



INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

Study Group for Musical Iconography

2nd Meeting
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ICTM Comitato Italiano
UNIVERSITÀ DEGLI STUDI
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Dipartimento di Musica e Spettacolo

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

STUDYGROUP FOR MUSICAL ICONOGRAPHY

second meeting, Orta San Giulio, Italy

may 24-29, 1988

"North-Mediterranean Folk Music in the Visual Arts"

ICTM

Study Group for Musical Iconography

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"Music and musicians in Giuseppe Maria Mitelli engravings"

ABSTRACTS

Tilman Seebas

Italian folk music seen by Northerners

Ever since the Renaissance, Northerners visiting Italy have brought back pictures and reports of its landscape, culture, and folk life. I shall try to evaluate such paintings and writings from the period of Classicism and Romanticism (ca. 1770-1835).

In the first section of the paper I shall deal with paintings by Joseph Anton Koch (1768-1839) and Léopold Robert (1794-1835). They show Italian folk music in an idealized way and relate it to the theme of music in Arcadia and heroism (images of the noble robber). Romantic esthetic elements are neither completely absent nor prevailing, which tallies with the fact that the most Romantic painters did not travel to Italy, almost as if they feared that the South as they imagined it and longed for it could not stand up to reality.

In the second section of the paper I compare those findings to the perception of Italy in the writings of Wilhelm Heinse, Goethe and Georg Büchner. The authors do not seem to have the same sensitivity to sound phenomena as they have to the visual world. If they take an interest in folk music it is restricted to the texts of folksongs, a concern shared by almost every writer since the publications of Percy and Herder in the 18th century. Of all the literary genres the letters are the only one which allows us an occasional glimpse at reality, especially if written by observers as realistic and perceptive as Goethe or Felix Mendelssohn.

From these observations a fairly complex picture emerges. To Northerners Italian folk music is not very accessible. Their records are of limited use for purposes of historical reconstructions. But they reveal much about intellectual concepts of Western society at a time when scholarly interest in ethnic music began to increase.

Durham NC, February 1988

Franca Trinchieri Camiz

Genre motifs in Italian art of the 16th and 17th century

The 16th and early 17th centuries constitute a highly significant period in the history of Italian art since it provided the foundations for many of the basic aesthetic, technical or ideological aspects that characterized European art in the centuries that followed.

I have sought out, among paintings of this period, images that specifically depict traditional or folk musical scenes with the intent of identifying artists and patrons' attitudes to this sort of subject. In one aspect of my search I have concentrated on details of dance that, staged in landscape and accompanied by bagpipe or tamburello, are to be associated with the interesting assumption that "peasants or Jews dance!" (Sistine chapel fresco; prints; paintings by Bamboccianti). I have also noted how a few images (A. Carracci, A. Tempesta) then document how the noble classes have adopted this sort of dance for their personal entertainment; a fact that is corroborated by literary texts of the period.

A second concern has been a particularly Venetian idea of using certain instruments (recorder, hurdy-gurdy, bagpipe) as accessories in the staging of an idyllic, pastoral Arcadia (See the paintings and prints by Giorgione, Campagnola, Palma il Vecchio, etc.).

In the third and final section of my study I seek to clarify an attitude which is quite opposite to the pastoral poetry of the Venetians: subsequent to an important influx of Northern genre motifs, some Italian artists (Passa-

rotti, Tempesta, Agostino Carracci) depict traditional musical details as a part of a typology of the "ugly" and the "coarse". An interesting print by A. Tempesta manages to caricature very precisely the sort of characters and instruments that this attitude entails. Disparaging remarks about folk-music and its dangers to the listener or dancer in the literature of the period provide further evidence that a Catholic Counter-Reformation censure of this sort of music might be relevant.

Rome, February 1988

João Soeiro de Carvalho

The Sanfona in iconographic sources in Portugal

This paper deals with the representations of the Sanfona (Portuguese term for Hurdy-Gurdy) in clay statues and tile panels, its playing technique, instrumental ensembles, its social status, the environments of its performance, and the reason and characteristics of the depictions.

The fact that the instrument has disappeared from Portugal, gives the depictions of the Sanfona a special interest of an archeological iconography.

