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Abstracts

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Sibylle Dahms
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Für die tanzgeschichtliche Forschung sind ikonographische Quellen ein wichtiger, wenngleich nicht zentraler Bestandteil des zu bearbeitenden Materials. (Im Zentrum tanzgeschichtlicher Untersuchungen steht die musikalische und choreographische Überlieferung).

Anhand ausgewählter Beispiele ikonographischer Dokumente der 'Derra de moroda Dance Archives' soll die Problematik ikonographischen Quellenmaterials dargelegt werden, in welchem der Anteil der Realistischen gegenüber dem Anteil der Nicht-Realistischen oft sehr schwer zu bestimmen ist. Dabei sollen jene Epochen abendländischer Tanzgeschichte im Zentrum stehen, aus denen gesicherte Primärquellen mit Tanzschriften, bzw. Tanznotationen überliefert sind, die eine Überprüfung des korrespondierenden Bildbestandes ermöglichen.

Unter diesem Aspekt werden folgende Themenschwerpunkte untersucht: Höfischer und theatralischer Tanz in Italien um 1600; Theatralischer Tanz (Frankreich/Deutschland) in der ersten Hälfte des 18. Jahrhunderts; Ballet en action (2. Hälfte 18. Jahrhundert); eventuell auch Gesellschaftstanz zu Beginn des 19. Jahrhunderts.

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Dance and Music in the Bikkesy-Album and in Its Related Historical Sources

László Felföldi

The Bikkessy-Album is one of the most popular picture collections of national costumes from Hungary and Croatia from the turn of the 18th to the 19th century. Its publication has to been seen in the context of the Europe-wide fashion of publishing historical-ethnographical material about various peoples showing them in attractive and characteristic circumstances. I shall focus on three items of the Bikkessy album portraying "national" dances and music of that period. They will be analyzed and in detail interpreted in the light of closely related textual and musical sources.

On the one hand, attention will be given to the importance of an evaluation of the commonalities and the individual characteristics of the different kinds of dance and music historical sources (picture, text, music and dance transcriptions), each of them reflecting the so called dance-music reality from its particular angle. With concrete examples one can prove how each type of source -- with its particular technical capabilities -- can improve and correct the insufficiences ot the other.

On the other hand, I shall underline the subjective components in these sources, with the aims of the authors, claims of the audience, etc. Symptoms of the social and cultural life of that age can be traced in the above mentioned pictures of Bikkessy Album.

The Dancer Motive in Islamic Painting and Decorative Art.

Mirjam Gelfer-Jørgensen
DENMARK

Among the more common figure motives on Islamic decorative art we find the female dancer and the musician. Both have often been and still are described as images from the merry life of the well-to-do, first and foremost of the sovereign. The Western concept of life in the Near East has even in our time been under the influence of the 19th century Oriental dream, mainly the male dream of "Wein, Weib und Gesang" or Arabian Nights. We do not know exactly in which way the image of the female dancer and the musician shall be interpreted when found on ceramic, ivory, glass or metalware from the 12th- 15th century. There might be several levels in the reading. But when researching the *pictorial* prototype for the motive, it turns out that it is one of the oldest images in Oriental art, going back not only to Sassanian silver vessels, but to Assyrian, Sumerian and other ancient cultures from the Near Orient. The paper will trace the iconography of the dancer motive in the Islamic era and its origins.

From Myth to Reality and Back Again: Symbolic Manipulation of a Romanian Ritual and its Iconographical Documents.

Anca Giurchescu
DENMARK

The *căluş/căluşer* ritual which is performed by a group of men is still a living tradition throughout Romania. This complex ritual shows two contrasting diachronical stages: a ritual stage, as performed at Pentecost in the Danube Plain (*căluş*) and a ceremonial (non-ritual) one, as performed at Christmas in Transylvania (*căluşer*).

In the middle of the 19th century, the Romanian intellectuals of Transylvania looking for symbols of national identity to support their struggle for independence and unity chose the *căluşer* to carry out this function. On the one hand, its athletic movements were connotated with physical and moral strength, on the other, the myth of its origin connected with the Colli Sallii (the 12 dancing priests of Mars) was seen as a confirmation of the Romanians' Latin roots. These cultural-political implications accelerated the deritualization of *căluşer* and its "migration" into the context of the winter festivals. (Corroborating other types of documents, iconography helps to identify the elements carrying this symbolism).

The comparative research of the *căluş* in the Transylvanian and the Danube Plain gave raise to the hypothesis of a common ritual origin of both traditions. The analysis of photos realized in 1860 by the painter Carol Popp de Szatmary confirms this hypothesis attesting the common origin of *căluş* on both sides of the Carpathians.

After World War II, in the "revolutionary" period of the Communist regime, the Transylvanian *căluşer* was prohibited because of its powerful nationalistic symbolism. Conversely, the *căluş* of the Danube Plain being segregated from its traditional social context changed to an artistic text in its own right and was endowed with a new symbolism. Transferred to a ritualized political context the dance of *căluş* became the mythical image of an ideal socialist society.

The analysis of iconographic documents encompassing more than a century add an important dimension to the study of *căluş*' symbolic transformation from myth to reality and back again.

