

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

STUDYGROUP FOR MUSICAL ICONOGRAPHY

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ABSTRACTS



AN OUTLINE OF ICONCLASS

A couple of years ago an alphanumeric iconographic classification of subjects, themes and motifs in Western art was completed in the Department of Art History of the University of Leiden. Divided over seven volumes this classification comprises some 1400 pages, which have been published under the title ICONCLASS. An iconographic classification system by the Royal Netherlands Academy of Arts and Sciences.

A 1500-page alphabetical index and an iconographic bibliography of about the same size complete the publication.

Subjects in art dealing with music have been dealt with in this classification under the heading 48 C 7 (fourty-eight C seven). From the point of view of the iconography of music, as studied by musicologists, this part of ICONCLASS will look at the first glance rather concise and restricted, as it counts barely four pages.

However, several auxiliary devices, which are to be explained during the lecture, make this concise survey grow into an extended framework that is able to deal with I dare say all aspects of musical iconography apart from that of the instruments themselves.

Due attention will also be paid to the alphabetical index, as this keyword-arranged cross-section of all the themes and subjects treated in ICONCLASS puts the diligent user on the trail of innumerable other instances, elsewhere in the classification, where music and musicians play their part. To give one instance: the scene of Ulysses, bound to the mast of his ship in order that he may listen unharmed to the luring songs of the Sirens when passing their abode - found in the index under keywords as binding, ship, Siren(s) and mast (unfortunately and by mistake not under power of music!) - is shown as having been 'called' 94 I 18 1 (ninety-four I eighteen one), which notifies that the motif has been classified as a subject from classical mythology.

From the point of view of musical iconography proper the pages of ICONCLASS' bibliography devoted to music (under the heading 48 C 7 and its subdivisions) will prove to be of minor importance.

- 1) iconography
- 2) iconology
- 3) semiotics
- 4) using icons for hist. study

subject

diff. - icons - themes - motifs - subjects

But on the other hand one should realize that the bibliography of ICONCLASS as a whole, with its tens of thousands of references, is at present the largest survey of iconographical and iconological literature available in printed form.

During the whole period of the meeting a set of all seventeen volumes of ICONCLASS will be available for consultation. Likewise a set of dossiers covering themes related to music - from 48 C 7 and subdivisions as well as from other paragraphs of the classification - will be on show.

CLASSIFICATION, TYPOLOGY AND INTERPRETATION OF ICONOGRAPHIC
SOURCES IN ORGANOLOGY

1. Sources, music and musical instruments

Music, dance and entertainment are not the only thematic frames in which musical instruments appear in the fine arts. Primarily musical themes or those connected with them don't represent the main iconographic sources for organology. Documents are more frequently presented in connection with non-musical themes. Musical instruments indicate almost exclusively the musical relevance of a source. Singers, can't be identified as singers when they don't have at hand a notated sheet of paper or a musical manuscript (they can pray, speak, recite). Musical instruments symbolize music as such, they are mostly the unambiguous sign of a musical event represented.

Organology has a remarkable importance for music history in general. In many cultures the only reliable information, is based on musical instruments; all the other considerations on music, musical life and music philosophy in these cultures, are connected with musical instruments. In the non-literate traditional and folk area, where any historical information before the 16th century is lacking, pictures of musical instruments present important information about these neglected fields of music cultures.

Beside a few meetings organized by the ICTM special historic-iconographic observations in the field of traditional music were carried out seldom. (1) The goal of our study group is to intensify research in this field.

2. Iconographic sources of art and traditional music.

Research in both areas must be continued in close cooperation. Even in Europe as to the 16th century it is difficult to adjudge musical instruments exclusively to one cultural area. Angels, devils, the court and villages, festivals and dances show in different social settings similar instruments. We have to study, evaluate and interpret the same sources, for both areas, but under special points of view. We have to classify thematic frames, types and categories of sources in the same manner to facilitate inevitable comparative work.

E. Winternitz, in his excellent essay about the 14th century Book of Hours of Jeanne d'Evreux, illustrated by Jeanne Purcelle,

State of current research

*modern Greek dishes - function as a source of life
different types of instruments
musical systems*

*universal symbols
easy to recognize
but*

pointed out: 'The sacred and profane, even the vulgar meet as close neighbours' (2)

3. Classification in organological iconography

We have to take into account criteria from the visual arts referring to the used materials and their forms (e.g. woodcut, ceramics, intarsia, fresco, paintings, engraving) and to consider concrete types of sources (e.g. sketchbook, psalter, wall painting, book of hours, song book).

Organological iconographic classification has to stress special points of view, such as:

1. themes and motives in single items of art;
2. the social level, the intended, symbolical but also the real one;
3. the classification of the instruments (according to the usual classifications) taking into account single instruments, groups of instruments and their relation, and the way they are visually represented.

ad 1. The following themes could be distinguished:

- a. religious themes (in European art all scenes inspired by mythological and biblical sources etc.);
- b. mundane themes (here less standardized themes occur centered round feasts, triumphs, dance, pastoral scenes, peasant dances, street singers etc.);
- c. music-theoretical illustrations of musical instruments in works written by A.M. Boethius, Fr. Gaffurius, Al-Kindi etc.
- d. organographical illustrations included in the publications by S. Virdung, M. Praetorius, A. Kirchner, F. Buonanni etc.

ad 2. The social setting and its elements seems to be a more or less descriptive and analytical task. The various social levels, classes, social groups etc., should be classified according to their concrete forms, without working out a detailed categorization. They change in history, in cultural area as well as in the forms of iconographical reflection. Results may enter into iconographic interpretation.

ad 3. Standardized classifications of musical instruments should be supplemented by some formal, visual points characterizing the depicted instruments:

- a. a single instrument without any person;
- b. the instrument is hold - in playing position,
 - is played
 - is tuned,
 - is shown.