No publications on Portuguese folk-music iconography are known. However, iconography of folk-music seems to exist mainly in two iconographic sources: clay sculpture, and painted tile.

Throughout the country, we find 18th century clay sculptures including musical representations mostly in Nativity Scenes. Inspired by a naturalist style of depicting, these Nativity Scenes reflect folk romarias (pilgrimages), peasant traditions, and an ingenuous religious devotion. They are of ethnographic interest, denoting details that neither 18th century painting, sculpture, or even literature can reproduce. The authors are mostly anonymous, although in Lisbon there are several Nativity Scenes dated and signed by famous artists such as Machado de Castro.

In Estremoz (South of Portugal) and Barcelos (Northern Coast of Portugal) a tradition of folk clay sculpture existed. The first has already disappeared. The second

still produces musical representations, mainly of the bandas filarmónicas that arised in the region at the end of the 19th century.

Of special interest are tile panels, which are believed to be results of the contacts between Mediterranean peoples and Islamic civilizations, where we find in the 18th century musical scenes of accurate design and careful painting, in huge narratives, with strip-like stories that go from the sacred to the secular.

Odivelas, March 1988

Maria Antonella Fusco

Iconography of Tarantellas in Southern Italy from the 19th century to the present

The Tarantella is the most popular and important dance in Southern Italy: its origins may be very ancient, but it is in the nineteenth century that the Tarantella became really famous, a favorite with commoners and nobility alike. Madame De Staël defines it as "a dance full of grace and originality". Suddenly, musicians such as Gioacchino Rossini wrote "Tarantellas" and the popular dance entered into the visual arts, either as folk art or in lithographic prints produced by the most important workshops, such as "Gatti & Dura", and "Cuciniello & Bianchi".

I shall discuss a series of lithographs and other prints, such as old photographs, in which every "passo" or "mossa" of the Tarantella is demonstrated for an audience of common people and aristocrats. The interesting thing is that painters, designers, and photographers had the same way of conceptualizing the dance before representing it: it is not a "reportage", but an analytic - something like encyclopedic - manner of representation.

In our days we have some groups that dance the Tarantella in folk shows, but it is an artificial way of dancing something dead. I hope to be able to present two contemporary ways of dancing the Tarantella: first, at the occasion of the popular manifestation for the victory of Neapolitan team in the 1987 "soccer" championship; second, and more important, the religious performance in "Santuario di Ma

donna dell'Arco", behind Naples, where people dance in a devotional way, a little hysterical, similar to the way believed to be the origin of the Tarantella. In fact, the most accepted interpretation of its origin is in the "tarantula". The victims of the bite of this large spider would have found a cure from the dire effects of the poison through a strong sweat gained from whirling hither and thither in a therapeutic dance, imitating the "tarantula", thus "tarantolati", the dancers, and "Tarantella", the dance.

Rome, February 1988

Nicoletta Guidobaldi

The folk music image in some Italian depictions of the 17th century

Many aspects of folk music are present in 17th century Italian literary texts, musical compositions and paintings: this is a good evidence of a widespread interest toward traditions and folk culture. Depending on context, nevertheless, folk music can be considered from very different points of view; I take into consideration, here, two examples.

1. Folk music can be used as depiction of the "Effects of Music", according to a magic model of interpretation of Music: this is the case of the picture devoted to the Italian region Puglia, in Cesare Ripa's Iconologia.

2. Folk music can be employed in a negative sense, to emphasize the superiority of art music: this is the case of Andrea Sacchi's portrait of Marcantonio Pasqualini (Italian singer) crowned by Apollo. In this picture, a very subtle one, the relations between art and folk music illustrate in fact, at the same time, the relations between High and Low in stylistic and social meaning, as viewed by the aristocratic Roman milieu in the third decade of 17th century.

Bologna, March 1988

Febo Guizzi

The sounds of "Happy Poverty": music, urban street rumblings and natural landscape's silences of the "Italian scene" in 17th and 18th century painting

The sounds, and especially music, played a central role in outlining the "Italian scene", as it results through the genre painting of 17th and 18th century; the iconic proposal of an ideal world, where nature and culture, luxuriant landscape and fascinating ruins are mixed up, was established, by the Northern painters settled chiefly in Rome during 17th century (and known as "Bamboccianti"), by means of a primary characterization: the presence of a poor but "happy" crowd, constantly devoted to music and dance. Such a vision of the world of lower classes answered the request of pictures' buyers, who certainly did not wished to be troubled by scenes of people's privations and poverties; therefore, the depictions of musical activities recur as picturesque glimpses of "street life", not as aspects of the struggle for life, but as positive expressions of poor's "happiness".

