

algo que no facilita la consultación de la obra propia de Montesinos (55–292).

En los capítulos finales, Szemiński presenta lo que él toma por mensaje auténtico de la larga tradición. No son los nombres de los reyes ni los acontecimientos como guerras, epidemias o datos culturales, sino “la transmisión de la fe y de la misión” (403, véase también págs. 432, 433, 455, 456). No es completamente claro a qué fe y a qué misión se refiere, pero parecen ser ideas ajenas a las culturas andinas, un hecho que parece contradecir la hipótesis de Szemiński de una “larga tradición” oral andina.

Cabe mencionar que paralelamente a Szemiński, Sabine Hyland también ha preparado una nueva edición del libro 2 (Hyland 2007) y ella también llegó a la conclusión que el libro 2 de Montesinos tenía una fuente indígena, probablemente un autor indígena entrenado en los conceptos cristianos como Juan de Santacruz Pachacuti Salcamaygua o Felipe Guaman Poma de Ayala (Duviols, Estudio y comentario etnohistórico. En: P. Duviols y C. Itier (eds.), Joan de Santacruz Pachacuti Yamqui Salcamaygua. Cuzco 1993: 11–126; Adorno; Guaman Poma. Writing and Resistance in Colonial Peru. Austin 2000). Un argumento para esta hipótesis es el estado bastante desordenado del manuscrito, con errores en la ortografía, gramática y especialmente una caótica transcripción de nombres quechuas. Szemiński y Hyland arguyen que otras partes de la obra de Montesinos, como por ejemplo los libros 4 y 5, son más coherentes y que por eso el libro 2 no puede ser el producto de la pluma de Montesinos (véase Montesino [1643] 1906). Pero las referencias que existen a los libros 1 y 3 (Hyland 2007: 35–51; y Hiltunen, Ancient Kings of Peru. The Reliability of the Chronicle of Fernando de Montesinos. Helsinki 1999: 176–178) dan la impresión que tampoco son bien organizados (aunque esto no se puede comprobar de lejos por falta de unas ediciones modernas).

No es fácil evaluar los argumentos de Szemiński (y tampoco de Hyland) sobre la posible fuente de Montesinos y resulta más difícil la correlación que Szemiński propone para la lista de reyes incas y la prehistoria andina. Szemiński no es el único autor que presenta este tipo de correlación. El autor finlandés Juha Hiltunen lo hizo también en su tesis de doctorado publicada en 1999. Ambos argumentan que en la lista de los reyes se hallan rastros de las formaciones políticas del periodo que los arqueólogos llaman el Horizonte Medio (Szemiński 2010: 452–454; Hiltunen 1999: 238–352). Como ya indica Raúl Porras Barrenechea, la lista de Montesinos probablemente sirve para soportar su argumento sobre la identidad del Perú y Ofir y rellena la laguna entre los tiempos bíblicos y los del imperio inca (Los cronistas del Perú (1528–1650) y otros ensayos. Lima 1986: 490). También, como nota Hyland (2007: 69–72), la interpretación de la lista y su división en varias dinastías es arbitraria. Además, para evaluar la proposición de Szemiński, sería necesario discutir por ejemplo la transmisión oral de datos históricos con una profundidad temporal grande (véase Vansina, Oral Tradition as History. London 1985) o a las investigaciones recientes sobre tradiciones orales en los Andes (Salomon, Testimonies. The Making and Reading of Native South

American Historical Sources. En: F. Salomon and S. B. Schwartz (eds.), The Cambridge History of the Native Peoples of the Americas. Vol. 3, South America Part 1. Cambridge 1999: 19–95; Julien, Reading Inca History. Iowa City 2000), algo que Szemiński no hizo en la presente edición. Szemiński presenta su interpretación de la historia enigmática de Montesinos como hecho indisputable y su posición domina la presentación del texto. El cuidadoso análisis de Szemiński es interesante y sus sugerencias sobre las fuentes de Montesinos para los últimos párrafos del libro 2 tienen su valor (314, 318, 424), pero para los investigadores que no siguen a su opinión y para los lectores en general, se recomienda probablemente más consultar la edición de Hyland.