The very instrumental characterization is based on the number and types of instruments:

- a. a single instrument is presented;
- b. two instruments appear - two identical instruments,
 - different instruments but of the same type,
 - different types of instruments;
- c. a multitude of instruments is included (possible criteria as b.).

The multitude of the instruments can reflect a real musical situation, follow a systematic selection or join instruments without any intended musical order. Instruments could be placed according to a musically relevant principle or be derived from a compositional scheme of art (as symmetry of a line, in a circle, square, in concentric rings, in an asymmetrically organized scheme etc.). Here stabilized common artificial topoi can appear strongly individualized in an immense variety of including instruments in the concept of fine art. Precise classifying principles ought to be combined with the effort to seize the individual, subjective, creative motivations of the artist. Classifications have to put together roots of similarities, coincidence, common models and forms presenting musical instruments in the fine arts through time and space, to discover the migration of themes, types and iconographic models.

4. Problems of traditional and folk instruments

Beside diverse art genres where traditional instruments were included we can from the 16th century meet a series of sources with special preference for folk music instruments. They arose partly in art forms created for the taste of the lower-classes (through the selection of themes, presented settings, activities and instruments) but which are also a part of folk art. Authenticity of information, knowledge of the objects, about their function play an important role. To mention some of them:

Haban ceramics, woodcuts of songs, glass painting, shepherd scenes and Christmas plays, gingerbread forms etc.

5. Selected and interpreted Slovak iconographic examples

Bagpipes from the 12th-16th century; woodcuts from the 16th century, 17th century illustrations included in J.A. Comenius works, the Song book of Senica, in the 18th century paintings in the Bobrovec chapel of the guild of folk musicians, faience ceramics, etchings by J. v.d. Nypoort, 18th-19th century glass paintings, dance scenes and genre painting in general, painted pastorales on oblong paper strips etc.

Notes

1. Studia instrumentorum musicarum popularis, vols. 1 and 4 (Stockholm 1969, 1976); Historische Volksmusikforschung, Musikethnologische Sammelbände vols. 2 and 5 (Graz 1978, 1981).

2. Bagpipes for the Lord, in: Musical instruments and their Symbolism in Western Art (London 1967), p. 129.



'CHOREA MUNDI': HISTORICAL EVIDENCE OR PICTORIAL TRADITION

Starting point for my paper was a print from our iconographic collection, entitled 'Chorea Mundi', in Dutch 'Den Dans des Werelts', in French 'Le danse du mundi'. The print must be dated around 1540-1550 and has been designed by Pieter Baltens, called Custodis, an artist from Antwerp. It depicts the female personification of the World, encircled by six men dancing on the music of a bladderpipe.

Being an art historian I concentrated myself in the first place on this work of art rather than on a musical problem, though the questions it evokes are partly related to the field of music and dance, partly to that of cultural and social history in general. I tried to find out why the artist had chosen this absurd dance to convey the efforts of men striving for worldly goods. In other words, are the dance and the musical element playing a role in transmitting the meaning of the picture, or in reverse, what does the picture tell us about the possible meaning of the musical instruments used? (cf. Winternitz ch.1: 'the visual arts as a source for the historian of music').

I will approach these questions more or less according to the method of Panofsky, the only method existing for iconographic research. Panofsky made a distinction in three phases:

1. the pre-iconographical description
 2. the iconographical analysis
 3. the iconographical interpretation
- which I will define more clearly than normally usual or possible.

The essays by Panofsky himself (for instance his 'Studies in iconology') are the best and most readable examples of the application of his method.

pipe = falcon
fertility
decit = life
world = spring
mask = female
underworld = world

jawsharp -
squatted up mask
meaning deceit
+ tempo = think
+ tempo look

LAURENCE LIBIN

MUSICAL ICONOGRAPHY IN THE NATIONAL GEOGRAPHIC MAGAZINE

National Geographic, the official monthly journal of the National Geographic Society in Washington, D.C., has been published continuously since October, 1888. Currently, this journal reaches over 10,300,000 subscribers throughout the world and is found in many public and research libraries. University Microfilms of Ann Arbor, Michigan, produces microform versions of the complete publication. Popular in style rather than scholarly - the Society issues technical reports separately - National Geographic nevertheless is carefully edited and generally accurate in its reporting. Besides physical and political geography, articles cover such fields as astronomy, oceanography, botany, zoology, travel and discovery, history, energy and pollution issues, archaeology and ethnology. Indexes for each six-month volume are distributed free of charge to Society members. Authors include staff writers and independent contributors, many of whom are distinguished in their fields. The journal employs excellent photographers and maintains a very large photo archive. Perhaps National Geographic's greatest value for musicologists lies in its profuse photographic illustrations, printed exclusively in color since 1962. These illustrations and their concise captions convey the essence of each article. Regrettably, for copyright reasons the Society does not normally permit republication of its photos, but so widely is the magazine distributed that the pictures can easily be consulted throughout North America and in most Western European cities. Among thousands of photos illustrating articles on travel, anthropology, ethnology, and other 'people-related' subjects are hundreds that show music and dance performances, rituals and ceremonies involving musical instruments, and instruments being made or held or simply present in the backgrounds of domestic interiors and other scenes. Many of these pictures are dramatic and of great interest; all are of fine technical quality. In 1974, students of this writer at Columbia University surveyed musical and organological coverage in the journal and compiled a card index of over 800 images. This survey is by no means complete but indicates the extent and kind of pictorial material present. Index cards follow generally the format adopted by RIDIM

and include data on instrument type and name, by whom played or held, function, whether shown alone or in ensemble, provenance, and volume/date/page. [Sample cards and illustrations will be distributed in The Hague]. Presently the only set of cards is kept in the Department of Musical Instruments of The Metropolitan Museum of Art. Pictures of musical instruments and music-making are incidentally also found in advertisements in the magazine; these illustrations have not been indexed but may someday furnish interesting evidence for the perceived status of music in modern American society.