Not fortuitously, in 1650 was published in Rome the book entitled "La Povertà Contenta" ("The Happy Poverty"), written by the Jesuit Daniello Bartoli. According to the author, the poor were "happy" because they were not subjected to the temptations originated from the richness, and because they were able to stir up rich's piety and consciousness of own sins (being the rich never content with what they have!).

In spite of this moralistic and hypocritical vision, painters' attention for humbler reality catches an extraordinary richness of concrete elements; significantly in

their point of view peasants' world is practically absent: country (the "Campagna Romana") acts only as background for topics as "travel" (then it can be inhabited by robbers or by innkeepers), or "hunt", or "excursion from the town". The real protagonist is, on the contrary, the town, with its squares, its market-places, its courtyards, that is the places where, in those years, the crowd caused and increased by wars and famines, from which rose up modern proletariat and modern folk culture, was gathering and rooting. This is the same world described in the Spanish picaresque literature, and clearly seen by Northeners' eyes on account of their habit for the depiction of every day's details.

This vision empties and overturns itself in the following century, when the painting of Locatelli and Monaldi conjugated in Rome the Arcadian taste with the pittoresque of the "bambocciate", so generating a depiction of agrestic landscapes, idealized and opposed to the urban "views" of Van Laer, Miel, Cerquozzi, Lingelbach, etc. Here too music is a central activity: a lot of peasants, who seem to be unaware of any kind of work, break the silence of nature with sounds and dances, in such an environment where every ethical implication in considering men and their culture obliterates itself out of history.

A different route was covered by the "poor" subject painting in Northern Italy: here the attention for the common people living in the streets of towns and villages lasts and nourishes the realism of a humanistic autochthonous tradition, which runs through different experiences (even very far one from another), as the Ceruti's (overflowing with deep pietas), or the Graneri's, Oliviero's

and Cipper's one (rather mannered and anedoctical).

Here arises the portrait of folk musicians, or, at least, a closer and individualized vision of him: music is no more only an element of a swarming microcosm, nor a factor of a generical anthropization of the natural space, but it becomes (or it is again) a specific form of social activity, of trade, of culture.

Milan, end of April 1988

Koraljka Kos

Volksmusik in Kroatien im Lichte ikonographischer Quellen

Die Volksmusik Kroatiens besteht aus verschiedenen Traditionen, bedingt durch die geographische Lage des Landes, seine Geschichte, die Einflüsse verschiedener Kultursphären und besonders durch die Migrationen während der Türkeneinherrschaft auf dem Balkan. Die ikonographischen Quellen spiegeln diese verschiedenen Traditionen wider.

Auf den Darstellungen mit Themen aus der Volksmusik erscheinen Instrumentenspiel, Tanz, und Gesang meistens im Zusammenhang mit dem Darstellung von Bräuchen und Riten, seltener als isolierte dekorative Elemente.

Aus der Übersicht des dargestellten Instrumentariums geht hervor, dass sich durch Jahrhunderte gewisse organographische Konstanten wiederholen. Andererseits erscheinen einige beliebte Musikinstrumente selten oder überhaupt nicht.

Es ist wichtig, die Bilddaten für die Volksmusikforschung einer differenzierten Wertanalyse zu unterziehen. Einzelne Themen und Darstellungen weisen verschiedene Realitätsgehalte auf. Dazu seien folgende Problemkreise erwähnt: die Rolle von Vorlagen und Topoi in Volksmusikszenen, die Übergänge von der Realität zum Symbol - und umgekehrt die Volksmusik innerhalb religiöser Themen; die Illustration von Reiseberichten: Realität, Exotik, Idealisierung, die textliche Erhärting der bildlichen Darstellungen in Reiseberichten, das Verhältnis von Kunstmusik zu Volksmusik; Volksmusik in den bildenden Künsten und in der Vorstellung "naiver" Künstler.

