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Bar-Ilan University, Department of Musicology in cooperation with the Israel Museum
International Council for Traditional Music
Archaeology and Iconography of Music
ICTM SG Conjoint Conference

MUSIC IMAGES AND THE BIBLE

Instruments-Forms-Symbolism

December 30, 1994 - January 3, 1995
Ramat-Gan - Jerusalem



Abstracts

BAR-ILAN UNIVERSITY
DEPARTMENT OF MUSICOLOGY
in cooperation with the
ISRAEL MUSEUM

Archaeology and Iconography of Music ICTM SG Conjoint Conference
AIMCC-95
MUSIC IMAGES AND THE BIBLE

30. December 1994 - 3. January 1995
Jerusalem - Ramat-Gan

Friday, December 30, 1994, Jerusalem, Israel Museum

9.00 REGISTRATION

10.00 OPENING SESSION

Chair: Prof. Bathia Churgin, Bar-Ilan University, Israel Musicological Society

Greetings:

Ehud Olmert, Mayor of Jerusalem

Prof. Shlomo Grossman, Bar-Ilan University, Vice-President for Research

Dr. Martin Weil, Israel Museum Jerusalem, General Director

Prof. Ellen Hickmann, SG Chair

Prof. Tilman Seebass, SG Chair

10.30 Keynote Speaker:

Bezalel Narkiss (Isr): Biblical Iconography in Jewish, Christian and Moslem Art

11.30 Coffee break

12.00 SESSION 1, *Chair:* Tilman Seebass

GENERAL OBSERVATIONS

Joachim Braun (Isr):

Archaeology and Iconography of Music: Ancient Israel and Jewish Studies

Ellen Hickmann (D): Archaeological Sources of the "Instrumenta Hieronymi"?

Ya'akov Meshorer (Isr): Musical Instruments on Coins from Eretz Israel

13.30 ISRAEL MUSEUM EXHIBITION: *Music in Archaeology*

Michal Dayagi-Mendels, Curator of the Israelite and Persian Periods

14.15 RECEPTION

Sunday, January 1, 1995, Jerusalem, Hebrew University, Meiersdorf Faculty Club

10.00 SESSION 2, *Chair:* Ellen Hickmann

MUSIC IN THE BIBLICAL WORLD I

Annie Caubet (F): Musical Instruments from Ugarit and the Bible

Anne Kilmer (USA): "The Eyes of the Drum": A Difficult Cuneiform Text

11.00 Coffee Break

11.30 SESSION 3, *Chair:* Anne Kilmer

MUSIC IN THE BIBLICAL WORLD II

Bo Lawergren (USA): String Instruments of the Bible: Their Ancient Intercultural Setting

Werner Bachmann (D): Das mit Glocken oder Schellen besetzte Priestergewand

Bathja Bayer (Isr): The Phoenician Orchestra - an Additional Perspective

13.30 Lunch Break

15.00 SESSION 4, *Chair:* Werner Bachmann

NON-BIBLICAL CULTURES

Amos Kloner (Isr): Hellenic Marissa: Burial - Hunt - Music

Sumi Gunji (J): Symbolism of the Buddhist Stationary Bell in Japan

Li Youping (China): The Music Relics and Music Sacred to Gods in the Chu State

16.30 Coffee Break

17.00 SESSION 5, *Chair:* Bo Lawergren

Alexander Haeusler (D): Fruehe Saiteninstrumente im nordpontischen Raum

Isabella Eolyan (R): Near Eastern

in Russia

Monday, January 2, 1995, Ramat-Gan, Bar-Ilan University - Beck Hall

9.30 **SESSION 6, Chair:** Suzy Dufrenne

ICONOGRAPHY OF MUSIC - GENERAL

Tilman Seebass (A): The Biblical Instruments in Christian Times: A Device of Sound as a Device of Thought

James W. McKinnon (USA): The Multiple Images of the Medieval David

11.30 Coffee Break

12.00 **SESSION 7, Chair:** Nancy van Deusen

KING DAVID

Dagmar Hoffmann-Axthelm- (CH): David and Saul: A Session in Music Therapy

Suzy Dufrenne (F): Illustration Byzantine de David et de ses instruments de musique

13.30 Lunch Break

15.00 **SESSION 8, Chair:** Franca T. Camiz

MUSIC INSTRUMENTS IN BYZANTINE ICONOGRAPHY

Alfred Buechler (USA): Mirjam's Drum, Psalm 136/137, and the Byzantine Instrumentarium

Thomas Steppan (A): Posaune und Vision: von der *mittelbyzantinischen* Parousietradition zum spaet- und *metabyzantinischen* Weltgerichtsbild

16.30 Coffee Break

17.00 **SESSION 9, Chair:** Suzy Dufrenne

THE PSALMS

Franca T.Camiz (I): Ps.150: Its Relevance for the Cantorie in 15th Century Florence

Björn Tammen (A): Musico-Pictorial Programs in Medieval Churches and their Relation to the Book of Psalms

Tuesday, January 3, Bar-Ilan University - Beck Hall

9.30 **SESSION 10, Chair:** Thomas Steppan

THE MEDIEVAL WORLD

Nancy van Deusen (USA): A Construct for the Eye and Mind: the *cithara* in Medieval Biblical Exegesis and Music Theory...

Maria Samokovlieva (Bulgaria): Musik als Thema in den Fresken bulgarischer Kloester

11.00 Coffee Break

11.30 **SESSION 11, Chair:** Bathja Bayer

HEBREW MANUSCRIPTS AND JEWISH MUSIC

Andreás Borgó (A): Biblical Instruments in Miniatures of the Haggadah

Zoltan Falvy (H): Biblical Music in the Kaufmann Manuscripts

Joseph Dorfman (Isr): Iconography of Jewish Art Music Published in Russia: 1900-1930

13.00 RECEPTION

16.00-17. 45 **ROUND-TABLE, Chair:** JOACHIM BRAUN

RESEARCH PERSPECTIVES

PANELISTS: ELLEN HICKMANN, JAMES W. MCKINNON, ELISHEVA REVEL-NEHER,
TILMAN SEEBAS, HANS SEIDEL.

18.00 CONCERT

Israeli Music: A. Amzalag, and A. Boscovitch

O. Pintus (oboe), and I. Fridland (piano)

Ensemble of Traditional Bokharian-Jewish Music

Direction by Prof. S. Takhalov

Die Glocke im hellenistisch-römischen Mysterienkult Kleinasiens

Werner Bachman

Zielstellung dieses musikikonologisch orientierten Beitrags ist die Deutung eines Bildtopos, der in hellenistisch-römischen Zeit in unterschiedlichem Kontext begegnet, vor allem im westlichen Kleinasiens, aber auch auf stadtrömischen Reliefs. Es handelt sich um Bilddarstellungen eines Mannes, der mit zahlreichen (bis zu 15) Glocken behängt ist, sowohl auf dem Rücken als auch auf der Vorderseite des Körpers. Sie sind an Tragurten befestigt, die über die Schultern gehängt und um den Leib geschlungen werden. In Relation zur Gestalt der Männer weisen die Glocken eine beachtliche Größe auf. In einigen Fällen übertreffen ihre Maße die der Tierglocken, die in jener Zeit auf Abbildungen domestizierter Pferde, Esel, Kamele, Schafe und Ziegen dargestellt sind. Als weitere Attribute des "Glockenmanns" begegnen Pedum bzw. Lagobolon, der auf Bukolik hinweisende Hirtenstab, sowie gelegentlich ein Jungtier (Schaf oder Ziege) als Opfergabe, mehrfach aber auch Schlangen.