Die Pyrriche - Der Waffentanz

Alexandra Goulaki Voutira
GREECE

Im Geist der Romantik des späten 18. Jh. und unter dem Einfluß des wachsenden Philhellenismus sah Elisabeth Lhomaca Chénier -- sie selbst griechischer Herkunft -- alle neugriechische Tänze als Überbleibsel der Antike, die im selben geographischen Raum von den Nachfolgern der Altgriechen getanzt wurden. Die europäischen Reisenden im 18. und am Anfang des 19. Jhs. erwähnen unter den neugriechischen Tänzen auch kriegerische Tänze, die von bewaffneten Männern ausgeführt wurden. Solche Tänze wurden angeblich auf Kreta, in Mani und auch in Konstantinopel getanzt, woher wohl der moderne Chassapikos stammt. Die gelehrten europäischen Reisenden erkennen in diesen Kriegertänzen den antiken Tanz Pyrriche, einen Männertanz, der auf die Dioskuren und Korybanten zurückgeht. Belege der attischen Vasenmalerei weisen darauf hin, daß die Pyrriche während der Panathenäen Festspiele sogar von speziell geübten Frauen zum Ehren der Göttin Athena getanzt wurde. Im 8. vorchristlichen Jh. kann man manche Darstellungen von Kriegertänzen auf Vasen des geometrischen Stils mit den von Homer erwähnten Spielen verbinden, die Achill im Namen des Toten Patroklos organisiert hatte.
Es wird versucht darzulegen, wie innerhalb derselben Tanzkategorie und desselben Kulturgebiets in drei verschiedenen Perioden der Mythos auf die Realität eingewirkt hat und die Realität die Darstellung des Mythos beeinflußt hat.

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Image de danse, danse imaginée.

Yves Guilcher
FRANKREICH

Une image dessinée de danse -- miniature, vase peint, tableau, étude, croquis -- n'est pas a priori un document sur la danse; elle est d'abord un témoignage sur la peinture. La réalité qu'elle nous donne à voir est nécessairement une *réalité représentée,* quelque rapport que cette représentation puisse entretenir par ailleurs avec une *réalité institutionnelle* ou une *réalité vécue.* Même chose pour la photo posée, au sujet construit: c'est toujours l'artiste qui donne le sens.

Là où la subjectivité de l'artiste s'efface devant l'objectif du photographe-reporter, le sens disparaît, et le regard dont nous scrutons une danse qui n'est pas la nôtre -- danse ancienne, danse populaire traditionnelle -- risque toujours d'y lire *l'image que nous nous faisons de la danse* en général et de celle-ci en particulier.

Je me limiterai, en m'appuyant sur des exemples concrets, à dénoncer certaines interprétations hasardeuses -- voire objectivement erronées -- et de signaler divers dangers auxquels donne lieu une contemplation insuffisamment critique de l'iconographie de la danse.

I. Que représente l'image?
Est-on sûr d'avoir affaire à une image de danse?
ex.:-les cortèges du XVe s. interprêtés comme des basses danses.
-les "danses" identifiées sur les peintures rupestres du Paléolithique.
-les vases grecs et les "décompositions brouillées" qui postulent un enchaînement de danse derrière des gestes utilitaires (toilette, repas, offrande, combat).

Est-on sûr que la danse est bien l'objet de la représentation et non signifiant d'autre chose?
ex.: -les représentations de carole du XIIIe s. et les"danses macabres" allégoriques du XIVe.
En admettant que l'image soit reportage, de quelle réalité exacte rend-elle compte?
ex.: -La réalité observée est réalité vécue (photos de danseurs traditionnels)
-La réalité observée est déjà projection d'une réalité représentée (photos de danseurs revivalistes interprétant les répertoires traditionells)

II. Qui peint l'image?
Conditionnement de l'image par les moyens techniques de la représentation
ex.: -la représentation de la ronde au Moyen Âge.
-L'évocation du mouvement et de l'immobilité.
Quelle est la visée de l'artiste?
ex.: -le souci décoratif. L'assiette et la danse en ronde, la frise et la danse en chaîne.
-le souci de symmétrie dans les images romantiques de danse populaire.
-le symbolisme du XIIe s., l'allégorisme du XIVe.
Les "licences picturales", habitudes de représentation, conventions, codes.
ex.:-le discobole et les chevaux du Parthénon: un mouvement synthétique.
-les caroles peintes au Moyen Âge central.
-la succession des mouvements traduite par une juxtaposition d'attitudes.
Les prismes idéologiques.
ex.:-Apparition subite d'images de danses populaires à la fin du XIVe s. et caractéristiques de cette iconographie.
-Difficulté d'interpréter Breughel ou Beham; leur récupération dans l'imagerie "folk"

de la fête populaire (années 70-80)
-Les cartes postales représentant des bourrées.

III. Qui contemple l'image?
Une image de danse ne restitue pas un mouvement; elle le suggère seulement, et c'est nous qui le reconstruisons. Pensant le restituer, nous ne faisons que l'interpréter à partir de notre éducation, de nos moyens, de nos besoins, bref à partir de notre culture et de notre histoire.

ex.: -Les dessins de *l'Orchésographie* de T. Arbeau et les reconstitutions incompatibles qui s'en autorisent (révérence; ruade; pied largi)
-Il y a des postulats sous-jacents à notre lecture de l'image.
-Notre definition de la *danse* comme geste accompagné de musique et proposé au regard.
-Notre conception du *populaire* et son anachronisme.
-Les mots même dont nous décrivons l'image peuvent lui faire violence: a-t-on le droit de decrire un personnage représenté pieds écartés comme étant en "deuxième position"?

IV. Comprendre l'image.

Exemples de photos de danse en chaînes courtes prises dans des noces paysannes au tout début du siècle.