Diese Thesen werde ich durch (teilweise unveröffentlichte) ikonographische Quellen aus Kroatien und durch textliche Fragmente aus Reiseberichten beleuchten.

Zagreb, Februar 1988

Euthimia Georgiadou-Kountoura

La représentation des instruments musicaux aux fresques
des églises et des maisons de Macédoine au XVIII^e et XIX^e s.

Pendant les deux derniers siècles de l'occupation turque, la musique, la chanson et la danse constituent un ensemble inséparable qui accompagne les manifestations les plus essentielles de la vie du peuple grec. Cet ensemble (musique, chanson, danse ou mouvement rythmique) encadre des faits de la vie familiale: mariage, funérailles, cérémonies et réunions, certaines professions ou enfin constitue le centre d'un fait: fêtes populaires et fêtes religieuses qui sont en même temps des manifestations sociales.

Il faut souligner les rapports du peuple grec avec l'Église, héritage de Byzance, et sa fidélité au calendrier religieux; en plus cet attachement exprime les nécessités de concentration et d'orientation nationale, d'autant que l'Église se présente comme le seul refuge de christianisme et d'hellenisme du peuple soumis.

D'ailleurs les différentes fêtes religieuses à part leur caractère de divertissement définissent le déroulement des travaux champêtres et d'autres occupations professionnelles.

Étant donné que le centre social de la communauté était l'Église et les manifestations avaient lieu dans ou devant elle, dans son décor pictural ou sculpté on peut remarquer l'écho de ces fêtes ou cérémonies.

À l'iconographie religieuse enrichie en cette époque par de scènes de la vie sociale, on a des images des manifestations, des cérémonies et des danses accompagnées d'in

struments de la musique; il s'agit des représentations idéalisées inspirées par les faits de la vie actuelle et incorporées au répertoire de l'Église.

Les instruments de la musique souvent représentés sont la trompette, le cor, une espèce de hautbois, le tambour de basque, le tambourah, le luth, la harpe trianguaire, une espèce de violon.

Ces représentations se limitent surtout aux scènes de la Nativité, de la Moquerie de Jésus, de la parabole de "l'enfant prodigue", de la parabole du "riche et du pauvre", des laudes, dans les monastères de Mont Athos (Lavra, Filithéou, Grigoriou, Caracallou) et dans d'autres églises et monastères de Macédoine (Grevena, Gouménissa, Serres).

Au contraire des représentations des instruments musicaux sont rares dans le décor pictural des maisons de Macédoine dont d'ailleurs la plupart est détruite. On les trouve aux scènes mythologiques comme symbole d'un dieu (Siatista) et une fois seulement quelques instruments rassemblés forment une espèce de nature morte (Eratyra).

Thessalonique, février 1988

Primož Kuret

Musikikonographie und Volksmusik

Auf den mittelalterlichen Fresken in Slowenien, worauf sich meine Überlegungen in Hinblick auf unser Thema beziehen, sind uns Abbildungen interessanter Musikszenen erhalten geblieben. Die meisten der Fresken mit Musikthematik befinden sich in den westlichen Gebieten Sloweniens, im Gorenjska und im Primorsko (Küstenland).

Der ansehnliche Reichtum an musikalischen Motiven und besonders die Anzahl der abgebildeten Instrumente stellen eine bedeutende Quelle für das Studium der Musikanstrumente des 14. bis 15. Jahrhunderts dar, sie dienen sogar als Beweis für die Verbreitung der Instrumentalmusik jener Zeit. Obwohl sich die Maler nach den Vorschriften der Kirchenmalerei richten und Rücksicht auf den gegebenen Platz nehmen musste, und obwohl sie die Motive für ihre Arbeiten von anderwärts bringen konnten, wenn sie aus anderen Ländern kamen, so darf man whol, mit Rücksicht auf zusätzliche Angaben, auch die gemalten Musikanstrumente als bedeutende organologische Quelle in Betracht ziehen. Man muss auch bedenken, dass andere Quellen, besonders erhaltene Musikanstrumente, so sehr selten sind. Nicht zuletzt bedeutete das bemalte Kircheninnere im 15. Jh. für die Gläubigen eine "Bibel in Bildern" und musste ihnen deshalb verständlich sein.