Zur Deutung stehen unterschiedliche Kategorien von Bild- und Schriftquellen zur Verfügung:

1. Figuren des "Glockenmanns" (Terrakotten, Reliefs) ohne Bildkontext.
2. Sarkophage mit Darstellungen des "Glockenmanns" im Rahmen mythologischer Bildszenen. Meist in ekstatischer Tanzpose abgebildet, erscheint er zusammen mit Satyrn und Silenen, mit Pan und Mänaden im Thiasos, im Gefolge des Dionysos bzw. Bacchus.
3. Abbildungen des "Glockenmanns"
Verstorbenen in einer typischen Rolle, die er im Leben gespielt hatte. Die dazugehörigen Grabinschriften ermöglichen eine realitätsbezogene Deutung der Figur. Diese epigraphischen Zeugnisse weisen den "Glockenmann" als Mysten, als einen in die kultischen Geheimnisse Eingeweihten und durch den Empfang von Weihen in eine Mysteriengemeinschaft Aufgenommenen, aus.
4. Literarische Zeugnisse, die einen Einblick in die dionysischen Kultfeiern und Myterienrituale vermitteln, die den ausschweifend-ekstatischen Charakter der nächtlichen Festgelage, Tänze, Umzüge, Initiationsriten und Mysterienspiele sowie das von orgiastischem Lärm geprägte Musizieren im Dionysoskult schildern.
5. Epigraphische Quellen mit Bezug auf dionysische Mysterienvereine, ihre Statuten und die soziale Stellung ihrer Mitglieder, Informationen über dionysische Künstlerverbände (in Pergamon Milet, Ephesos Smyrna und in anderen Städten im Westen Kleinasiens), die mit der Durchführung und künstlerischen Ausgestaltung der öffentlichen Feste zu Ehren der Götter (vor allem des Dionysos und der Kybele) betraut wurden.
6. Hinweise auf gewisse äußerliche Gemeinsamkeiten im dionysischen und im jüdischen Kult hinsichtlich der Verwendung von Glocken (Plutarch, Moiragenes u. a.). Der Glockenbehang des Mysterienvereins im Dionysoskult gilt als Entsprechung zu den in der Bibel (Exodus 28, 33-35) erwähnten Glöckchen am Gewandsaum des Hohenpriesters,

The "Phoenician Orchestra": a further perspective

BATHJA BAYER

Relative emplacement is a message. Such messages are the concern of proxemics, as a sub-field of semiotics. The term is also used for the situation itself, and will be used here in this sense.

The percept closer to/farther away from tends to become associated with more/less, bigger/smaller, stronger/weaker, prior in time/posterior, etc. etc. as do all these among themselves. Presumably, the actual proxemic experience (of the participant or the spectator) is never merely visual. Such matters become especially complex and interesting when we consider the proxemics of a group making music as a visible performance, because the music, too, has its own auditive proxemics. Although the "aural scene" often does not remain the same throughout the performance, one does obtain a general impression of how what is seen relates to what is heard. Under "normal" cultural conditions, the two kinds of message correspond well (and thus also reinforce each other). When such a performance is reported verbally, the order-of-motion is again proxemically informative.

Hence the assumption that when the music made by the group is no longer retrievable, at least its general auditive proxemics might still be deduced from the visual representation, and/or from its verbal description. With iconography one must, of course, take into account the interference of representational conventions and constraints. Interfering factors also exist as to texts.

In the present paper, this line of thought is applied to the representation of performing groups found in "Phoenician" art and its congeners. Since at least a general cultural unity prevails at that time, we are allowed to compare these visual finds directly with descriptions of group music-making in the Bible (here "Old Testament"). The verbal proxemics of these descriptions do indeed seem to correspond well with the visual proxemics of the "Phoenician orchestra" (an inexact but convenient label).

The situation is not as simple as this, but its complications might themselves be informative. In both the visual and the textual relics, the relative placing of chordophones, aerophones and pulsatiles (most often cymbals or frame drum) within the group, and their relative quantity there, are by no means constant. By our hypothesis, this would signal different musical usages. But only rarely do we have the information that enables us to tie this in with either a contemporaneous difference between population sectors, or a change over time within one sector, as always, only more finds will cast more light.

Biblische Muskinstrumente In den Haggada-Illustrationen

ANDRAS BORGO

Die Haggada erzählt die Geschichte vom Auszug der Israeliten aus Ägypten. Die Haggada – als Buch – ist dem Pesach-Fest gewidmet und gibt seit etwa dem 13. Jh. die zu diesen Feiern gehörenden Geschichten in erklärenden Bildern wieder. Die Illustrationen können sowohl biblische Szenen beinhalten (z.B. die Schöpfungslegende oder den Exoduszyklus), wie auch die Tätigkeiten darstellen, welche die Vorbereitung und den Ablauf des Festes betreffen. Bilder von musikalischen Interessen sind naturgemäß eher unter den biblischen Szenen als bei der Beschreibung der Festtagsgeschehnisse zu finden.

Die am häufigsten dargestellten Blasinstrumente sind Schofar und Chazozrah, sowohl als himmlische Musikgeräte, als auch als solche, die zum Tempeldienst gehören. Wir begegnen weiters Saiteninstrumenten: Leiern und Harfen, bzw. Schlaginstrumenten: Pauken und kleinen Trommeln mit und ohne Schellen. Die Bezeichnungen, die in der Bibel dafür verwendet werden, könnten verschieden gedeutet werden, dementsprechend werden auch attributive Musikgeräte (etwa die "Harfe" Davids in diversen illuminierten Werken) unterschiedlich dargestellt.

Die Ikonographie der Buchmalerei betrachtet die Zierfiguren, die zu dem Erzählten sehr wenig oder gar keinen Bezug haben, als eine eigene Gruppe. Kleine musizierende Gestalten sind meist austauschbar gegen andere Hund (der jedoch in hebräischen Handschriften nicht selten auch Bedeutungsträger ist). Die illustrative Wiedergabe aber kann zum Verständnis des ganzen ausgeschmückten Blattes beitragen, so z.B. wenn ein Blasinstrumentenspieler als Herold (der am Sederabend die Ankunft des auf einem Esel reitenden Propheten Elias verkündet) zu deuten ist.

Die illustrierenden Szenen und Randfiguren folgen oft Vorbildern, manchmal auch nachweisbar direkten Vorlagen. Die Qualität der Illumination ist unterschiedlich, und reicht von künstlerisch Hervorragendem bis zu ungeschickt Nachgezeichnetem. Die Frage nach der Vorlage ist ein wichtiger Aspekt und erlaubt - besonders im Falle der jüdischen Kunst - historisch-soziologische Folgerungen.

Vordringliche Aufgabe des Beitrages ist eine thematische Liste der Darstellungen sogenannter biblischer Muskinstrumente und die Klassifizierung ihrer bildlichen Wiedergabe - nicht nach künstlerischen Aspekten, sondern nach Bedeutung des abgebildeten Instrumentes für das betreffende Blatt.