When this index is complete, corrected and duplicated, its usefulness to students of traditional and popular music will be obvious. A few applications may be mentioned here. Since back issues of National Geographic can be inexpensively purchased in used-book stores and elsewhere, it is possible without disturbing bound library sets to locate, cut out and compile photos as reference material for educational purposes and for illustrative use not involving illegal reproduction (as on museum exhibit labels). In the teaching of 'world music', National Geographic photos can prove invaluable by vividly depicting the wide distribution of various instrument types and the extremely diverse situations in which instruments function. Organologists using the index can refer laymen and colleagues to an appropriate photo which will help identify an unknown instrument or show it in an authentic setting; this is particularly helpful in cases where no other published illustration of the instrument is readily accessible. Early issues of the magazine are rare and should not be dismembered, but can be viewed as secondary sources for ethnomusicological research (however, relatively few music-related photos are found in early issues; they become more numerous beginning around 1920). Published pictures can also point toward more extensive iconographic material kept in the illustrations division of the Society, which can be consulted by appointment.

Musical indexing of other widely distributed periodicals would greatly increase the scope of commonly available iconographic material. In view of the cost of field photos and the difficulty of locating good illustrations of certain unfamiliar instruments, a group effort to survey selected journals for musical iconography could be a worthwhile project of the Study Group.

indexed by
subject

CLAUDE MARCEL-DUBOIS

ARCHAEOLOGIC AND ETHNOGRAPHIC DATA IN MUSICAL ICONOGRAPHY AND
THEIR INTERPRETATION: EXPERIENCES AND METHODS OF APPROACH.

Based on two personal experiences in musical iconography - the
curved harp in Asia and the european snare drum- I will try to
coordinate research-methods and aims.

In this sense, procedures of a specialized iconographic research
will be examined and the question will be posed, along the lines
of the proposed problematics, which new methodologic measures
one should take.



DALE A. OLSEN

THE PIPERS OF ETRURIA: A MODEL FOR RESEARCH IN MUSIC ICONOLOGY

For approximately 400 years, from ca. 700 to 300 B.C., the Etruscan civilization flourished in north-central Italy, an area referred to today as Etruria. Until the Etruscans were finally absorbed into the Roman Empire during the second century B.C., they produced many tomb paintings, bronzes, and reliefs in stone and terracotta that reveal much about their culture, including music. About the mode of musical effort, however, nothing is known apart from these representations frozen in time and space. Music iconographic investigation reveals that double-tubed aerophones and lyre chordophones were very common among the Etruscans, while others, such as 'horns', 'trumpets', and 'panpipes' were less frequent. This study addresses the organological classication of the double pipe with the question, 'how can one obtain organological knowledge about a musical instrument lost in time?' Although this ubiquitous and enigmatic Etruscan musical instrument is the subject of this paper, the purpose of this study is to test my model of music iconological (and archaeomusicological) inquiry, with the hope of answering the above question.

My model of music iconological inquiry is based upon four processes which feed into and interact with the ultimate goal, 'musicological knowledge'. The model is diagramed in the shape of a Greek cross. The center of the cross contains the objective of the inquiry, which could be 1) cultural knowledge, 2) organological knowledge, as in the present study of the Etruscan double-pipes or 3) other types of knowledge. The model is conceived as holistic and idealistic. Because data are usually incomplete, however, certain processes may have to be omitted. In some situations, such as the interpretation of geometric designs of prehistoric artifacts for example, music iconographic sources do not exist, apart from the artifacts themselves. With the present Etruscan research, archaeomusicological sources do not exist. In other situations, perhaps the ethnologic analogy or the historiographic processes may not be possible. I think of each process as a step towards focusing on the ultimate musicological goal, and until all four can be considered in depth (which admittedly would happen only rarely), 'total' knowledge will not be attainable.

I was stimulated to do research on the pipers of Etruria while visiting the 'Buongiorno Etruschi' Etruscan exhibit at the Florence Archaeological Museum in October, 1985. At that display many artifacts depicting pipers were exhibited. Knowing that the Greek aulos is called a double-tuned shawm by musicologists and a double-tubed flute by art historians, and that the double pipes of the Greeks, the Etruscans, and the Romans, are usually discussed in the same breath¹, I asked myself 'what do we really know about the Etruscan double pipes?' Do scholars say Etruscan pipes are the same as Greek pipes because (1) they look the same, or (2) since there were Greeks living in Italy at the time, the Etruscans must have learned from them how to make pipes, or is it because (3) the Etruscans were actually Greek migrants? Even if any of the above were true, what do we really know about the organology of the Greek pipes? How does one arrive at scientifically established conclusions about cultures that lived millennia ago? And, more specifically, how can one scientifically conclude what kind of instrument the double pipes of the Etruscans was?

In this study, I will follow the processes of my music iconological model, presenting the many variables involved, and basing my conclusions on scientific methodology. Although the subject matter is familiar, it is also problematic. My presentation will attempt to be a basis for discussion, not necessarily about the subject matter, but rather, the method employed. Each process of the model will be explained in detail as applied to the subject matter, using color and black-and-white slides for the music iconographic and other data. The major objective of this paper is to present a model for the study of music iconographic materials that would take the discipline beyond the descriptive stage and into a scientific one; hence, the term 'music iconology' is applied.