Es nimmt deshalb nicht Wunder, dass es unter den erhaltenen Musikszenen auch einige gibt, die man als Darstellung des volkstümlichen Musikantentums oder des volkstümlichen Musikleben werten darf. Es sind besonders jene Szene, wo volkstümliche Musikanstrumente dargestellt sind: verschie-

dene Saiteninstrumente, Dudelsäcke, Hackbretter, Schlaginstrumente. Auf einigen Fresken sind auch Tanzszenen mit Musikanten abgebildet. Die volkstümliche Instrumentalmusik war eben mit allen Zeitabschnitten des menschlichen Lebens und der Entwicklung des Menschen verbunden, obwohl leider zu oft die entsprechenden Beweise dazu fehlen. Gerade die bildende Kunst ist eine jener Quellen, die in ausserordentlich beredter Weise auch von diesem Gebiet des Menschenlebens in einem gegebenen historischen Zeitpunkt Zeugnis ablegen kann.

Ljubljana, Februar 1988

Roksanda Pejović

Folk music in the visual arts of medieval Serbia

In our effort to discover typical characteristics of Serbian instruments and to try to penetrate into its background, we proceed from the musical instruments of South Slav, Greek, Bulgarian and Albanian people, as well as from aborigines and medieval immigrants. We resort to the art sources to recognize the age of instruments that might have been in the folk practice. We are aware that the medieval painters of the Byzantine cultural circle to which the art of Serbian people belongs, whose folk instruments we investigate, used to work according to the models which served as standards for shaping the compositions and the instruments. We are also aware that the instruments on artistic monuments gradually changed. The change might have been caused by the folk instruments as well. We point out another fact: Serbian folk instruments have much in common with Near East and sometimes with Middle East folk instruments.

The majority of nowadays folk instruments appear in Serbian art in the areas of Serbia and Macedonia. If the presentations of musical instruments mean at the same time their use on the corresponding ground then čampare, tapan, daire (tambourine) and kettledrums were used in Serbia and in Macedonia as well. Judging by the artistic sources, the Serbs and Macedonians the kemendže, the Serbs might have used kaval and zurle, bučina and tuba-horn. In this way the picture of current spreading of folk musical instruments on the Balkans is somewhat changed.

Belgrade, February 1988

Nico Staiti

Shepherds and music in rustic sylvan representations in Italy (16th - 18th century)

Having already examined the relationships between dramatical and iconographical representations of the Adoration of the Shepherds in Sicily in 16th-17th century, I shall try now to apply the same interpretative grid to the profane depictions of shepherd - musician, i.e. to the rustic, sylvan scenes and to the mythological representations in Italy from 16th to 18th century.

The representation of mythological scenes, contrary to what happens in the Adoration of the Shepherds, is neither made to be exhibited to the public, nor to communicate religious propagandistic contents; it inclines to differ progressively from realistic depiction, and to deny its descent (even though not direct) from the medieval comic tradition and from the cyclical agrestic festivals.

Musical instruments, in these representations, undergo a progressive stylization and a sort of characterization, in a more and more symbolic way, of the aulic pastoral idea.

Bologna, March 1988

Placida Staro

Dance, Iconography, Kinetography

The contribution deals with some problems concerning the study of movement depicted, and so stopped, in an iconographical source.

Two are the topics:

A. A classification system which aim to make the images comprehensible to the scientific investigation in the specific field of the representation of spatial dynamics.

B. The use of documentary and analytical "data" (spatial relationships, postures, movement indications).

For this purpose could be interesting the use of Laban Kinetography as an analytical tool for the reading of iconographical sources. This is an operative attempt towards the identification of some stereotypes in the depiction of dance and also in that of playing musical instruments; it is also a proposal of a comparative method of studying historical images and choreutical and musical practices still in use.