Bibliographische Hinweise: Avenary, Hanoch, "Flutes for a Bride or a Dead Man" - The symbolism of the flute according to Hebrew sources, In: *Orbis musicæ*, 1/1 (Summer 1971): 11-24; Gold, Leonard Singer (ed.), *A Sign and a Witness: 2000 Years of Hebrew Book and Illuminated Manuscripts*, New York & Oxford 1988; Kogmann-Appel, Katrin, "Die Modelle des Exoduszyklus der Goldenen Haggada (London, British Library, Add. 27210)", In: Thöma (Hg.), *Judentum - Ausblicke und Einsichten. Festgabe für Kurt Schubert*, Frankfurt/M 1993: 269-299; Metzger, Therèse, "L'Iconographie de la bible hébraïque médiévale", In: Ebenbauer (Hg.), *Die Juden in ihrer mittelalterlichen Umwelt*, Wien 1991: 151-171; Narkiss, Bezales - Sed-Rajna, Gabrielle, *Index of Jewish Art*, vol. IV, Budapest, Jerusalem und Paris 1988; Narkiss, B. *Hebrew Illuminated manuscripts In the British Isles, vol. I: The Spanish and Portuguese Manuscripts*, Jerusalem and London 1982; Schubert, Ursula, *Spätantikes Judentum und frühchristliche Kunst*, Wien 1974 (*Studia Judaica Austriaca* II); Sed-Rajna, Gabrielle, "La flûte à Moïse", in: *Histoire et Civilisation*, 17 (IV), 1988: 42-54.

Mirjam's drum, Psalm 136/137, and the Byzantine instrumentarium

ALFRED BÜCHLER

In the familiar text of the Authorized Version, Ps. 137 (Septuagint and Vulgate: Ps. 136) begins "By the rivers of Babylon, there we sat down, yea, we wept when we remembered Zion. We hanged our harps upon the willows in the midst thereof." It thus seemed puzzling that the illustration accompanying this psalm in the late-twelfth century psalter Benaki 34.3 should show a group of standing figures and, hanging from a tree, a large cylindrical drum (Cutler and Carr, REB 24 (1976)). At least the latter element, however, can be accounted for on the basis of the text of the Septuagint and of the role of drums in the context of Byzantine iconography and, it may be surmised, of Byzantine life.

Both Septuagint and Vulgate render the *kinorot* of the Hebrew Ps. 137, the Authorized Version's 'harps,' as *organā*. The Latin of the Carolingian Stuttgart Psalter thus shows at Ps. 136 two small pipe organs. The Greek 'organā', however, implied instruments in general, and therefore allowed considerable latitude to the illuminators of Byzantine and related manuscripts. In the psalter Vatopedi 760 (12th century?) a large variety of instruments, including drums and cymbals, are hanging from the trees, while in the 14th-century Bulgarian Tomic Psalter the *organā* have become pairs of drums and trumpets. In the Bulgarian psalter, the trumpets also appear as part of Joseph's triumph in Egypt (Ps. 104), while the illustration of Miriam's Dance (Ex. 15:20) which accompanies the First Ode (First Canticle of Moses, Ex. 15:1-19) shows two pairs of cymbals in addition to Miriam's drum (*tympanon*). In turn, cymbals are present among the instruments of Ps. 136 in the Kiev Psalter of 1397, while at least one of the other *organā* is probably to be seen as a drum. In this psalter, too, cymbals as well as Miriam's drum appear in the illustration of the First Ode.

It is the connection with Miriam's Dance which can account for the appearance of the drums in the context of Ps. 136. In both the Ode illustrations of the psalters and the Exodus illustrations of the Octateuchs, the Old Testament context of the dance is the liberation of the People of Israel from Egyptian slavery; in the Babylonian Exile the drums are silent, "hanged upon the willows". The 'harp' of the Authorized Version, on the other hand, - a more adequate rendering of the Hebrew *kinor*, - is David's instrument, suggestive of both the Psalmist himself and of his city, Zion (verse 1). David appears in Vatopedi 760, and in Vat. gr. 1927, which for Ps. 136 shows several clearly drawn string instruments, the scene is dominated by the Psalmist, with crown and halo, and playing his harp.

It should be noted, however, that the type of drum which represents Miriam's *tympanon* in the Octateuchs and psalters is not found in Classical or Hellenistic sources; the Greek *tympanon* was a frame drum (tambourine). Byzantine illuminators had no illusionistic representations of cylinder drums to draw upon: particularly in the earlier examples (e.g. Vat. gr. 747) the drums are shown with both heads ('top' and 'bottom') displayed. However, both cylinder and barrel drums appear on a first-century Indian relief, while the hooked drumsticks of the Byzantine illustrations are found both in the Indian example and in a second- or third century Gandharan relief. It appears likely that the cylinder drums which are represented in Byzantine manuscripts from about the middle of the eleventh century on were an Eastern contribution to the Byzantine instrumentarium.

Psalm 150 and the 15th century cantorie for the cathedral of Florence

FRANCA T. CAMIZ

Despite their names, the two *cantorie* intended for the newly finished Cathedral of Florence were marble lofts encasing organs (one newly built, the other a renovated old one) rather than singers' galleries. They are unique in kind since they include bas-reliefs carved by Andrea della Robbia and Donatello between 1431 and 1440. In the 17th century, the cantorie were unfortunately dismantled; they have been remounted in the Museo dell'Opera where they can still be admired today.

The frieze of the *cantoria* carved by Andrea della Robbia prominently displays, in large letters, an inscription of the Latin translation of Psalm 150: "Laudate Domini..." which illustrates the music making boys and girls (not angels!) seen in the carved marble sections below it. There is a very close and strict correspondence between words and sculpted events which include a group of adolescent choristers right under the words "Alleluiah". These seem to reflect contemporary ongoing psalmodic practice. The instruments depicted are also closely linked with the text and, as can be expected, are "modern" in kind, easily identifiable by Florentines of the period.

Even more unusual is Donatello's *cantoria* which contains a continuous frieze of frenetically dancing "putti", whose dancing steps seem to relate very closely with analogous scenes on Greek vases. For some critics these putti are the human souls enjoying the pleasures of heaven; most likely, as some have observed, these also illustrate that rejoicing the Lord also should include dance as specified in both Psalm 150 and 149.

These Psalms and their word of praise were important in Church practice throughout the early Christian tradition and their references to musical instruments were influential on the many but very generic "Angel Concerts" in Medieval and Renaissance Italian art. Instruments (except for the organ) were however not in use in church liturgy until the 16th century; dance was considered even more inappropriate. I would like to argue that the *cantorie* in Florence are more specifically attuned to the Biblical text, both in spirit and detail than was possible before. This was fostered, I believe, by the renewed concern for textual accuracy and the intellectual curiosity for both Classical and Hebrew studies encouraged by the Coluccio Salutati, an important Florentine humanist.

Bibliographical note: Robert L. Mode, "Adolescent Confratelli and the Cantoria of Luca della Robbia", *Art Bulletin*, 68 (1986): 67-71; G. Giacomelli and E. Sottosoldi, *Gli organi di S. Maria del Fiore di Firenze: sette secoli di storia dal 300 al 900*, Firenze, 1993; M. Greenhalgh, *Donatello and His Sources*, London, 1982: 97-108.

Musical instruments from Ugarit and the Bible

ANNIE CAUBET

L'étude des textes et du matériel archéologique découverts à Ras Shamra Ougarit peut aider à une meilleure compréhension du monde de la Bible. C'est le cas en particulier des documents relatifs à l'histoire de la musique instrumentale et du chant. En croisant les informations tirées des textes, des restes archéologiques et des représentations figurées (sceaux-cylindres, figurines de pierre, d'ivoire ou de terre cuite), l'auteur tente de dresser un bilan des pratiques musicales à Ougarit à la fin du 2e millénaire avant J.C. Ce dossier fait place au chant et à certaines pratiques qui nécessitent un accompagnement musical, la danse bien sûr mais aussi des spectacles acrobatiques donnés à l'occasion de cérémonies religieuses ou sociales.