1. Francis Collinson, in The Bagpipe. The history of a musical instrument (London and Boston: Routledge & Kegan Paul, 1975), skims over the Etruscan pipes during his discussion of Greek and Roman pipes. Febo Guizzi and Roberto Leydi, however, in Le zampgone in Italia, vol. 1 (Milano: G. Ricardi & C., 1985), present some details about the Etruscan instrument. Participants are encouraged to read Chapter One, 'Antiquity', from the former, and pages 31-53 in the latter. These will provide an excellent background on the double pipes in the ancient world.

ICONOGRAPHIC PROBLEMS IN RELATION TO THE PICTORIAL THEME OF THE
'PEASANT'S DANCE' (summary)

In the 'Oude en nieuwe Hollantse Boerenlietjes en Contredansen' (old and new Dutch Peasant's songs and contredances), which were sold in Holland about 1700 in several editions of Estienne Roger, the term 'De Boere Dans' (the peasant's dance) with or without 'Klempen' (wooden shoes) is one of the many names for pieces notated in one voice.

These titles, which referred without specification to all the representatives of the biggest social class at the time, were in the 17th century already connected with a classification-system, existing of a class-orientated division in court dance - civic dance - peasant's dance.

In 'Minnesang' already the 'dörperlich' coarse dancing, the unbridled 'ridewanzen' was contrastingly played off against the chaste 'siffeln' on tiptoe. Dancing 'in paurenweis' (Nürnberg 1479) meant coarse, simple, clumsy, offensive behaviour with loud screaming, acoustically associated with the droning noise of bagpipes and shawms. Graphic artists, like for instance Johann Theodor de Bry, depicted this topos, in which they accentuated illustrative examples of the distinction of courtiers in the upper part of the print, in a sequence underneath however the cliché of the unwieldy 'Dörperlichen' (villager).

The term 'Volkstanz' was not being used before the beginning of the 19th century, though we meet 'touret', 'Paysanne' (for instance in Austrian lute tablatures of the 17th century), 'buren dantz' (Nördlingen 1491) or 'Baurentanz' (bei Lauremberg, 1653), 'Dans voor Boeren en Boerinnen' (Holland c. 1700) etc.

Many witnesses give evidence of the superiority of an upper class, that claimed to possess exclusively decency, 'honnêteté, Modestie, Sittenhafte Manier' (Johann Pasch 1707, preface). The inferior peasants on the other hand incorporate consequently instinctiveness and foolishness, the 'geringe' and 'gemeine'. Several paintings and prints reflect this negative stylization by means of topic elements.

flat foot on toes

14. 46

c. 1700

cliche

sketches as pretext for artists
studies of movement
mainly sketches?

no clear distinction - by class
in the 17th century before 1700

Louis XV danced
to lute & pipe

up to 1540, all classes did round dances - of which I was dance leader to 1579

We may ask ourselves how, for whom and for which purpose do these conventionally called 'Peasant's dance' pictures bear evidence, to these social reservations? What do the pictures learn with relation to choreography? Are they to be considered as depictions of reality or as allegories?

An answer to these problematics is at the time only partly possible. One thing may be certain, that before the second half of the 18th century artists didn't aim at the representation of the common life of all groups of the population. Pictures had other purposes. In any case they could be useful, as opposed to the literary sources, to consolidate and elucidate the reputation of the patrons and owners of pictures, tapestries, engravings or porcelain figures, who considered themselves as belonging to a higher social rank.

Pictures of peasant's dances are therefore easy to identify, for they are characterized by stereotyped motifs, poses and attributes, that remained more or less the same in many European countries.

but not necessarily realistic

peasant pictures esp. critical after 1780 peasant wars
no good as source for choreography

before 17 no descriptions or notation
of folk couple dances

treatises deal only w/ upper class

single - very rare
couple - common
groups - common
circle
square - very close
etc.



proposed classification
based on
18 basic positions
for early couple
dances

only in couple dances is woman
lifted off ground

DISCREPANCIES BETWEEN TEXTS AND ILLUMINATIONS IN MEDIEVAL ARABIC
AND PERSIAN MANUSCRIPTS

I propose to study discrepancies between text and illumination in a thirteenth-century copy of Kitab al-Aghani (Book of Songs) of al-Isbahani (d.967); an eighteenth-century copy of the anonymous fourteenth century Persian Kanz al-Tuhai (Treasure of Rare Gifts); and the anonymous Arabic Kashf al-Ghumum (Unveiling of Grief). I shall propose possible causes for such discrepancies, suggest methods to deal with iconographical problems, and present issues and problems for debate among the conference participants.

Discrepancies pertain to the following area:

1. Instrumentation in ensemble music. Fig. 1 shows from left to right: lute, tambourine, flute, tambourine, and harp players. Nowhere in the Kitab al-Aghani have I been able to find such a combination. Percussion instruments were hardly ever used in ensemble music and tambourines used by solo singers for self-accompaniment. Similarly the harp was used for self-accompaniment and joined no other instruments. the only combination supported by the text is the lute and flute. The illumination is thus a misleading representation of the text and can be attributed to the fact that the copyist was not the artist, that the artist was unfamiliar with the text, that the artist's desire for symmetry was more important than precision, or that the artist may honestly depicted the practices of his own era (13th century and not the era of the text (16th to 10th century)).
2. Posture in playing an instrument. Fig. 2 shows a psaltery player holding the instrument on his chest with his left hand on the tuning pegs and only the right hand plucking the strings. This miniature prompted musicologists to

conclude that this was the performing posture. The text, however, clearly states in two separate passages that the common practice included both hands plucking the strings. (This passage has important implications for European psaltery playing commonly believed to be done with one hand). The artist probably aimed at showing the face of the instrument at the expense of proper posture of two hands plucking a psaltery laying on the player's lap.