-Dans quel ordre se succèdent les danseurs; quel ordre n'apparait jamais et pourquoi: qu'est ce qu'on peut en déduire quant aux moments successifs où les divers couples sont enteés en danse et quant aux relations qu'ils entretiennent entre eux.
-Qu'est-ce qui nous autorise à lire tout cela dans l'image?
L'information permettant de comprendre l'image n'est pas livreé par l'image elle-même, mais apportée par l'enquête ethnographique.

Pas de compréhension de l'image sans compréhension de la societé qui danse d'une part, de la société qui peint la danse d'autre part, et de la nature des rapports qu'elles entretiennent, et qui fait que celle-ci a voulu peindre celle-là.

Dance Motifs on 14th and 15th Century Gravestones in the Area of Dubrovnik

Elsie Ivancich Dunin

The approach of this study is to analyze stone-carved dance motifs (dance pictures) from a choreological perspective. I compare contemporary dance movement characteristics within their social and physical environmental contexts with that of "active human" motifs on 14th- and 15th-century gravestones. The comparison provides an expanded understanding of these motifs, and leads to more realistic interpretations of the bodies actively moving and as well as decorative motifs that in earlier studies have been given mythical interpretations.

Since the mid-1970s I have been conducting a long-term study of dance occasions in mountain villages near the coastal city of Dubrovnik. Throughout this countryside there are large 14th- and 15th-century gravestones located in old cemeteries and in fields and hillsides. These stones are popularly identified by local populations as the *stecci* (tombstones) of the Greeks, Romans or Turks; however, in more recent years, research has discovered old Slavic script proving that these stones were commissioned by apparently well-to-do families, before the conquest of the Ottoman Turks in the 15th century.

Archeologists have identified over 69.000 stones, and in the 1960s over 3.000 were illustrated and catalogued. Hundreds of these stones are located mainly in the southwestern area of Bosnia-Hercegovina and in the Croatian southwestern region along the Adriatic coast. There are numerous human, animal, vegetation and religious symbols cut into the stones. Surveying this material, I note that most of the human motifs identified as dance come from stones that are geographically near Dubrovnik. Many motifs clearly depict women and men in dance lines ("dance pictures"). In addition, there are "human action motifs" that are not categorized as dance, but have been given other identifications. Based upon an analysis of contemporary dance characteristics and understandings of the cultural lifestyle of the Dubrovnik-area villages, I suggest other interpretations and an expanded identification of motifs which so far have not been related to dance.

The Hands Tell the Story

Adrienne L. Kaeppler

In Polynesian dance it has long been held that the hands tell the story. Combining this with the adage that a picture is worth a thousand words, what can we learn from looking at pictures of hands (and arms)?

My paper will examine the illustrations of hands and arms as depicted by artists on the voyages of Captain James Cook and Labillardière to Tahiti and Tonga. I will then look at the subsequent use of these depictions on a French wallpaper designed by J.C. Charvet based (I suggest) on Botticelli's *Primavera.* Finally, I will compare these illustrations of hands and arms to the drawings and final painting of "El Jaleo" by John Singer Sargent.

The paper concludes with a discussion of the difficulty of drawing hands and arms and what this might tell us about myth and reality in the dance depicted and the artists who drew and painted them.

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The Mythical Connection of Life and Death in "Grave Dance"

Genja Khachatrian

In a series of pictures by the Armenian painter Vano Khodjaberjan (19th-20th century) a rare theme connected with myth of death-life "The dance of bridegroom on father's grave" has been preserved. It appears in three versions. In two pictures we see a solo dance by the bridegroom, in the third picture some dancers are perfoming a round dance. We know from ethnographical information that, at the end of 19th century, at the wedding ceremonies a "Grave dance" took place as an epilogue to the event. If the son was married after the death of his father, he goes in the morning -- together with his friends, musicians and clerics -- to the graveyard. After a blessing, the bridegroom circles around once and then dances on the grave. In Armenian ethnography many dances are connected with death, the burial and the end of mourning ("The black clothes"). Every one of them has its specific purpose. E.g. the "Grave dance" is a dialogue between the deceased father and the family. The son invokes the spirit of father asking for his blessing for the marriage. So, the son is connected with his ancestors, too. With this sacred act people ask for welfare and fertility for bridegroom and bride.

The Dance of Zangezurian Women

Naira Kilichian

This paper analyses the painting "Dance of mountains" by the Armenian painter Suren Safarian, now in the Armenian national picture gallery (oil on canvas, 140x185), descriptive heading "The dance of Zangezurian women". We see a single dancer and in the background other dancers in different positions supplying a backdrop for the cardinal performer.

I hypothesize that the main figure performs a solo dance, which can partly be reconstructed. The painting provides us with complete information about Zangezurian women's costumes; it can be complemented with others iconographical examples, such as Safarian's drawing "The last of the Mohicans".

In the Zangazur region certain rituals take place on the mountain tops. For the feast of Bardavar (Transfiguration of Christ) the people ascend to the top of the mountains and visit the miraculons graves of Saints. Offerings are made, followed by singing and dancing at the bottom of the mountain. This ritual has its roots in pagan religious practices.

Visions of Reality in Theophilos' Paintings

Irene Loutzaki
GREECE

It seems that Theophilos only occasional uses dance themes in his paintings. The dance, depicted individually or included in compositions (dance performances, war scenes etc) is in many instances replicated exactly, or with great variations. However, liberties were taken in copying the original (additions, ommissions, combination of elements from two scenes, etc). Moreover, for the purpose of presentation, certain figures are used several times over, resulting in factitious information regarding the identity of the dances. Features in the setting, within which the dance event occurs, are often also misleading in this respect. Furthermore, Theophilos permits possibilities of improvisation and greater freedom of expression in general.