**ICONOGRAPHY OF JEWISH ART MUSIC
JEWISH PUBLISHING HOUSES IN RUSSIA
BETWEEN 1900-1930**

Prof. Dr. Joseph Dorfman

Joel Engel's* Publishing House (established in 1902) and the Society for Jewish Music (established in 1908) followed the Jewish tradition of using historic symbols and typography when printing their works.

At the beginning of the 20th century, when Joel Engel started printing Jewish Music, professional printing of music in Russia had reached the European level, as exemplified by the internationally recognized Yurgensohn Publishing House. Between 1908-17 the Society for Jewish Folk Music published 85 compositions written by its members.

Joel Engel's Publishing House had from its beginning a logo - a principal icon - which continued to be a central element for the following houses: the Society for Jewish Folk Music, the Society for Jewish Music, Juwal, Vibneh, etc. Jewish Publishing Houses worked closely with artists like Leonid Pasternak (1862-1945), Moses Maimon (1860-1924), Eliezer (EL) Lissitzky (1890-1941), Joseph Tchaikov (1888-1986), and others.

This article concentrates on iconography alone because the paintings on the cover pages give us a source from which we can start to learn and to know the musical and cultural history of Central and East European Jews. Iconography connects us to paintings and literature, and further demonstrates the complexity of the different aspects of the rich cultural background of Russia. We can also learn about the history of Jewish culture and tradition. Since the paintings combine typological and allegorical elements, they create a thorough picture of culture in general.

It is important to point out that musical works in ex-Soviet Union publications of Jewish Music completely lost their national identification. For example, the printing of A. Krein's "Caprice Hebraique" 1926, Moscow State Edition.

The lecture will focus on the following aspects and complexities of the publications of Jewish Art Music:

1. National, historical, and traditional identity.
2. High professional quality.
3. Highly varied cultural information.

*Joel Engel (1868-1927) -Russian, Jewish scholar, composer, lexicographer, teacher. Founder and ideologue of the Jewish National School of Music in Russia.

4. Pre-revolutionary and revolutionary stylistic art of contemporary cover design.
5. High quality of engraving & printing of inside pages of the scores.
6. Translation into different languages & writing Yiddish in Latin characters thus making music sheets suitable for a large European community of musicians and music lovers.
7. The demise of the Publishing Houses (1917-1922). The fading out of such Jewish publishing houses as the Society for Jewish Folk Music, the Society for Jewish Music, and Kultur Liege.

The lecture will be accompanied by slides and detailed explanations of selected works.

Illustration byzantine de David et de ses instruments de musique

SUZY DUFRENNE

Les œuvres byzantines figurant David-musicien se réfèrent d'abord au Livre des Rois (1 R 16

ques (1 Ch 13,8; 15,16.19-21.28; 16,5.42; 25,1.3.6.) Par ailleurs certains psaumes appellent aussi une illustration (ps.32,2; 80,3-4; 91,4; 136, titre; 150,1; et le psaume apocryphe 151 au verset 2). Enfin David, étant considéré comme l'auteur de tout le psautier, est souvent figuré en auteur-musicien. Des commentaires, tel celui du pseudo Jean Chrysostome, représentant certains détails des Chroniques, peuvent présenter David accompagné de ses musiciens.

Les transcriptions iconographiques pourraient nous engager à tenir compte des décalages entre les données du texte hébreu (rédigé bien après le règne de David) et les noms des instruments de musique dans la Septante qui utilise un vocabulaire de basse époque hellénistique. Il faudrait également observer l'évolution des termes et des aspects des instruments de musique entre la fin de l'antiquité et le monde byzantin...

Mais je me limite ici à quelques indications sur les catégories de monuments figurant David-musicien: et d'abord le manuscrit du Livre des Rois de la Bibliothèque Vaticane (cod. gr. 333, daté du XI/XIIIe s., publié en 1973 par J. Lassus). Certains détails des Rois ont glissé dans des œuvres diverses: dans les Sacra Parallelia (Paris, B.N., cod. 923, datable du IXe s., publié en 1979 par K. Weitzmann), dans le Cosmas Indicopleustès (Bibl. Vat., cod. 999, publié en 1905 par Stornajolo), dans la cassette d'ivoire conservée à Rome, au Pal. di Venezia (publié en 1950 par Goldschmidt et Weitzmann). Plus importants encore sont les Psautiers, psautiers dits aristocratiques comportant parfois un portrait de David-auteur et musicien (y compris l'image de David et de la Mélodie qu'atteste déjà le ms. de Paris, du Xe s., cod.gr.139) et comportant aussi des scènes de la vie de David, où paraissent des instruments de musique. Les manuscrits des XIe et XIIe siècles sont les plus fréquents (voir la publication d'R. Cutler, de 1981). Il faut rapprocher ces types d'illustration de celles du Vat.gr.752 (publié en 1942 par E.T. De Wald), avec plusieurs illustrations en frontispice des musiciens de David: ce manuscrit est daté par une Table pascale, commençant en 1059. Les deux autres groupes de Psautiers, Psautiers à illustrations intégrales (le Vat.gr.1927, du XIIe s. a été publié en 1941 par De Wald) et Psautiers à illustrations marginales, tel le ms. dit Chloudov, du IXe s., conservé à Moscou, au Musée historique, cod.129 D (publié en 1977 par M. Šcepkin), tel encore le Psautier de Londres (Brit. Lib., cod. Add. 1935 (daté de 1066 et publié en 1970 par S. Der Nersessian), tel aussi le Psautier dit de Bristol (conservé à Londres, Br.Lib., cod. Add. 40731 (datable du XIIe s. et publié, en 1966, par S. Dufrenne) ont des illustrations peu nombreuses et assez semblables (avec portrait d'auteur et transcriptions iconographiques de quelques versets).

évolution des instruments, spécialement des instruments à cordes (souvent appelés cithares, lyres, harpes...) par les historiens de l'art qui hésitent dans leurs descriptions des cordophones: ainsi A. Cutler attribue-t-il des noms distincts à certains instruments qui me semblent très proches les uns des autres: mais peut-être errons-nous l'un et l'autre. Quoiqu'il en soit, seule une coordination pluridisciplinaire pourrait nous aider à répertorier les instruments figurés, à en dégager la personnalité: dans l'immédiat je collectionne les reproductions et j'accumule les points d'interrogation!

MUSICAL MANUSCRIPTS AND ARCHAEOLOGICAL MATERIALS IN RUSSIA: RESEARCH PROBLEMS

Isabella Eolyan

1. Antiquity and Early Middle Ages are the least studied periods in our country's science of music. It is only in recent decades that musical archaeology has been put into shape as an independent trend.

2. The lagging behind in our country of archaeology in general, and archaeology of music, in particular, came as the result of a set of causes:

- the predominant interest in present-day art criticism;
- the Soviet administration's lack of attention, even hostility to the exploration of philosophical and ethical, as well as religious systems of people;
- the denial of the Bible's scientific significance, and the poor knowledge of its semantics and symbolism;
- the inadequate command of ancient Oriental languages, the renunciation of classical Arabic graphics in the Soviet Eastern republics, and replacement of the Arabic alphabet by the Slavonic alphabet;
- the lack of differentiation and incompleteness of manuscript and museum funds.