3. String distribution. Fig. 3 shows a dulcimer with strings trichordally set. The text clearly states that the twelve bottom strings were trichordally set but implies that the remaining ninety-six were quadrichordally tuned. The artist probably read only the last few lines of the passage and assumed a uniform trichordal tuning.
4. Instrument shape. Fig. 4 shows a lute with a circular sound box. The dimensions and proportions given in the text contradict such a shape and point to an oval shape. Three other copies of the same manuscript show an oval shape. The artist did not read the text and very likely found it easier to draw a circle with a compass than draw an oval body.
5. Fretting. Fig. 4 shows frets on the lute. Fretting was common in the eighth to the thirteenth century but there is no indication of fretting in the fourteenth century. The three other copies of the same manuscript show no frets and corroborate the text. The artist who did not read the text was undoubtedly influenced by earlier illuminations.
6. Parts of instrument body. Fig. 5 is supposed to represent an innovative trend in Egyptian harp making, namely the introduction of a wooden board covering the area from the top of the neck all the way down to the bridge. The board was to divide one set of strings from the other and hide one of the player's hand. The careless artist here repeated earlier illuminations.

It seems almost certain that the copyist and the artist were not the same person. The artist's slopiness and unfamiliarity with the text caused anachronistic illuminations: either in the form of automatic reproduction of earlier illuminations unfitting to the practices of the manuscript era, or reproduction of the artist's contemporaneous practices unfitting to the manuscript era. Artistic licence was also an important factor which placed the artist's fancy and care for symmetry above precision.



Fig.1 Illumination in a thirteenth-century copy made in Iraq of the tenth-century Kitāb al-Aghānī (Cairo, National Library, Adab 579).



Fig.2 Illumination of a psaltery in the fourteenth-century Cairo Kashf al-Ghumūm (Istanbul, Top Karpī Sarayı, A. 3465).



Fig.3 Illumination of a dulcimer in the fourteenth-century Kanz al-Tuhaf (Brit. Mus. Or. 2361).

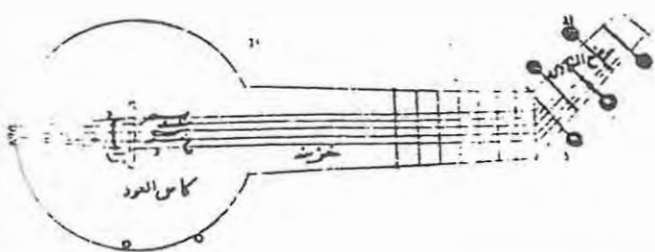


Fig.4 Lute in Kanz al-Tuhaf.



Fig.5 Harp in Kashf al-Ghumūm

TILMAN SEEBASS

THE ROLE OF ICONOGRAPHY IN THE RECONSTRUCTION OF MUSIC HISTORY OF
NON-LITERAL TRADITIONS

Most non-Western music cultures share with European folklore the characteristic peculiarity that their historical development - being based on oral tradition - is slow and very hard to define. Monuments of the visual arts are therefore a most welcome secondary source which can provide some information about aesthetical, spiritual, and social concepts pertaining to the arts and music in general and about instruments and performance in particular. But of course the paintings and sculptures are often difficult to date, and they are not more reliable for Realienforschung in non-literal traditions than in literal traditions. Fortunately we have some help in ethnographic data, i.e. in the evidence provided by live music, since the music of non-literal traditions tends to be more conservative and permits a longer projection into the past. Musical historiography then requires here the pursuit of different roads of inquiry. Let me exemplify this with two examples.

The first one is the famous charivari scene in the roman de fauvel, an encyclopedic satire by Gervais de Bus and Raoul Chaillou from the second decade of the 14th century. A story reaches a climax when Fauvel joins Vaine Gloire in the nuptial bed and a charivari breaks out. It is vividly described, then supplemented by a scene with the Hellequin and his wild hunt. There is no doubt that Raoul Chaillou who interpolated the scenes, and the noble audience which is addressed by the Roman must often have seen a charivari in the streets of Paris and must have been familiar with the ghost tale of the Hellequin and his followers. Together with the gaudy processions at cleric feasts the charivari has a direct relative in carnivalesque processions as they are still practiced today in Europe, with masks, wagons, obscene songs, devilish noise, and chaff throwing. Charivari, feast of fools, and carnival carry the function of Rüge. As tools for expressing criticism and for punishing or at least publicly exposing misdemeanour, they fit perfectly in a satirical poem.

Turning to the illustrator, we can be sure that when he painted the scenes he drew as much from reality as the poet. After all, it was exactly the Parisian reality which provided both, author and painter, with the incentive to create the satire. No matter how much a satire may draw from models of other generations or periods, b y d e f i n i t i o n it must always take issue with reality itself and it would never be succesful if the audiencce could not recognize itself in the presentation. Moreover, while for most other scenes the painter could follow pictorial models, for the composition of our scene there was not only no incentive but probably also no oppurtunity to do so.

With the help of a few other pictures, it can be shown that animal disguise, drumming, dancing, even playing a bowed instrument are part of a secular musical practice outside the church door, which goes back to the early middle ages.