All these parameters are mainly related to the authenticity of production and the originality of his work; they bring to light the problems to be faced when examining the dance scenes in Theophilos' paintings.

With this presentation I shall examine: a) the physical location, where dance takes place, b) the dance presented in each one of the above paintings in order to discuss further the nature of the dance elements (postures, movements, formation, and others).

By examining and comparing the various dance scenes, I would like to argue that as concrete symbols of everyday life dance pictures express for Theophilos the idea of Greekness.

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Demystifiers of Ottoman Festivals: The Grotesque Dancers

Arzu Öztürkmen
TURKEY

This paper discusses the grotesque dancers as they are depicted in 16th-century Ottoman miniature paintings. The miniatures at hand are taken from *surnames,* manuscripts written and painted in the imperial studios in the aftermath of large-scale festivities held in honor of the Sultan. These Ottoman festivals not only mobilized the imperial resources of all kinds but also expanded over a period of several months of preparation and performance. Like all festive events, they aimed at creating a "time out of time" in which various mythical images of Ottoman culture -- folkloric, religious or imperial -- were densely represented, staged or displayed. A major parade, for instance, was attended by craftsmen and artisans of presence of the Sultan himself. While, on the one hand, giant puppets and "candy-gardens" would visually recreate the mythological figures of Ottoman culture such as the *anca kuşu* or the *Guyabani,* on the other, the myth of the glorious Ottoman dynasty was reinforced by the gathering of dancers, actors, acrobats and magicians, each coming from distinct parts of the Empire.

The grotesque dancers *soytaris, curcunabaz* and the *tulumcus,* were perhaps the only participants who deconstructed the mythical atmoshere of the festive events during the parades and also at the occasional performances of the festivals. Most miniatures depict them as distorting the movements of professional court dancers or as creating a chaos within the ordered procession in a parade. With their demystification of the perfection displayed by the other participants of the festivals, the grotesque dancers acted as the reminders of the non-perfection, disorder and chaos within this celebrated festive time.

Based on a series of 16th-century miniature paintings, my paper will discuss how in the images of the mythical Ottoman grandeur, the mythological symbolism in the parades and the alienating performances of the grotesque dancers coexisted in the Ottoman festive events and represented in these miniatures that most historians take as historical evidence.

Roksanda Pejović
YUGOSLAVIA

Dance pictures in Balkan medieval church paintings and on frescoes, miniatures and icons of neighbouring orthodox nations are part of special scenes and always accompanied with musical instruments. They can be seen in the composition of *the Mocking of Christ* and as illustrations of Psalms, but in other scenes as well. Their existence in these scenes could be explained by myths of Balkan people but it is obvious that models of traditional church paintings and contemporary folk dances have much more influences on the type of dances.
Kolos is the most characteristic Balkan dance. It can be seen in Greek paintings of Antiquity and in Illyric reliefs, as well as in medieval art. But we also find dancers with raised arms who do not dance the kolos. Others, sometimes with musical instruments in their hands, had ancient mime dancers as their forerunners.

It is interesting to realize that, when Balkan artists depict dance, they are more conservative than when depicting musical instruments. Unlike dances, instrument change from one period to another, from one picture to another, even when the players accompany the same type of dances: the typical medieval instruments are not the same as ancient ones. In comparing Balkan dance pictures with those in West European paintings we discover that Balkan dances differ from them very often and that they are always more traditional.

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Biblical Mythology in Armenian Dance

Emma Petrossian
ARMENIA

In the Armenian illuminated manuscripts of the Middle Ages biblical topics are not a rare occurence. In my paper I intend only to discuss dance pictures. They are "The Passage across the Red Sea" (Miriam's Dance), "The Feast of Herod" (Salome's Dance), "The Healing of the Man possessed by a Demon". All illuminated manuscripts date from the thirteenth century -- the golden age of Armenian miniature painting. Miriam and three women dance with hand-drums (tambourine or daff); Salome dances in one manuscript with castanets or cymbals, in the other manuscripts she dances without instruments but accompanied by musicians. The musicians play a hand drum and wooden wind instruments. On the miniature of "Healing of the Possessed" we find the musicians playing drum, cymbals and a wooden wind instrument (big zurna).

There are two types of dance scenes in the manuscripts: dance with musical instrument and without it. A comparative analysis of the pictures and the theatrical tradition allow the conclusion that the miniatures are related to real dance in 13th-century Armenia. A painter can make use of real performances when representing Biblical scenes.

Sôtatsu's Famous Screens on Bugaku Dancers: A Key to an Unsigned Screen in the Cologne Museum of Far Eastern Art?

Ilse Reuter

Looking at Japanese Bugaku screens depicting court dances of Japan, we enter a fascinating world of myth and splendour. According to the mythical content, we can rethink and follow previous philological and iconographical research. However, "reality" should be defined, especially in an Eastern sense.

There are several levels of "reality" to distinguish. I'll try to make some remarks on that topic, seen through the figures of the dancers within the context of the picture, traced back to the origin of the dance, compared with recent dance practice, etc., and from the point of view from the viewer's objective "reality" and his perception thereof.

Each of those dances is codified in the repertoire belonging to left or right side dances, combined in pairs from each side in fixed sequence as *tsugaimai,* and can be identified by costumes, masks, and other requisits, with typical movements and gestures.

Mask dances like Ryô-ô (Dragonking), Nasori (Playing of a Pair of Dragons), Genjôraku (Dance of Seizing the Snake) are of peculiar interest for our purpose since the dancers are representing myth, and the names of the mask and the dance are identical.