3. Musical archaeology has been stimulated by the expansion of the boundaries of archaeological science itself: the trend for independent exploration of monuments and art objects by art critics. The heightened attention to iconography of early manuscript materials activated iconography of music.

4. The greatest accomplishments of our country's science in the studies of the legacy of the Near East, preserved on the territory of the Soviet Union, is the long standing work of Transcaucasian and Central Asian scientists.

5. The main centers concentrating manuscript and archaeological materials of our country, museums, repositories, libraries and scientific funds.

6. The most valuable manuscripts, affecting problems of musical culture of the Near and Middle East. "The Treatise on Music" - a independent generally recognized form of musicological research.

7. The regional type of "The Treatise on Music": contents, set-up, and terminology.

8. Present-day comprehensive explorations -two stages in the study of archaeological and manuscript materials:

- a) all-round studies of iconography;
- b) musical analysis and generalizations on the basis of iconographic and ethnographic data.

9. Problems hampering new explorations:

- complexity of attributes and differentiation of materials;
- the overcoming of terminological barriers;
- disparity (inadequacy) between scientific thinking of old Oriental scientists and present-day musicology.

On prospects of a further study of the musical legacy of antiquity. Possibilities of inter-regional cooperation between scientists.

Musical Instruments in the Kaufmann manuscripts - Budapest

ZOLTAN FALVY

The manuscripts of the Kaufmann Collection in Budapest originate from between the 13th and the 15th century. Illustrations of musical instruments appear in six of the nine illuminated manuscripts. They are divided into two groups:

1. Askenazi MSS (of German and French origin)
2. Sefardi MSS (of Spanish and Italian Renaissance origin)

There are four musical illustrations in the first group whereas the Sefardi-group contains two.

The Askenazi-group

Nr. 1. First Kaufmann Mahzor

It shows two depicted Shofars.

Nr. 2. First Kaufmann Mishneh Torah - Codex Maimuni

This Codex is among the most beautiful volumes of the Kaufmann Collection. The first folio of Vol. III bears an illustration of King David playing the harp.

Nr. 3. Tripartite Mahzor

Illustration of several instruments (rebec, pipe, tabor, flute, harp, lute and bladder pipe) can be found in three places: between Passover First and Second Day, in the illustration to the Song of Songs, and in the illustration for the Seventh Day of Passover

Nr. 4 Heilbronn Mahzor

This manuscript contains pictures of shofars, portative organs and of a trumpet-like instrument

The Sefardi-group

Nr. 5 Kaufmann Haggadah

This manuscript has already been published in two facsimile editions. Eleven illustrations show instruments: psaltery, lute, organ, flute, bagpipes, tambourine, trumpet, curved horn, etc.

Nr. 6 Kaufmann Pesaro Sidur

This Sefardi Sidur consists of two volumes. The second contains musical illustrations of three curved trumpets and four conical wind instruments (in the description called shofar)

Most of the instruments shown in the Kaufmann Manuscripts are shofars (although not all of them are identical with the instrument made of ram's horn). They appear in 8 pictures. Trumpets appear in 5 pictures; pipe and tabor in 4 pictures; portative organ in 4; flute in 2; pipe in 1; fiddle in 1; rebec in 1; psaltery in 1; tambourine in 1 picture. The instruments of the Kaufmann Collection had partly symbolical and partly historical functions, serving as explanations to the Bible. In the case of instruments this was achieved by presenting their every day use in the Middle Ages on the one hand and by actualising instruments known from the Bible on the other.

*Symbolism of a Buddhist stationary bell in Japan***SUMI GUNJI**

The oldest Buddhist stationary bell in Japan dates from 698 AD. It was about 150 years after the introduction of Buddhism from China into Japan. The beginning of the bellfounding in Japan is not known but the oldest bell already shows distinct features compared with Chinese and Korean models.

The symbolism of the Japanese Buddhist stationary bell appears in its ornaments and sound. The most of the single loop of the bells are formed into a pair of heads of the imaginary animal, "Horou", a kind of dragon, with the symbol of Buddha and Buddhistic doctrine, "Nyoi-houshu".

The sound of the bell is tuned to the one of the five notes which compose the pentatonic scale B,d,e,g,a, and the number of five is related again to the theory of five elements, "Gogyou" which was established by Confucius who flourished in the 5th century B.C. in China. There are many legends which are related to the bell in Japan and some of them survive to our time as a theme of literature, or a piece of dance and music.

Frühe Saiteninstrumente im nordpontischen Raum

ALEXANDER HÄUSLER

Die skythenzeitliche Harfe aus dem berühmten eiskonservierten Kurgan von Pazyryk im Hochaltau ist weithin bekannt (Lawergren 1990). Inzwischen wurden näheren Angaben über eine im Jahre 1918 in der Nähe von Olbia im nördlichen Schwarzmeergebiet gefundene sarmatische Winkelharfe publiziert (Bachmann 1994). Die steinerne Grabkammer der fünfsaitigen horizontalen Winkelharfe ist in das 1. Jh. n. Chr., genauer in die zweite Hälfte des 1. Jh., zu datieren. Beide Harfen weisen zahlreiche konstruktive Gemeinsamkeiten auf. Wie wir wissen, sind die Sarmaten im Laufe der Jahrhundertwende aus weiter im Osten gelegenen Gebieten in das nördliche Schwarzmeergebiet vorgedrungen. Die reich ausgestattete Grabkammer von Olbia lässt andererseits auch antike, griechische Einflüsse erkennen. Deshalb sei auf Darstellungen und Originalfunde von Saiteninstrumenten im nördlichen Schwarzmeergebiet hingewiesen. Ein Vergleich könnte vielleicht Übereinstimmungen oder im Gegenteil Unterschiede zwischen den dort damals verbreiteten Saiteninstrumenten und den Harfen von Pazyryk und Olbia ergeben.

Im Zusammenhang mit der griechischen Kolonisation des nördlichen Schwarzmeergebietes stehen zunächst zahlreiche aus den nordpontischen Stadtstaaten stammende Fundstücke. Ein großer Teil dürfte auf direkte Importe aus dem griechischen Mutterland zurückgehen. Das sind zunächst griechische Vasen, auf denen außer Tänzern und anderen Musikinstrumenten auch Saiteninstrumente dargestellt sind. Sie sind ferner auf keramischen Gußformen und Tonlampen zu finden. Besonders groß Olbia, auf denen eine Lyra dargestellt ist. Lyradarstellungen treten auch mehrfach auf importieren griechischen Gemmen auf. An Originalfunden ist der bronzenen Resonanzboden einer Lyra in Schildkrötenform von Ker (Pantikapaion) (Ende 4. Jh. v. Chr.), hervorzuheben. Eine schlanke Leier gehört mit zur Ausmalung einer Grabkammer von der Neapolis Skythica auf der Krim (4. Jh. v. Chr.). Auf dem skythischen Golddiadem von Sachnovka, Geb. Cerkassk (4. Jh. v. Chr.) wird eine schlanke Leier von einem bärtigen Musikanten gespielt. Angesichts der jahrhundertealten intensiven Kontakte zwischen den nordpontischen Griechen und den einheimischen Barbaren, den Skythen, später auch den Sarmaten, ist zu vermuten, daß nicht nur im Bereich der Kunst und von kultischen-magischen Vorstellungen, sondern auch der Musikinstrumente und der Musik, starke Einflüsse auf die einheimischen Stämme ausgeübt wurden, die letzten Endes auf den Vorderen Orient zurückgehen. Inwieweit das auch für ein Musikinstrument wie die Winkelharfe von Olbia zutrifft, ist eine Frage.