Milan, March 1988

Alexandra Goulaki-Voutira

Darstellungen griechisches Volksmusik in europäischen
Reiseberichten

In der Reiseliteratur des 18. und 19. Jhts. findet man viele und verschiedene Nachrichten über Griechenland und besonders über leicht zugängliche Gebiete, wo wichtige archäologische Ruinen erhalten waren. Denn die europäische Bewunderung der Antike, die die antike Welt idealisiert hatte, trieb zu Reisen und Expeditionen nach Griechenland, die manchmal wissenschaftlichen Charakter hatten und oft mit der Mitnahme von Antiquitäten verbunden waren. An solchen Expeditionen nahm gewöhnlich auch ein Künstler teil, der die antike Monamente und Ruinen zeichnerisch aufnehmen sollte, während für ihn das zeitgenössische Griechenland von geringem Interesse war. Die Einstellung der Europäer gegenüber der griechischen Bevölkerung war von Fall zu Fall verschieden. Das moderne Griechenland gewann an Bedeutung für die Europäer mit der Verbreitung der Romantik. Der Freiheitskampf hat den modernen Griechen einen romantischen Aspekt gegeben; sie wurden jetzt als die richtigen Nachfolger der altgriechischen Welt angesehen wurden. Demnach findet man neben den archäologischen Beschreibungen und Bemerkungen allmählich Gegenüberstellungen antiker und moderner griechischer Sitten und Gewohnheiten. Diese Auffassung spiegelt sich klar wieder in den Illustrationen zu Reiseberichte und Untersuchungen. Diese Darstellungen bilden ein ungleichmässiges Material, bedingt durch den Zeitgeschmack und die Verständigungsfähigkeit jedes Malers im Rahmen eines bestimmten geographischen und historischen

Raumes. Auch wenn diese Bilder an Ort und Stelle angefertigt sind, enthalten sie oft Fehler, Zusätze und Willkürlichkeiten. Trotzdem sind diese Veröffentlichungen ein reiches und wertvolles Archiv von Darstellungen, wo Einzelheiten des neugriechischen Alltags abgebildet sind, die dem Leser einen handgreiflichen Eindruck der Epoche vermitteln. Sie stellen eine Wirklichkeit dar, d.h. die gegenwärtigen Griechen, wie diese durch europäische Augen gesehen wurden.

An den meisten Darstellungen, die mit den Neugriechen und ihrem Alltag zusammenhängen, findet man Musik- oder Tanzszenen. Die Berichte von Guys, Motraye, Stackelberg, Choiseul-Gouffier u.a. enthalten Radierungen mit Musikdarstellungen von verschiedenen griechischen Gebieten. Diese Darstellungen können in drei Kategorien aufgeteilt werden:

- a. Darstellungen, wo die Musikszene (Musikaufführung, Tanz oder Darstellung eines Instrumentes) das Hauptthema ergänzt; dieses ist meist eine archäologische Topographie oder eine bekannte Landschaft.
- b. Der Musiker, oder die Musikanten, oder der Tanz sind "organischer Teil" der Gesamtszene (z.B. einer Hochzeitszene oder eines Volksfestes). Man findet oft Musikhinweise im Text der Bücher, die mit solchen Darstellungen illustriert sind.
- c. Die Musikszene, der Tanz oder das Instrument ist das Hauptthema der Darstellung.

An allen diesen Darstellungen versuche ich die Einstellung über die Musik einerseits des Künstlers andererseits des Schriftstellers zu beschreiben. Ausserdem werde

ich diskutieren, ob diese Darstellungen Informationen über die Musikpraxis und die Rolle der Volksmusik im sozialen Leben enthalten.

Thessaloniki, Februar 1988

ICTM

Study Group for Musical Iconography

PRELIMINARY PROGRAM

Thuesday, May 24

Afternoon

Registration (Azienda di Promozione Turistica del Lago d'Orta (Tourist Office), via O-

lina, see map)

from 19:30

Dinner on the boat (landing-stage piazza Motta, see map) with local dishes and vines

Wednesday, May 25

Morning

Session 1

Afternoon

Session 2

Thursday, May 26

Morning

Session 3

Afternoon

Session 4

Evening

Video on Italian folk life and traditions by Renato Morelli (RAI-Radiotelevisione Italiana, sede di Trento)

Friday, May 27

Morning

Visit of the village, Sacro Monte and Isle of San Giulio

Afternoon

Special session : Presentation of researches of four italian young scholars (Sacro Monte)

Saturday, May 28

Morning

Session 5

Afternoon

Session 6

Sunday, May 29

Morning

Conclusions

Sessions 1.2.3.4.5.6 hall of Hotel San Rocco

Special session May 27 Sacro Monte (session opening by Rossana Sacchi : "Sound and silence in the scenes of Sacro Monte")