1. Example. "Bugaku Dancers" by TAWARAYA Sôtatsu (?d. 1643). Edo Period, first half of the 17th century. Pair of two-fold screens, painted in colours over gold leaf on paper, each 156x171 cm. Daigoji, Sanbôin, Kyôto. Registered as important Cultural Property. On Sôtatsu's screen we find the following dances depicted: Saisôrô, Nasori, Genjôraku, Ryôô (Ra-ryô-ô or Ranryô-ô), and Korobase (or Koron/Hassen). A brief interpretation of the dances, including a short discussion of the names, will follow. Other references are quoted from a pair of six-fold Bugaku screens by TOSA Tôô (Mid-Edo Period) and from the picture scroll "Shinzei Kogaku zu" (Shinzei's Illustrations of Ancient Music).

2. Example. "Bugaku Dancers", anonymous. Early Edo Period (17th century). Six-fold screen: ink. colour, calcite, gold, and silver on paper. Cologne Museum of Far Eastern Art, Signature Aa 20. According to the latest publication: "Unsigned...(18thcentury)", in: Japanese Art: The Great European Collections, vol. 8 (Ed. Kôdansha), Tôkyô 1992, no. 27, p. 167. On this unsigned screen we see, except for the four dancers of Shinmaka, also Ryô-ô and -- presumably -- Genjôraku. The Latter I would like to analyse in detail, because there seems to be a striking similarity between one of the Nasori dancers and him. Here there is some ambiguity because Genjôraku can be performed from both sides, left or right. Nasori which is the traditional *tsugaimai* to Ryô-ô, presents another ambiguity: There also exists a solo-version called Rakuson. In conclusion, there will be an interpretation of this very dancer.

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Movement Validity and Inter-Observer Reliability in the Interpretation of Dance Images: The Search for Reality.

William C. Reynolds

A basic issue in iconography has long been whether images do -- or even can -- represent reality. At this point iconography crosses paths with two millenia of recorded philosophy as well as one century of its upstart offshoot, scientific psychology. Long debated are the issues: what is reality? who decides? how are decisions made?

Since many thorough works exist on this topic, this paper will not attempt to outline the history of this problem. Rather this paper will jump into the interpretation of movement in dance images and with use the exercise as a tour of re-discovery of long debated issues.

Any tour must start with the first step, and the absolutely most basic question we can ask of an image is: can the movement depicted actually be performed by human beings? Movement which is not performable will be judged as not "real" in the *everyday* sense. If the movement *is* performable, then the next stage of questioning is: is this a *genuine dance movement.* Dealing with these two basic questions will lead us into core theoretical questions of reality in images, as well as the theory and methodology needed to back up image interpretation.

Die Realität der Tanzbilder bulgarischer Maler von der ersten Hälfte des 20. Jahrhunderts

Maria Samokovlieva
BULGARIA

Die bulgarischen Volkstänze werden durch ihren typischen Rhythmus, durch grosse Vielfalt von Tanzschritten, Bewegungen, durch die Originalität ihres Stils gekennzeichnet. Das Spiel erfordert grosses Geschick und Schnelligkeit. Das bulgarische Volk tanzt auch heute gern.

Die Bulgaren haben zwei Grundtanzformen: Gruppentanz (Horo) und individueller Tanz (Ratschenitza). Bei den Händen sich fassend tanzt man beim Horo im Kreis oder in einer Reihe (mit Anfang und Ende). In der Vergangenheit wurde Horo bei den grossen Volksfesten getanzt. Dabei haben viele Tänzer (bis 100 oder mehr Teilnehmer) teilgenommen. Ratschenitza wurde am häufigsten bei der Hochzeit aufgeführt.

Ein grosser Teil der bulgarischen Maler sind tief von den temperamentvollen bulgarischen Tänzen, von den lebensfrohen Volksfesten beeindruckt. Die Maler aus der ersten Hälfte des 20. Jahrhunderts haben mit grossem Realismus die Tänze der Bulgaren dargestellt. Darunter sind besonders die Namen von Vladimir Dimitrov - der Meister, Stojan Venev, Vasil Sachariev, Danail Detschev, Dobri Dobrev zu erwähnen. In dem vorliegenden Vortrag werden die Tanzbilder von Vladimir Dimitrov - der Meister und Stojan Venev untersucht. Der bulgarische Volkstanz wird von jedem Maler auf seine eigene Art wahrgenommen und dargestellt.

VLADIMIR DIMITROV - DER MEISTER (1882 - 1860) sucht die Schönheit und die Harmonie im Tanz. In seinem Bild "Die Braut führt Horo an" ist das ernsthafte Verhältnis der bulgarischen Frau zu Horo dargestellt. Die Frau ist schön, ihre Bewegungen sind leicht und graziös. Ihre Tracht ist farbig mit leuchtendem Rot, Gelb und Grün. Horo wird von Kaval, ein volkstümliches Blasinstrument, das ähnlich einer Flöte ist, begleitet.

SOJAN VENEV (1904 - 1968) ist einer von den eigenartigeren unter den bulgarischen Malern. Er ist auch Grafiker und Karikaturist. In seinen Bildern "Volksfest", "Hochzeit" und "Hochzeitsgäste" ist Horo lustig, unbeherrscht und temperamentvoll. Fast alle Tänzer sind humorvoll und grotesk dargestellt. Mit grosser Meisterschaft hat er auch den individuellen Volkstanz Ratschenitza gemalt. In seinem Bild "Ratschenitza" hüpft ein älterer Bauer hoch mit über den Kopf erhobenen Händen. Ein jüngerer Mann spielt Gadulka (ein bulgarisches geigenähnliches Volksinstrument).