Conclusion: The charivari pictures are unique for their folkoristic and satirical value. They are a) very helpful for the evaluation of how musical and pictorial means are applied and understood by the court circles in which the satire was written and to which it was addressed, b) they give evidence of an old musical practice, and c) they also shed light on music pictures before and after because they are so unambiguous.

The second example is a pair of reliefs from the Borobudur temple in Central Java. The first of the two represents the musical entertainment offered to a Boddhisatva and his consort; celestial nymphs are presenting a solo dance and playing transverse flutes, one large and several little cymbals, and a drum. The model for this entertainment has to be traced to Indian courts, but of course that does not solve the question whether such music was also seen in Java. Since written documents pertaining to the music of that period have not survived, we have to examine later reliefs, consult the passages dealing with court music in Javanese literature, and compare the findings with ethnographic data. This is not too difficult thanks to the fundament laid sixty years ago by Jaap Kunst and Roelof Goris. The two authors collected pictures, archival documents, and literary evidencce for music from more than hundred sources. While organological terms from Sanskrit remain in the language and literature of the later centuries, in the visual arts the Indian musical themes seem to fade away. This makes it difficult to link word and term

to object and picture. The reliefs yield better results if we analyze them from the point of musical structure and sound. Three groups of instruments with distinctly different functions can be recognized: the flutes which carry the tune or melodic thread, the clay drum which provides the scanning rhythm, and the cymbals which give color and rhythm at the same time. How close can we come to this musical structure with ethnographic evidence, i.e. life music? The most unusual and obsolete of all musical ensembles related to Indianized courts in Indonesia is the gambuh dance drama. It has, to my knowledge disappeared in Java but survived in Bali at a few courts. It consists of a group of long flutes to which a rebab and a singer can be added, two slightly conical hand drums, a variety of small metallophones which provide a sweet, ringing and tinkling sound (but are not pitch oriented), and a hanging gong. None of the instruments is directly related to the Borobudur instruments but the ensemble produces the same basic musical structure.

The second relief from the Borobudur shows a rural scene of music entertainment in which street musicians provide amusement to a person of some rank. None of the pictorial elements seems to be related to Indian models; in fact, the prominently displayed mouth organs have been key witnesses for Southeast Asian culture since prehistoric times. We learn through ethnographic evidence that in the archipelago the instrument survived in Kalimantan/Borneo.

Conclusion: Although nothing is known from written records about the music culture in Indonesia in the first millennium, some answers pertaining to Indonesia's music history can be given. a) The Indian music culture did not establish itself on the archipelago in a vacuum. b) even the most Indianized Indonesian musical genre was not immune to the idea of colotomy. c) Indian concepts of music were close enough to Southeast Asian concepts to influence the indigenous music, but they could only survive if they absorbed some indigenous elements. The less they absorbed the more they were bound to remain esoteric.

MARK SLOBIN

ICONS OF ETHNICITY: LOOKING AT EURO-AMERICAN MUSICS

Among European-Americans, ethnicity is a voluntary, symbolic activity. That is, Euro-Americans can choose to identify themselves with their Old World roots and are free at any time to invent symbols which will carry their current interpretation of what those roots mean to them in any given generation. Unlike earlier models of American ethnicity, which assumed steady evolution from immigrant status through acculturation to assimilation, this interpretation allows for a volatile ethnic expressive culture which is constantly renegotiated, since it follows no straight-line trajectory.

In this complex, shifting world of self-conceptualization, music always plays an extremely important role. Though it is often stated that music 'reflects' culture, in the case of American subcultures, music is strongly constitutive: you are what you sing, play, and dance. The artifacts of ethnic musical systems -sheet music, record albums- can strongly reinforce the values encoded in the music itself. The visual images projected by sheet music folio covers and record album graphics advertise the values of the songs and tunes they stand for, but do even more: they comment on and amplify the music's message, adding a layer of interpretation which tells us just how rich the content of ethnic artifacts can be.

The present paper begins with my previous work on the iconography of Jewish-American sheet music from the period 1890-1920s as a starting-point for investigation and moves on to a consideration of currently available Jewish and Polish-American record album graphics to show the continuity in the treatment of symbolic ethnic identity implicit in these popular culture objects. In particular, we will survey two themes identified in the older material: 1) a consistent set of symbols as markers of group identity, e.g. the use of idealized Bible-land imagery to represent Jewishness as opposed to the possible use of 'ethnographic' imagery depicting the Eastern European Jewish immigrants in their actual homeland; 2) parallelism and divergence between ethnic and mainstream themes, e.g. the mainstream American and Jewish-American depictions of the sinking of the 'Titanic' in 1911 as expressed on sheet music covers, including the difference in content between the two

versions as expressed both in illustration and song texts. In technical terms, features such as variable use of line-drawing and photography are briefly surveyed for their semantic qualities.

For the newer repertoire, the paper concentrates on the depiction of specific musical groups, where the iconography of performing artists and their settings carries much of the illustrations' message. With the decline of sheet music as the main marketing unit for ethnic musics, the focus of iconographic study shifts to record albums which, in the long-playing record era beginning c. 1950, become the central artifact. In this post-World War II era, the dance/concert band becomes the principal symbol of ethnic musics among most Euro-American groups. For the Jewish material, we have the particularly helpful example of a genre called klezmer music which is created as a concept in the mid-1970s and defined in terms of marketing with the 1977 release of the first album by the pioneer band, the 'Klezmorim'. After a brief explanation of the genre's background, the paper details the changes in concept illustrated by the bands' successive albums, along with examples from parallel klezmer bands to develop general themes. As with the earlier sheet music case, graphic characteristics such as line-drawing vs. photography can be seen as strongly symbolic. Other technical features such as the differing messages on the fronts and backs of record jackets are also illustrated. The two general themes identified above for sheet music (internal self-conceptualization and dialectic with mainstream models) are also shown to be still operative among today's Jewish-Americans. The Polish-American material centers on albums of polka bands, the basic organizing unit of that group's musical identity. Comparison and contrast with the klezmer material will help identify general concerns of ethnic iconography.