Kerstin Nowack

Villepastour, Amanda: Ancient Text Messages of the Yorùbá Bàtá Drum. Cracking the Code. Farnham: Ashgate, 2010. 173 pp., CD-ROM. ISBN 978-0-7546-6753-7. Price: £ 27.50

“Ancient Text Messages of the Yorùbá Bàtá Drum. Cracking the Code” by Amanda Villepastour is a path-breaking study, based on ten years of collaborative research, documenting and coding how the Yorùbá bàtá drum speaks. The text tracks seamlessly back and forth among: written descriptive explanations of the coding system; rich tables illustrating comparative data; musical transcriptions; studio-recorded examples on the accompanying CD; and numbered and coherent analytic conclusions. This carefully crafted presentation does the difficult work of rendering bàtá’s speaking codes accessible to any lay audience interested in: bàtá as a talking and musical instrument, drumming as surrogate speech, and the preservation of endangered cultural knowledge. Arguing that scholars of Yorùbá culture and drumming have consistently misrepresented and misinterpreted bàtá speech as stammering, unclear, or inferior to dùndún (the most widespread and popular Yorùbá talking drum) speech, Villepastour’s text masterfully succeeds in fulfilling one of its primary goals: proving that bàtá speech is unique, highly coded, and must be learned to be understood.

Yorùbá bàtá speech is highly specialized and only accessible to particular insider groups – namely bàtá drumming and masquerade dancing lineages and òrìṣà devotees. Even the majority of indigenous Yorùbá speakers do not understand Yorùbá bàtá speech unless they are members of or have trained with any of these groups. But even those who can produce and understand bàtá speech have yet to develop a system to explain and analyze how it works, except of course, through the lineage-based method of socialization, apprenticeship, and performance training. Villepastour aims to develop such a system while working with and building upon the research of those who have also begun this daunting task. Her primary collaborators are Rábîú Àyándòkun, master drummer raised in an extended family of bàtá and dùndún drummers in Èrìn-Ọ̀ṣun, and Tùndé Adégbolá, linguist, information scientist and amateur musician based at the University of Ìbàdàn. Àyándòkun provided most of the

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primary data upon which the analysis is based, including all of the recorded examples, as well as interpretations of the data from a professional practitioner's perspective. Adégbolá produced Yorùbá–English transcripts and contributed to the data analysis. Additionally, Villepastour worked with twenty other Yorùbá drummers around southwestern Nigeria (27). This study also builds upon the pioneering work of Chief Múráínà Oyèlámì (1989, 1991), who developed systems for notating and explaining *bàtá* and *dùndún*, and Akin Euba (1990), who wrote a foundational text explaining, notating, and analyzing Yorùbá *dùndún* drumming.

After introducing the reader to historical and contextual details about Yorùbá *bàtá*, how Yorùbá *bàtá* is played, and *bàtá*'s textual repertoire (including praise poetry, proverbs, and *òrìṣà* rhythms), the author begins to analyze how the mother *bàtá* drum, the *ìyáàlù*, speaks in what she calls “direct speech mode” (in contrast with “musical speech mode”) as a solo instrument, usually accompanied by the middle drum (*omele abo*), and the smaller drum (*omele akò*) of the ensemble.

Toward the middle of the book, Villepastour offers a list of sixteen findings under a section called “Towards a Grammar of the *Bàtá*'s Speech Surrogacy System” (52), one of the richest sections of the study. These findings include: the various ways in which drummers produce the three tones (low, mid, high) of the Yorùbá language on the two different heads through drumming technique – combinations of slaps, mutes, glides, and flams. Villepastour breaks down the ways in which drummers produce different consonants, vowels, and syllables, illustrating most of the points with musical transcriptions and recorded examples. Taken together, the multimedia, descriptive and musical representations of these findings do indeed teach us how to hear and understand *ìyáàlù* *bàtá* speech! After working through these sixteen speech surrogacy techniques, the reader is convinced by one of Villepastour's main arguments: that *bàtá* drumming is complexly encoded.