Die in den Bildern der bulgarischen Maler von der ersten Hälfte des 20. Jahrhunderts dargestellten bulgarischen Volkstänze beeindrucken durch ihre Lebensfreude, ihr Temperament und das Kolorit. Die Linienführung ist realistisch, wahrheitsgetreu. Die Bilder sind voll von Musik, Freude und Schönheit.

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Die tanzende Mirjam im ost- und westeuropäischen Mittelalter

Tilman Seebass

Eine der wichtigsten allegorischen Verbindungen zwischen alt- und neutestamentlicher Botschaft ist der Durchzug durch das Rote Meer als eine Allegorie für die Taufe. Der Zug der geretteten Israeliten wird von Moses und seiner Schwester Mirjam, die tanzt, singt und spielt, angeführt. Diese Szene muß schon in der spätantiken Bibelillustration vorhanden gewesen sein. Sie geht von dort in die byzantinische und westliche Bibel- und Psalterillustration des Früh-, Hoch- und Spätmittelalters über und spielt auch in den illustrierten Haggadahs eine wichtige Rolle.

Mirjams Tätigkeit hat geschlechtsspezifische Züge; in mehreren weiteren alttestamentlichen Büchern wird Tanz verbunden mit dem Spiel mit Rahmentrommel, Becken oder Sistrum als typisch weibliche Tätigkeit der *virgo Israel* erwähnt (Tochter Jephta, Siegesfeier Davids).

In der bildlichen Darstellung gehen Ost und West verschiedene Wege. Die cäsaropapistische Kultur von Byzanz ermöglicht es, biblische Themen in der bildlichen Darstellung problemlos zu aktualisieren, mit anderen Worten, Mirjam als byzantinische Tänzerin darzustellen; Mythos und Realität gehen in vielen Darstellungen ineinander über. Im Westen dagegen sind mit geringfügigen Ausnahmen Tanz und Musik *pro fanum* (außerhalb der Kirchentore) angesiedelt. Im früheren Mittelalter ist daher das Bild Mirjams ein problematisches; die Maler müssen deutlich machen, daß sie nur im übertragenen Sinne Vorbild für den gläubigen Leser ist. Entweder wird sie in die Sphäre der abstrakten Figur gehoben, oder in antikisierende Distanz gerückt. Nur allmählich rücken die Illuminatoren von diesem Darstellungsprinzip ab.

An der Hand der Darstellung Mirjams in Quellen vom 9. bis zum 15. Jahrhundert kann in exemplarischer Weise gezeigt werden, wie Mythos und Wirklichkeit sich in einem Spannungsfeld befinden, das in der Geschichte ständig Modifikationen erfährt.

Bildbeispiele aus östlichen, westlichen und jüdischen Handschriften und Fresken.

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With One Foot in Antiquity - and the Other in the Open Air: Greek Dance Pictures from the 2nd Half of the 20th Century

Lisbet Torp

Many European travellers visiting Greece in the 18th and 19th century were very taken by the Greek dances they witnessed and very often they described and depicted these dances as being expressive of a living link to antiquity. These ideas, among others, were employed by the Greek folklorists and other learned people of the 19th century to create a historical evidence of modern Greece and to help prove the existence of a Greek national identity based on the concepts of an unbroken cultural continuity from Antiquity to present time. However, these concepts and the symbols used are by no means limited to the Greek national movement of the 19th and early 20th century.

The paper discusses a number of dance pictures from the second half of the 20th century (photographs, postcards, performance programs, tourist brochures, etc.) and discusses how this particular image is carried on -- and why.

Dance Inspires Art Inspires Dance: Who Choreographed Ch'oyongmu?

Judy van Zile

The importance of history to traditional Korean society led to the creation of an elaborate series of documents intended to record, for posterity, the activities of each of the country's rulers. Because of the importance of such kinesthetic phenomena as court processionals and dance entertainment, court personnel often resorted to line drawings and pictures to augment attempts at verbal description.

References to the 9th-century Ch'oyong dance are contained in a 13th-century work. From the time of this 13th-century source until a 1986-publication of the National Classical Music Institute, there have been numerous verbal and pictorial records of Ch'oyong dances. If the documents are accurate, there have been performances of Ch'oyong dances from the 9th century until the present day -- but with possibly two significant disruptions to the continuity of performances of the dance known today as *Ch'oyongmu.*

If the more than 200-year lack of documentation from the beginning of the Hideyoshi invasions in the late 16th century until the early 19th century correctly reflects a lack of performance, there was a considerable time period during which a Ch'oyong dance was not performed. A thirteen-year discontinuity at the beginning of the 20th century, a time when many traditional court activities were curtailed or discontinued because of the Japanese occupation of Korea, is *known* to have occurred. Following each of these disruptions in performance, however, the dance was reconstructed.

The first performance of *Ch'oyongmu* after the Hideyoshi invasions was in 1828. The performance took place at a special feast sponsored by a prince. The evening's entertainment featured performances of many dances that had been reconstructed, including *Ch'oyongmu.* Although the individual responsible for this reconstruction is known, sources do not state the specific record that served as the basis for the reconstruction. Very likely, however, it was the *Akhak kwebom,* an important treatise of 1493, that documents the theory and practice of both dance and music and includes many specific dance repertoire items.