Finally, brief reference to record graphics of American Indian music will provide both a control on hypotheses developed and evidence that the sense of symbolic ethnicity presented can even be extended to groups well beyond the pale of Euro-American identity. This sort of continuity reinforces a basic premise of the paper: popular music artifacts can be a valuable source of iconographic analysis of cultural processes.

NICO STAITI

IDENTIFICATION OF MUSICAL INSTRUMENTS AND SYMBOLIC NATURE OF
FIGURES:
SHEPHERDS IN 'ADORATION OF THE SHEPHERDS' IN SICILY.

One of the earliest known Sicilian representations of the Nativity is to be found in a relief of an early-Christian (4th c. A.D.) sarcophagus of Adelphia. Between this, however, and the 14th-15th century 'Adoration of the Shepherds', to be examined later, there appears an almost total gap in Nativity representations. It is highly probable of course that this silence is merely one of documentary evidence and that between the 11th and 13th centuries in Sicily as elsewhere in Italy - liturgical plays and sacred representations were widespread. These will almost certainly have included Christmas plays, but in Sicily documentary evidence begins as late as the 17th century, with a description of the Casazze, processional plays performed in the Madonie Mountains. Evidence of these plays can be traced from the 17th century through to the present day. Between the 15th and 16th century, sculptors from Lombardy and Tuscany settled in Sicily, working mainly on commission for the clergy. One of their most common subjects - (see e.g. the works by Domenico and Antonello Gagini) - was the Holy Virgin. The base of the statue often carries reliefs of the 'Annunciation', the 'Nativity', the 'Adoration of the Shepherds', and the 'Magi'. From the 16th c. onwards, the 'Nativity' in general and the 'Adoration of the Shepherds' in particular, seems to have become increasingly important. At first relegated to the plinth of the Virgin's statue - represented as but an episode in the story of the Holy Virgin - it soon became the main subject for large canvasses. In terms of pictorial popularity, the 'Adoration of the Shepherds' reached its peak between the late 16th and mid 17th century. The spirit of the counter-Reformation led to an attempt to secularize the sacred image. From the extra-spacial and extra-temporal atmosphere of the 15th century paintings of the Virgin, where she is almost always depicted standing on a half moon allegorically and magically circumscribed by hosts of angels forming a halo, there was now a move towards representations of daily life in familiar surroundings, playing on the human and sentimental aspects of religion.

The supernatural albeit delimited by celestial choirs and usually placed at the top, is so only in terms of the hierarchy of the composition. It is otherwise marginal to the main scene and almost always smaller in size. As a result, human figures, depictions of simple and 'familiar' people gain prominence familiar in the sense both of 'recognizable to the beholder' and 'simple, plain and homely' as traditionally typified by the shepherd. At times, the angel appearing to the shepherds is given his own space within a painting depicted in a separate frame above to the right of the Holy Family. Taken by surprise by this holy event while going about their daily business, these people are shown carrying objects and wearing clothes typical of their status and occupation, underlining thereby the human aspect and making for immediate identification.

In this way, the folk musical instrument, together with the cheeses, the sheep, and the sheaves of grass takes on a symbolic but not allegorical role. It underlines the atmosphere of every day familiarity through the fact that it is known and played in the area in which the artist works and/or area the painting is destined for (and in Sicily in this period the two areas are often one and the same). Furthermore we must consider the role played by 'tableaux vivants' and the sacred processional plays (for which, in 17th c. Sicily there is increasing evidence) in determining the treatment of the Nativity and the 'Adoration of the Shepherds'. The work of art combines scenes and the positioning of characters in the live representations into a static composition. Shepherds depicted in counter-Reformation paintings are almost certainly closely related to the 'suonanti chi la cornamusa, chi altro strumento pastorale' ('who played the bagpipe, who other pastoral instruments', PITRE', 1876) of the Casazze and sacred representations documented in Sicily from the 17th century to the present day. It is obvious, however, that the relationship between live and pictorial representations cannot have been one way. Probably, the close ties between play and painting have determined reciprocal influences and modifications. It is in these ties that we may find the confrontations, amalgamation and differences between popular religion and official religion in counter-Reformation Sicily.

In the 18th century, paintings of the 'Adoration of the Shepherds' having almost completely disappeared, the 'Creche' becomes enormously popular, both with the common people and in art, both life size and miniature. The first evidence of this in Sicily dates to the 16th century. Between the 17th and 18th centuries, the 'Creche' (born perhaps from the increasing substitution of live actors in sacred representations by papier mâché figures) has a place in its own right as part of the Christmas ritual in the home.

In all the representations of the 'Adoration of the Shepherds' considered so far (dramatic, on canvas, in the creche) the shepherd-musician is a must. As said earlier, the instruments used are generally those to be found in the areas in which the representations are produced and exhibited. In Sicily this usually means the a paro bagpipe (an equal chanter, even today widespread throughout Sicily and Southern Calabria) and flutes, often double or simple (the presence of which in Sicily is acknowledged in bibliographic references and, in the case of the double flute, by its continued presence in and around Messina) but in some cases single pipe and even Renaissance bass traverse.