Archaeological sources of the "Instrumenta Hieronymi" – Do they exist ?

ELLEN HICKMANN

The "Instrumenta Hieronymi" are a group of phantastic musical instruments occurring in medieval written sources from about the 8th up to the 15th century. They have been illuminated from the 9th/10th century on.

The writers and painters did not understand the instruments, they thought that they derived from biblical times. In the early 1960ies some musicologists did research on these sound producing devices and they thought that they were medieval interpretations of the Daniel quotation of terrible sounds used by the court of Nebukadnezar. But nobody looked for possible archaeological sources from the times of late Mesopotamian Kingdoms to early Europe.

This paper will try to find archaeological evidence within the quoted geographical region that might have been related to the "Instrumenta Hieronymi". It is a vast field, and there are various possibilities for such archaeological sources. Thus I will discuss whether the instruments have been real items or are belonging to fantasies of early European writers.

David und Saul - Über Musik und Melancholie

DAGMAR HOFFMANN-AXTHELM

Die Erzählung vom jungen David, der mit seinem Cithara-Spiel König Saul vorübergehend von der Schwermut befreit, wurde durch die Jahrhunderte oft und mit sich wandelnder Gewichtung in Malerei, Theologie, Medizin, im musiktheoretischen Schrifttum und -- im eingeschränkten Maße -- in der musikalischen Praxis rezipiert. Im wesentlichen deutet das Mittelalter den von der Melancholie geprägten Saul im christlichen Sinne als bösen, von den Teufeln und Dämonen beherrschten Gegenpol zum guten David, in dessen heilkraftigem Cithara-Spiel Gottes segensreiches Wirken spürbar wird. Renaissance-Autoren knüpfen demgegenüber eher an antikes Denken an und deuten Saul im Sinne eines melancholischen "Typus". Dessen durch die schwarze Galle dominierter Säfte-Haushalt kann durch die Einwirkung von "Saitenspiel" ins Lot gebracht werden, das die platonisch-pythagoräische Ordnung des Makrokosmos musikalisch widerspiegelt. Im Barock ist es die Kraft der Musik an sich, deren Wirkung dem von düsteren Gedanken Verfolgten Trost und Heilung verspricht.

Es wird versucht, die Kontinuität des Topos "Musik und Melancholie" an Hand von Sam 1, 16, 23 sowie einiger seiner Wandlungen zu skizzieren, und dies auf den genannten Ebenen: durch Bildwerke, durch Texte und durch erklingende "Davids-Musik".

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The eyes of the drum: a difficult cuneiform text

ANNE DRAFFKORN KILMER

After a brief review of the types of percussion instruments (membranophones and idiophones) that are attested for Ancient Mesopotamia in ancient pictorial representations and in texts, this paper will concentrate on an illustrated cuneiform text that describes cultic rituals from the Late Babylonian/Seleucid period connected with two types of "drums".

Evidence will be added from cultures (ancient and modern) outside Mesopotamia in order to demonstrate the possibility that either the skin drumheads could have had more than one musical pitch or that one or both of the "drums" in question could have had metal tymphans and thus be classified among the metallophones as "Gongor drums".

Hellenic Marissa: Burial - Hunt - Music

Amos Kloner and Joachim Braun

1. Tell Sandahannah, biblical Maresha (gr. Marisa), 40 km. from the Mediterranean Sea shore south-west from Jerusalem, is since the 10th century BCE both a battlefield of Judean, Egyptian, Philistine, Edomite, Idumean, and Sidonian-Greek forces, and center of active cultural interaction. This long-standing contiguity created a syncretic culture which reached its highlights in Hellenistic Judea/Palestine (3rd - 1st cent. BCE).
2. Along with architectural, and other material remains this syncretic culture is attested by rarely rich for Judea/Palestine finds of artifacts relevant to music. This archaeological testimony, as well as some indirect written evidence (e.g., see 2Chr 11:8) allows us to qualify Marisa as one of the main centers of musical culture on the East coast of the Mediterranean Sea.
3. Most significant, by musicology yet not fully appreciated are the frescos in two tombs of the Marisa Necropolis.
 - a. In Tomb I (196 - 119 BCE) a hunting scene is depicted, with a trumpetist conducting the event. According to our best knowledge this is the first iconographical evidence of a *tubicen* participating at a hunting scene. The Marisa-trumpet, a typical Greek *salpinx*, has its parallel on the Titus arch (70 CE), where the implements of the Jerusalem Second Temple are depicted.
 - b. In Tomb II (188-135 BCE) a double-aulos player, and a harpist are following each other in a procession. The most realistic iconography of the small crescent harp shows the "Sitz im Leben" of this rare instrument at a burial ceremony (comp. Isaiah 14:11, and Mishna, Ktuvot 4:4).

String instruments of the Bible: their ancient intercultural setting

Bo LAWERGREN

The string instruments of the Old Testament are more or less limited to the duration of the Fertile Crescent. In Iran the first harps were represented ca. 3000 B.C., and 500 years later they appear in Egypt. These regions are also richer in archaeological finds. With instrument history longer and better documented outside the Levantine region, intercultural comparisons are required if we want to determine the identity of Biblical instruments and their significance.

For lyres (*kinnor*) one is aided by an article of the author's.¹ It shows that Eastern lyres were quite different from Western ones, and the dividing line ran through the Biblical lands. Indeed, lyres found there belong to both types. We shall look for systematic patterns.

The nature of other instruments like the *nevel*, the *ásor* and the *sabbeka* will be discussed in light of archaeological finds.

¹"Lyres in the West (Italy, Greece) and East (Egypt, the Near East), ca. 2000 to 400 B.C." in *Opuscula Romana* 19:6 (1993).

Research on the music-relics of Chu State

LI YOUNG

From the 8th century to the 3rd century B.C., China consisted of several states. Chu was one of them. Its history lasted for about 800 years. Its territory covered southern China. In Chu time, it was fashionable to perform religious rites with music and dance. *Jiu Ge* (九歌), a famous poem written by Qu Yuan (屈原) two thousand years ago, lists for the religious rites eleven music pieces. The first was a prologue giving a warm welcome to the gods. The last said good bye the gods as an epilogue. The others describe the ritual of offering to gods and ancestors. According to the historical documents, we could know the music and dance and on the religious rites.

The musical evidence for the Chu period has been collected and collated by me. The more than one thousand pieces of evidence can be divided into five groups:

1. Musical instruments.
2. Dancing instruments.
3. Documents of music theory.
4. Pictures of music making.
5. Physical places for performance.

Some of the instruments for music and dance which were put into operation two thousand years ago, can still be used to perform. The sacred music and dance of the Chu period can be reconstructed with both musical relics and historical documents.

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Musical instruments on coins of Eretz Israel

YAAKOV MESHORER

A. Jewish coins

Among the most outstanding ancient coins depicting musical instruments are the coins struck under Bar Kochba (132-135 CE). These coins depict two different string instruments as well as trumpets, all of which were played in the Temple in Jerusalem, until its destruction by Titus in 70 CE. These musical instruments symbolized Bar Kochbas desire to rebuild the Temple and restore its holy ceremonies, among them the singing of these hymns in the Temple. Written sources including the Mishna and Josephus have made it possible to identify their names and functions.