The first performance of *Ch'oyongmu,* after the beginning of the Japanese occupation, was in 1923. This time it was performed as part of birthday celebrations for the former emperor, and the reconstruction is *known* to have been based on descriptions contained in the *Akhak kwebom.*

In subsequent years dancers and scholars have consulted various textual and pictorial documents in attempts to get ever closer to what they believe the earliest performances of *Ch'oyongmu* were like. The purpose of this paper is to examine pictorial documents relating to *Ch'oyongmu* and to examine them in relation to contemporary performances of the dance. Particular attention will be given to the presence of women in some pictorial records but the absence of women in verbal descriptions and in all but one contemporary performance. The inclusion of women in the one distinctive performance based on pictorial records, gives rise to questions of whether text, picture, or performance constitute myth or reality in relation to the earliest version of the dance.

No documentacion discovered so far attributes the choreography of *Ch'oyongmu* to an individual or group of people. But because of the breaks in performance continuity and the consequent reliance on various forms of documentation for purposes of reconstruction, I propose that the artists responsible for the early pictorial documents may also be responsible, at least in part, for the choreography of the dance as it is performed today. I further propose that while pictorial representations are often assumed to document dance, they may actually lead to the creation of dance: painters may unwillingly become choreographers.

Portrayals of Japanese Court Dance: The Shinzei kagaku and Its Descendants

David Waterhouse

Japanese court dance (*bugaku)* survives today at the court itself and at a number of Shintô shrines and Buddhist monasteries. The repertoire, of which only part is still being performed, includes not only Japanese pieces but also items which were introduced from Korea, China and elsewhere on the Asian mainland, from the 7th century onwards. In the later part of the Heian period (792-1185) both the music and the dance were re-organised, and classified as Left or Right (according to then prevailing structures of government); and this distinction has been maintained down to the present day.

One of the earliest pictorial sources for *bugaku* is a handscroll entitled *Shinzei kogaku zu* (in full: *Shinzei Nyûdô kogaku zu),* which depicts individual dances, labelled with their names. For the most part these are dances of Chinese origin (therefore dances of the Left); but the scroll also includes illustrations of other types of dance and entertainment. The original scroll does not survive; and the most complete version (in the collection of Tôkyô Geijutsu Daigaku) is a black-and-white copy, made in 1755, from a scroll said to have been done in 1449. However, Shinzei was the religious name of the Heian-period nobleman Fujiwara no Michinori (1106-59); internal evidence indicates that the *Shinzei kogaku zu* was assembled from at least two earlier sources, and the most recent dances included in it belong to the early part of the Heian period.

In addition to this scroll, however, there are other early depictions of *bugaku,* including both handscroll and screen paintings in full colour. One of the most impressive of these works is a pair of two-fold screens by Tawaraya Sôtatsu (*fl.* 1st half, 17th century), which are based on late 16th-century screens depicting a large number of court dances. The relationship of these screen paintings to the *Shinzei kogaku zu* deserves to be examined from the standpoint of dance history as well as art history. In addition, there are full-colour handscroll paintings of *bukaku,* arranged according to the standard division into Left and Right. One fine example, which has received little attention, is in the Metropolitan Museum of Art, New York.

I propose to survey and discuss this evidence, and to draw preliminary conclusions from it. The paper will be illustrated with slides.

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Appendix: Special Evening Session

Cataloguing Dance Pictures and the Metropolitan Museum of Art Dance Index

Constance Old

The principle objective of The Metropolitan Museum of Art Dance Index (M.M.A.D.I.) is to provide a reference resource for scholars and to make accessible source material for Museum publications (along the lines of the RIDIM-RCMI inventories), CD-ROM development, and M.M.A. educational programs. The Index uses the Getty Art History Information Program, *Art and Architecture Thesaurus (AAT)* classification structure, which is comprised of FACETS and HIERARCHIES: FACETS are the basic units of the index which identify different aspects of the dance and provide the structure necessary for performance analysis and a frame for determining relations between concepts comprising an iconographic study.
HIERARCHIES are the divisions of facets and provide the fundamental information categories present in the image.

In a special evening session, principles of cataloguing with the Getty-System will be discussed. Colleges are invited to copy the forms and bring to the session a few examples of cataloguing with slides.

Metropolitan Museum of Art Index of the Performing Arts Data Collection Form

Object Record

Accession Number	Negative Number	Curatorial Department	Classification
Object	Artist	Title	
Description:			
Century/Date(755)	Origin	Media(755)/Materials (MT)	Measurements

The Performance:

DISCIPLINE(KD)	GENRE/FORM (655)	ELEMENTS OF THE PERFORMANCE Design Element(DG)	
Dance	Sacred Secular	DANCE	MUSIC
Music	Traditional Social	Shape/Design in Space	(Melody)
Theatre	Theatrical	Individual Group	(Harmony)
Drama		Texture	(Rythm)
Mime		(Rhythm/Design in Time)	(Texture)
Mixed Entertainment			THEATRE
Music drama			
Opera			
Puppetry			
		() not evident in image	

PERFORMERS	EQUIPMENT
People (HG)	Furnishings (TC)
	Costume (TE)
Organization (HN)	Tools/Equipment (TH)
	Weapons/Ammunition (TK)
Occupation (656)	Containers/TQ)
	Musical Instruments/Sound Devices (TT)
	Transportation Vehicles (TX)

Context of Performance

Historic period	Geographic area	Performance space form (651)	Event (KM)	Event (KM)
Styles and Periods (FL)	Location of event (650)	Built enviroment (RG, RK)	Function Event by Function	Form Event by Form
Date of Work (630)	Geographical Name (651)	Site (RM)		
	Place Element (691)			