Given the Italian representations between the 16th and 17th centuries of bagpipes, oboes and clarinets - single and multi-pipes - and flutes played by shepherds or at least placed in pastoral settings, I feel we can say that there are two basic reasons for the ties between the above mentioned instruments and the pastoral world. Firstly, these instruments are actually - and in some cases exclusively - shepherds' instruments and most probably that was the case, at least in Southern Italy, also in the 16th and 17th centuries. Secondly, the topos derived from ancient mythology involves the representation of musical instruments. Ancient art had transmitted to Italian Renaissance culture, the image of the syrinx (panpipe) and the aulos as attributes of rural divinities and of goat-shaped satyrs as opposed to stringed instruments which are aristocratic symbols of spirituality. Together, these two basic reasons have determined the shepherd's iconography.

At Christmas, now and definitely from at least the mid 19th century, the playing of a paro bagpipes in Sicily, as well as of other types of bagpipes, oboes and double flutes in Central-southern Italy, is increasing considerably. Musicians are called to play for money in private homes in front of the Creche and in the street in front of icons. Tens, perhaps hundreds of players use their instruments for only nine days a year for the Christmas novena, the only recognized and paid ritual occasion in which the instrument is used. The repertoire of the a paro bagpipe (be it as a solo instrument or as an accompaniment to vocal music) - as with other Italian bagpipes - is reserved to Christmas.

Bagpipes and multi-pipe flutes were and still are shepherds instruments. They were used to accompany particular moments of the shepherds social and working life. It would appear that there was no particular correlation between their use and the Christmas festivities. An explanation for their present association with Christmas rituals is rather to be sought in their representative symbolic function in iconography and in holy plays.

Sicilian pastoral iconography - and perhaps that of Southern Italy - has then played an active role in determining the ritual use and repertoire of several musical instruments, and in particular of the a paro bagpipe. The representations acted as a distorting mirror.

By including certain local wind instruments they projected an image of these instruments as being directly linked to the celebration of Christmas. This was probably consolidated when the 'tableau vivant' became the 'Creche'. The progressive substitution of live actors by papier mâché, terracotta and wax figures meant that only one flesh and blood actor remained: the musician whose function could not be taken on by an inanimate object.

The Novena in the home and in the streets was also played, up to 1950 circa, in Sicily by the orbi, blind fiddlers and citarruni (plucked two-or-three-stringed bass) players. Together with the bagpipe players they shared customers and in this century - zones. These orbi represented an alternative way of giving live sound to the 'Nativity'. In the Nativity representations the angels were depicted playing strings, organs and natural trumpets.

As the tradition of the orbi died out the bagpipe player took their place thereby extending a tradition born in the 16th century. The bagpipe player maintains this ritual of the shepherd's offering, playing every year in each home from the day of Immaculate Conception to the 25th of December.



LISBET TORP

THE RESOUNDING CHAPEL OF RYNKEBY CHURCH IN FUEN ISLAND, DENMARK

The paper deals with the interesting found of altogether 31 depictions of angels playing different instruments ranging from those usually employed in ecclesiastical music to those common in the secular repertoire during the 16th century.

The restoration was carried out from 1965-67 and the illuminations give a comprehensive survey of the musical instruments of the period.

The frescos are well preserved which makes it possible to study not only the instrumentarium per se, but the various playing techniques concerning the majority of the depicted instruments.

Rynkeby church appears as a typical Danish village church. The oldest parts of the church go back to the first half of the 13th century, i.e. the Romanesque Period. During the late Gothic Era the church was enlarged and changed according to the style of the period.

The latest added extension is probably the chapel on the Northern side of the church, in which the frescos are seen. The first mention of this chapel is found in a report of a visitation carried out by the Bishop Jacob Madsen in the year 1592. In spite of its Gothic appearance the chapel is supposedly built in the middle of the 16th century.

Concerning the dating of the frescos, various view points have been presented since their discovery. Hence, the Danish musicologists Mette Müller and Dorthe Falcon Moller both incline to the opinion that the frescos were painted about 1560. Whereas the German scholar Claudia Valder-Knechtges suggests that they were created within the period ranging from 1565-1580. The paper discusses the various arguments adduced by the abovementioned scholars concerning the dating.

The paper finally deals with some of the questions raised as to the accuracy of the depicted instruments, the reliability of the presented playing techniques, the employment of models by the artist, and his possible sources of inspiration.

what were pictorial sources?
(not from actual exs)
except organs

harp: lute

guitar: experimental

scale: many (slow)

strings: (bridge, harp)

was fresco a common technique
in Denmark?

are stgs visible from floor?
- bridges

regular bells

musical

lute

pipe + tabors

1532

This final part of the paper is discussed in connection with the presentation of a series of slides which allow individual studies of each instrument.

The frescos of Rynkeby Church contain depictions of the following instruments:

- Harp
- Box Zither (hummel)
- Dulcimer
- Bowed fiddle (viola da Braccio)
- Keyed fiddle (Nyckelharpa)
- Hurdy Gurdy
- Viola da Gamba
- Vihuela
- Clavichord (or Virginal)

Concerning the wind instruments, some of the depictions are less unambiguous:

- Shawm ?
- Cornett ?
- Crumhorn ?
- Hunting Horn ?
- Trumpet ?
- Transverse Flute ?
- Bagpipe with 1 chanter and 1 drone
- Bagpipe with 2 chanters and 3 drones
- Alphorn ?
- Positive Organ

The percussion instruments are only represented by the following instruments:

- Triangle with rings
- small bells



the Hague, june 8, 1986

drawing HMV : Charlotte Mutsaers

woodcut title page : drum dancer from Khan region of Tibet