An additional musical instrument is depicted on a coin of Agrippa II. struck at Paneas in 87 CE. The coin shows Pan playing the syrinx. A newly discovered Jewish coin struck in Jerusalem of the mid-fourth century BCE depicts a shofar -- another ancient musical instrument, which is still used in Jewish ritual.

B. Non-Jewish coins of Eretz-Israel

Musical instruments are depicted on coins of three different cities. The lyre, a symbol of Apollo, is depicted on coins struck in the late 2nd century BCE at Acco-Ptolemais where Apollo was worshiped. Lyres are also known from the coins of Raphia, south of Gaza. On the coins of this city one can see Apollo standing, holding lyre and plectrum. On another type, the broad lyre can also be seen resting on a column with a raven standing on it.

Many of the coins of Caesarea-Paneas depict the naked Pan, standing and playing the flute; on some of these a goat is also seen standing or crouching and hearing the music. The mint-mark of Paneas is a *syrinx*.

The multiple images of the medieval David

JAMES W. MCKINNON

There is no reason to doubt that the historical David was a person of considerable musical ability. Still, his musical accomplishment was exaggerated in Jewish circles of the post-exilic period; most notably he was credited with the organization of the Temple musicians and with the composition of the bulk of the Psalter.

The tradition of David's musical prowess continued to develop in early Christianity and throughout the Middle Ages. This development was vividly realized in Davidic iconography. Among the many Christian images of the musical David were: David exercising control over beasts in the manner of Orpheus; David "Rex et Propheta" as author of the Psalter; David surrounded by the Levite musicians Asaph, Eman, Ethan, and Idithun; David as organist; David in contrite prayer with his harp set aside; and finally David pointing out the *canticum novum* of the New Testament to Levite musicians.

Musik als Thema in den Fresken bulgarischer Klöster

MARIA SAMOKOVLIEVA

Die Klöster in Bulgarien sind eng mit der historischen und kulturellen Entwicklung des bulgarischen Volkes im Mittelalter und während des 500-jährigen türkischen Jochs verbunden. Ihre Gründung begann im 9. Jahrhundert, als die Bulgaren zum Christentum bekehrten. Am Ende des 19. Jahrhunderts existierten in Bulgarien mehr als 100 Klöster. Von ihrer Entstehung an waren sie sowohl geistiger sowie geistlicher Mittelpunkt. Fast alle Wände in den Klosterkirchen und -kapellen wurden mit Malereien mit vorwiegend biblischen Sujets ausgeschmückt, unter denen sich mancherlei Musikszenen befinden. In diesen Musikbildern spiegelt sich die zeitgenössische geistliche und weltliche vokale und instrumentale Musikpraxis wieder.

Wir greifen zwei wichtige Bilder als Beispiel heraus

1. "Musikanten, die Gott rühmen" - Fresko vom Jahre 1354.
2. "Der ausgefaltete Himmel" - Fresko vom Jahre 1476.

Die Wandmalerei "Musikanten, die Gott rühmen" ist eine Darstellung nach Ps 149,3 und Ps 150,3 und 4. Sie stammt vom Hreljo-Turm im größten bulgarischen Kloster, dem Rila-Kloster, das im 10. Jahrhundert gegründet wurde. Die Musikanten spielen folgende Volksinstrumente: Tamburin, Laute, Trommel und ein langes Blasinstrument.

Das Bild "Der aufgefaltete Himmel" ist ein Teil der Komposition "Das Jüngste Gericht" und stammt aus der Kirche des Dragalevtzi-Klosters in der Nähe von Sofia, das im 11. Jahrhundert gegründet wurde. Wir sehen eine Papierrolle, mit Darstellungen nicht nur der Sonne, des Mondes und der Sterne, sondern auch der Sternbilder; es ist wahrscheinlich das einzige Bild dieser Art in unserer Kirchenmalerei. Zwei Tubaengel auf der linken Seite der Rolle spielen lange gebogene Trompeten. So geformte Trompeten sind in der bulgarischen Kirchenmalerei ungewöhnlich. Sehr selten spielen die Engel Streichinstrumente.

The biblical musical instrument in Christian times: a device of sound and a device of thought

TILMAN SEEBASS

The large time span which we have given to the theme of our conference invites thinking in large conceptual frameworks. One such overview could take in the archeological, visual and textual sources from the old Mesopotamian cultures to Hellenistic and old-Palestinian times, another one could pursue the historical strands of Judaic or Asian Christian cultures, a third one the time from Graeco-Roman culture to the end of the Middle Ages in European Christian culture. The last one is the one I shall reflect upon in my paper.

The first generations of Christians, catechumens and pagans reading the Septuagint and the first Latin versions of the Bible had a clear and concrete idea of the instruments mentioned in the texts. Two reasons speak for such a view. First, the large geographical area in which Hellenistic culture had spread must have had a unifying effect on terminology with a fairly close correlation between name and object. Second, the various oriental and Graeco-Roman religious practices as well as Judaism had a positive attitude towards instrumental music in and outside of rituals. No matter what denomination one might have adhered to, one was familiar with instrumental practice for religious and non-religious purposes.

Perhaps it was exactly this abundance and intensity of instrumental music which lead the three major religions of the next millenium to take a stance against such practice: Judaism abandoning it with the destruction of the temple, Christianity turning against it as a means to separate itself from the non-Christian world, and Islam turning against it on the basis of a new word-based doctrine.

During the course of the next 1500 years, in the Christian Churches, this anti-instrumental stance unavoidably led to exegetical conflicts. They were solved in different ways due to the varying historical circumstances:

First, as soon as the population was christianized, the anti-pagan attitude of the Church lost its purpose. In the Greek and Byzantine world where Caesarpapism determined ritual practice, the anti-instrumental stance must have disappeared fairly soon after 313. The innumerable music pictures in illustrations of aristocratic and monastic psalter-manuscripts and homilies of the 11th and 12th century are witnesses of an unproblematic relationship between Biblical story, Christian doctrine, court ceremonial, and instrumental secular practice.

Second, in the Western part of Europe the Graeco-Roman material culture including many of its musical instruments disappear during the Migrations. At the time of Isidore of Seville this loss is already obvious and irreversible. A rich practice of instrumental music in ensembles emerges only many centuries later when court and civic life are expanding and ready to absorb some of the wealth of Mediterranean Arabic music. For many of the instruments of the 12th and 13th century the terminologies are problematic, partly because they are only just beginning to crystallize into types, partly because the new reality could not easily be absorbed by the Latin language.

Third, biblical texts reflecting a positive attitude towards rituals with instrumental music were not the only texts sanctified and preserved. Also preserved were the Patristic exegetic texts with their anti-instrumental stance. This contradiction to which the practice of a purely vocal ritual has to be added, is reconciled through sanctification of the past, allegorization, and abstraction. Although text authors and illuminators somewhat vary in their approach, both use the principles of multiple exegesis (*quatuor sensus*).

Taken the role of musical instruments in the East and the West together, one can state that never before and after the Middle Ages the musical instrument has reached in Europe such a manifold and complex significance. It is on one hand a reality with biblical heritage and justification, on the other a spiritual symbol for the communication between God and mankind and for the lawfulness of His cosmos.