Aesthetic Analysis of Performance (the transformation of the concept into performance form)

Associated Concepts (BM) "The motivating idea." Doris Humphrey	Function KG (657) "The rhetoric of the image." Roland Barthes
	Performers
	Non-Performers

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International Council for Traditional Music

Study Groups for Iconography and Ethno-Choreology

Myth and Reality in Dance Pictures

Meeting in Innsbruck
13 June 1995 - 18 June 1995

Program

Leopold-Franzens-Universität Innsbruck

Institut für Musikwissenschaft

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KULTURABTEILUNG IM AMT DER TIROLER LANDESREGIERUNG,
BUNDESMINISTERIUM FÜR WISSENSCHAFT UND FORSCHUNG,
UNIVERSITÄT INNSBRUCK,
KULTURABTEILUNG DER STADT INNSBRUCK

Dienstag, 13. Juni, Anreisetag

20.00 Vinum Academicum im Löwenhaus, Rennweg 5

Mittwoch, 14. Juni, Institut (Hörsaal, 1. Stock)

9.00 Begrüßung durch Dr. Lisbet Torp und Prof. Tilman Seebass

9.15 **Yves Guilcher, Frankreich:** "Image de danse, dance imaginée"

10.15 **William C. Reynolds, Dänemark:** "Movement Validity and Inter-Observer Reliability in the Interpretation of Dance Images: The Search for Reality"

11.15 **Sibylle Dahms, Österreich:** "Schöner Schein und technische Realität"

Mittagspause

14.15 **Tilman Seebass, Österreich:** "Die tanzende Mirjam im ost- und westeuropäischen Mittelalter"

15.10 **Roksanda Pejović, Jugoslavien:** "Myth and Reality in Medieval Balkan Dance Pictures"

16.00 Kaffeepause

16.15 **Elsie Ivancich Dunin, USA:** "Dance Motifs on 14th- and 15th-Century Gravestones in the Area of Dubrovnik"

17.10 **Emma Petrossian, Armenien:** "Biblical Mythology in Armenian Dance"

Donnerstag, 15. Juni, Institut

9.00 **Mirjam Gelfer-Jørgensen, Dänemark:** "The Dancer Motive in Islamic Painting and Decorative Art"

10.00 **Arzu Öztürkmen, Türkei:** "Demystifiers of Ottoman Festivals: The Grotesque Dancers"

11.00 **László Felföldi, Ungarn:** "Dance and Music in the Bikkesy-Album and in its Related Historical Sources"

Mittagspause

14.15 **Alexandra Goulaki Voutira, Griechenland:** "Die Pyrriche - Der Waffentanz"

15.00 **Lisbet Torp, Dänemark:** "With One Foot in Antiquity - and the Other in the Open Air: Greek Dance Pictures from the 2nd Half of the 20th Century"

16.00 Kaffeepause

16.15 **Naira Kilichian, Armenien:** "The Dance of Zangezurian Women"

17.10 **Anca Giurchescu, Dänemark:** "From Myth to Reality and Back Again: Symbolic Manipulation of a Romanian Ritual and its Iconographical Documents"

Abendessen

20.30 **Constance Old, USA:** "Cataloging Dance Pictures"

Freitag, 16. Juni, Institut

9.00 **Genja Khachatrian, Armenien:** "The Mythical Connection of Life and Death in 'Grave Dance'"

10.00 **Irene Loutzaki, Griechenland:** "Visions of Reality in Theophilos' Paintings"

11.00 **Maria Samokovlieva, Bulgarien:** "Die Realität der Tanzbilder bulgarischer Maler der ersten Hälfte des 20. Jahrhunderts"

Mittagspause

14.15 **Ilse Reuter, Deutschland:** "Sôtatsu's Famous Screens on Bugaku Dancers: A Key to an Unsigned Screen in the Cologne Museum of Far Eastern Art"

15.10 **David Waterhouse, Canada:** "Portrayals of Japanese Court Dance: The Shinzei kagaku and its Descendants"

16.00 Kaffeepause

16.15 **Judy van Zile, USA:** "Dance Inspires Art Inspires Dance: Who Choreographed Ch'oyongmu?"

17.10 **Adrienne L. Kaeppler:** "The Hands Tell the Story"

Samstag, 17. Juni, Institut

9.30 **Round Table.** State of Research. Future

12.30 **Business-Lunch ICTM Austria**

14.00 **Jahresversammlung ÖGMw**

16.00 Kaffeepause

16.15 **Monika Fink, Österreich:** "Tanzkultur am Hofe von Kaiserin Maria Theresia"

17.00 **Gottfried Scholz, Österreich:** "Masques - Vom gesellschaftlichen Ereignis zum musikalischen Erlebnis"

19.30 Abendessen, anschließend Tanz und Musik im Bierstindl, Klostergasse 6

Sonntag, 18. Juni, Institut

9.30 **Beate Hiltner, Österreich:** "Die Divergenz zwischen dem unterstellten Tänzerisch-Heiteren und dem gewollten Ernsten in den Orchesterkompositionen Solomon Jadassohns (1831-1902)

10.15 **Thomas Hochradner, Österreich:** "Die Pongauer Tanzkapelle Pokorny"

11.00 **Emil H. Lubej, Österreich:** "Die Tänze Zentralsardiniens - Ein Vergleich zwischen vokaler und instrumentaler Begleitung

12.00 Ende der Tagung

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