Villepastour hones in on the specificity of *bàtá* speech by comparing how the *bàtá* drum speaks with the speech techniques of two other drums: the *omele méta* (three of the smallest *bàtá* drums strapped together, each tuned to a different tone) and the *ìyáàlù dùndún* (the popular tension-strap drum known to speak more “clearly” than *bàtá*). These two drums are able to *mimic* the three tones of the Yorùbá language and are thus easier for Yorùbá speakers to decipher. This basic point helps the reader appreciate *bàtá*'s uniqueness: the other Yorùbá drums speak through mimicry while *bàtá* speaks through a code. Though this is not a study of all Yorùbá drumming speech, Villepastour's analysis of *dùndún* and *omele méta* speech in comparison with *bàtá* (88f.) is insightful and will be foundational to further studies of those drumming traditions.

Ènà bàtá is a specialized code language spoken and understood primarily by *bàtá* artists and their co-performers, namely masquerade dancers. “The *ènà* vocabulary is comprised of drum vocables, that is, non-semantic syllables that communicate drum strokes on the *bàtá*. These syllables take on semantic meaning when they are

mapped from Yorùbá” (91). I particularly appreciate Table 4.1, “*Ènà* and drum stroke pairings, arranged by vowel pitch and intensity” (99), for its clear outline of *Ènà* syllables and corresponding drum strokes, speech tones and frequency of use. The author also makes the important point that *bàtá* requires this special language as an “interface” between spoken and drummed Yorùbá because *bàtá*'s code does not mimic the Yorùbá language like *dùndún* drumming (116). Villepastour has produced the first system for explaining and decoding this once secret, now endangered, language; this chapter on *Ènà bàtá* is one of the highlights of the study and offers a foundational model upon which future studies will build.

Villepastour's study is based primarily on laboratory-generated data. The author has taken pains to professionally record and analyze, over the course of ten years, a wide range of speech and musical examples, played on different *bàtá* and *dùndún* drums. This study's data thoroughly substantiates its conclusions. However, when the author refers to contemporary *bàtá* performance and practice, which is not the subject of this study, her observations reflect her limited field experience and data. As Villepastour points out, it is a necessary next step to further test these conclusions in the field during a range of performance contexts. The author also points out that a linguistic analysis of spoken *Ènà bàtá* will further enrich this study.

Villepastour's research and analyses are remarkable for breaking apart and decoding the puzzle that is Yorùbá *bàtá* speech. As a cultural anthropologist, I have been working closely with Àyándòkun's senior brother and extended family in Èrìn-Òṣun since the early 1990s. And I happened to be living in Èrìn-Òṣun when Villepastour's text arrived in the mail during the summer of 2010. It is hard to find words to explain the timeliness of this study and the positive impact it has made on Àyándòkun and his family and town: Àyándòkun immediately began to talk about and circulate the book and accompanying CD among his family members and colleagues. Though just recently published, this book is already inspiring Yorùbá scholars, artists, and students to see their own culture and indigenous knowledge systems in a new light. And equally significant, Àyándòkun invested his earnings from the project into building a new cultural center on the outskirts of his hometown – where students will stay while they study Yorùbá drumming, language, and culture. Àyándòkun pointed out the new building to me with much pride and sense of accomplishment; starting this center is a dream come true for him and his family. This landmark study provides an excellent model for culture preservation and will likely play a key role in keeping the endangered cultural system of *bàtá* drumming and speaking alive.

Debra L. Klein

Williams, Robert Lloyd: *Lord Eight Wind of Suchixtlan and the Heroes of Ancient Oaxaca. Reading History in the Codex Zouche-Nuttall.* Austin: University of Texas Press, 2008. 216 pp. ISBN 978-0-292-72121-0. Price: £ 44.00