kunstvolle Musikinstrumente des Barock*, 2011, reviewed by the undersigned in *GSJ* LXV [2012], pp.211–14). Now, the younger Hellwigs have continued the family's history of research and publication with a slender supplemental volume whose title translates as *Joachim Tielke: New Discoveries about his Work and Influence*. While none of these discoveries significantly alters our understanding of Tielke's accomplishments overall, the new book is welcome for the further light it sheds on several aspects of his legacy.

In its opening section, the authors describe and illustrate five newly-identified instruments by Tielke, which they cite in their foreword as the primary justification for publishing this supplement: three plucked-string instruments (an angélique and two lutes, one consisting of only a body now paired with a later table and neck) and two bowed instruments, a pochette and a baryton. The pochette, acquired in 2013 by the Museum für Kunst und Gewerbe in Hamburg (whose collection already boasted a dozen of Tielke's instruments), is noteworthy for having been made in his own workshop, unlike the three previously known examples that he imported from Paris for resale to his German clientele (see Friedemann Hellwig, 'Hamburg and Paris: Joachim Tielke's Pochettes,' *GSJ* LXII [2009], pp.183-190). The baryton belongs to the Stadtmuseum in Munich (inv.no.44–87), where it lay unrecognized as a genuine Tielke from 1944 until the luthier Pierre Bohr recently brought it to the attention of the Hellwigs. Like one of the two already known, it was subsequently turned into a violoncello and remains in that state. A fourth baryton survives only as a fragment consisting of its neck and pegbox, perhaps the residue of yet another cello conversion.

The second section presents new information on a variety of topics, ranging in length from a single paragraph to four pages, with the longest being a

survey of the principal types of decorative heads found on his instruments. Of particular interest is the discovery of an original copy of a booklet printed in honour of Tielke's 50th wedding anniversary in 1717, the contents of which were previously known only from a later transcription. The final portion of this chapter briefly presents additional and updated information—in several cases amounting only to a change in ownership—about 15 instruments described in the 2011 volume.

The middle portion of the book, comprising about half its pages, is given over to three articles relevant to Tielke that originally appeared in a Festschrift for Friedemann Hellwig's 80th birthday (*Hinter den Tönen: Musikinstrumente als Forschungsgebiet*, 2018). In the first of these, Micha Beuting and Peter Klein report the results of their dendrochronological investigations of 14 instruments by Tielke. This relatively new research technique seeks to date pieces of coniferous wood used for the fronts of stringed instruments by comparing the microscopically-measured width patterns of their growth rings with other samples of known date. In only one case are the results at all surprising: a viol in the Musikinstrumenten-Museum in Berlin (inv. no.4077), whose attribution to Tielke was already considered questionable on stylistic grounds, turns out to have a front made from a tree that was still growing in 1865, meaning that at least this part of the instrument could not have been made during his lifetime.

The other two reprinted articles concern Tielke's guitars: Sebastian Kirsch offers observations on the specific construction techniques used to make one particular example (now catalogued as MI 57 at the Germanisches Nationalmuseum in Nuremberg, where Friedemann Hellwig worked as an instrument conservator from 1963 to 1986), and Andreas Michel describes the guitars supposedly modelled after Tielke's work that were made by the early twentieth-century luthier Richard Jacob Weißgerber of Markneukirchen. All three are solidly researched and well-written essays that here receive a potentially wider circulation than in their original form, although the Festschrift remains available both from the museum and on Amazon's German website.

The present volume concludes with list of errata in the 2011 publication and a useful chronological index of all 174 instruments known to survive from the Tielke workshop, with names of institutional (but not private) owners, and page references to their descriptions in both books. Approximately half are bass viols, comprising 83 essentially intact examples, plus fragments of eight others, more than have come down to us from any other maker of viols from the historical period. These are complemented by a few representatives each of violas d'amore (without sympathetic strings), barytons, violins, pochettes, and a single cello, while the plucked instruments include 25 guitars along with lesser numbers of lutes, theorbos, citterns, angéliques, and mandoras. A majority of Tielke's instruments feature elaborate decorations of one kind or another, whose visual appeal has surely contributed to their survival in such large numbers, especially during periods of time when they were no longer in use for making music.

All in all, this compilation of 'new discoveries' is a worthwhile companion to the Hellwigs' earlier book, and it is to be hoped that those libraries and individuals who already own the 2011 volume will want to acquire this one as well. The world-wide community of persons interested in old musical instruments owes a great debt to Friedemann and Barbara Hellwig for their devotion to documenting and interpreting the legacy of Joachim Tielke, building on, but ultimately going well beyond, the pioneering work of Günther Hellwig.

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