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The tradition of King David as musician and poet in 11QPs (Psalm 151A, 151B, DavComp)

HANS SEIDEL

1. The texts from Qumran continue the tradition of David as founder of the cult-music and the order of musicians in the books of Chronicles (OT).
2. They summarize not only the different parts of the David traditions but moreover they are interesting in some aspects.
3. DavComp names the points of cultic actions with music.
4. It shows the change of the semantic function of hebr. šjr = "Lied, Gedicht" in relation to other texts of Qumran (f.e. 11Q Širšabb).
5. The mention of the 364 days calendar involves the text in the system of cultic organisation of priests, feastcalendar etc. (cf. 4QMischmerot. 4Q318 and others).

Translation Psalm 151A, 1-2

Halleluja. of David, son of Jesse. v.1
 I was smaller than my brothers,
 and younger than the sons of my father
 He made me shepherd of his flock,
 and a ruler over his kids
 My hands have made an ugav and my fingers a lyre v.2
 1 have rendered glory to the Lord....

Translation: DavComp

David son of Jesse was wise
 and brilliant like the light of the sun, a poet,
 intelligent and perfect in all his
 ways before God and men.
 YHWH gave him an intelligent and brilliant
 spirit, and he wrote
 3600 psalms and songs to sing before
 the altar for the sacrifice,
 the daily perpetual, for all the days of the year 364
 and for the Sabbath offerings 52 songs,
 for the New Moons offerings,
 for all Feasts days and for the Day of Kippur 30 songs.
 In all, the songs which he uttered were
 446 and songs to make music on behalf of those stricken 4.
 In all, they were 4050.
 All these he uttered through prophecy
 which was given him form the Most High.

Posaune und Vision. Von der mittelbyzantinischen Parusietradition zum spät- und metabyzantinischen Weltgerichtsbild

THOMAS STEPPAN

Die Endzeitvorstellung ist in der mittelalterlichen Bildwelt eines der häufigsten und zentralen Themen der christlichen Ikonographie. Da sich der Schwerpunkt der ostkirchlichen Hermeneutik der Eschatologie auf die Vollendung des Heiles für die Menschen durch die apokalyptische Wiederkunft des Herrn in Herrlichkeit am Ende der Zeiten festgelegt hatte, wurde in der byzantinischen Kunst die endzeitliche Theophanie der Parusie dargestellt. Bereits in vorikonoklastischer Zeit hatte sich dafür der Bildtypus der "Deesie" etabliert.

In den Programmen der mittelbyzantinischen Wandmalereien und Mosaiken stehen das Inkarnationsbild der Theotokos als "α" und die Deesis oder der nachikonoklastische Bildtypus der Pantokrator als "ω", als Anfang und Ende der Erlösungsgeschichte der christlichen Heilslehre.

"Deesis" bedeutet Fürbitte, deutet also auf das Weltgericht hin, doch ist dieser Terminus nicht gleichzeitiges Epitheton dessen, was wir im kunsthistorischen Sinne als Deesis bezeichnen, nämlich den Trimorphos, die Dreiergruppe mit Christus in der Mitte, Maria und Johannes dem Täufer zu seinen beiden Seiten. Erst an der Wende zum 12. Jahrhundert wird das Parusiebild des Trimorphos in einem Mosaikpaneel des Athosklosters Vatopaidi mit dem, der gerichtspezifischen Aussage des Begriffes Deesis nahekommenden Begriff, der *Ικεσίας* in Zusammenhang gebracht. Im 12. Jahrhundert findet sich schließlich erstmals in den Mosaiken der Basilika von Torcello bei Venedig das Weltgerichtsbild.

Durch den vierten Kreuzzug mit der Eroberung Konstantinopels im Jahre 1204 und die Zeit der "Lateinerherrschaft" bis 1261 wurde jener westliche Bildtypus in die Ikonographie der spätbyzantinischen Monumentalkunst der Palaiologenzeit eingeführt. Die nunmehr immer häufiger werdenden Darstellungen des Weltgerichtsbildes, wie in den Wandmalereien des Parekklesions des Chora-Klosters, geben beispielhaft Zeugnis dafür. Möglicherweise war es auch die Untergangserfahrung, jene vorausgegangene Zäsur, die mit dafür verantwortlich zeichnet. Mit dem Ende des byzantinischen Reiches durch die türkische Eroberung im Jahre 1453 wurden schließlich jene ausgedehnten Apokalypsezyklen der Vorhallen und Exonarthices der Katholika der Athosklöster möglich, für welche die Holzschnitte Cranachs und Holbeins als Vorlage dienen mußten. So wurde eine der ursprünglichen byzantinischen Endzeit-auffassung vollkommen fremde Bildsprache zum fixen Bestandteil im Repertoire metabyzantinischer Ikonographie.

Die Musik in den Bildprogrammen spätmittelalterlicher Kirchen und ihre Beziehung zum Psalter

BJÖRN R. TAMMEN

Bei Beantwortung der Frage nach Psalmbezügen musik- ikonographisch relevanter Bildprogramme des hohen und späten Mittelalters haben Bauskulptur, Wand- und Gewölbemalerei und Chorgestühle gegenüber den Zeugnissen der Buch- und Tafelmalerei vergleichsweise geringe Aufmerksamkeit gefunden (Hammerstein 1962; z.T. auch Meyer-Baer 1970). Ausgehend von einem um 1280/90 entstandenen Zyklus musizierender Engel im Kölner Domchor (einführend Göller 1965) sollen mögliche Psalmbezüge, vor allem in Hinblick auf den 150. Psalm, aufgezeigt werden. Den ausgewählten deutschen Beispielen aus dem späten 13. bis 15. Jh. ist eines gemeinsam: die Situierung im Chorraum. Dieser -- in welcher architektonischen Struktur auch immer geprägte -- kirchliche Teilraum als vorrangiger Ort der liturgisch gebundenen Musikausübung wird häufig mit musikbezogenen Bildprogrammen versehen. So zentral jedoch die Rolle der Psalmen, nicht nur im Offizium, auch ist, die Instrumentenaufzählungen einzelner Verse spiegeln sich nicht unmittelbar in der Zusammensetzung des Instrumentariums der Engelskonzerte wider (zum Problem: Brown 1983). Innerhalb welcher methodischer Grenzen eine Abhängigkeit nachgewiesen werden kann, zumal derartige Programme nur in den seltensten Fällen durch Inschriften einen unmittelbaren Bezug zu erkennen geben, welche Bedeutung hierbei Vergleichsdarstellungen der Buchmalerei zukommt (Psalterillustration bzw. illustrierte Psalmenkommentare: McKinnon 1968, Seebaß 1973, Page 1978), mit welchen anderen Einflußfaktoren zu rechnen ist ("Psalmfähigkeit" der in alltäglicher Musizierpraxis geläufigen Instrumente), wird aufzuzeigen sein. Neben dem Kölner Beispiel werden vor allem die Chorfiguren im Aachener Münster (1400) und das Chorgestühl im "Dom" zu Nordhausen (1370/1400) besprochen.

Im zweiten Teil des Referates sind Darstellungen König Davids, des -- nach mittelalterlichem Verständnis -- Verfassers der Psalmen, in Relation zur "Musik der Engel" zu bringen. Während im 14./15. Jahrhundert Engelskonzerte in immer größerem Ausmaß die musikbezogenen Bildprogramme dominieren, sinkt in auffallender Weise der Anteil der noch im 12./13. Jahrhundert zentralen Davidsikonographie. Am Beispiel des Chorgestühls im Erfurter "Dom" (um 1330/50 - zum Einstieg: Sachs 1964) wird aufgezeigt, unter welchen Umständen beide Ikonographien vereinigt werden können.

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A construct for the eye and mind: the cithara in medieval biblical exegesis and music theory

NANCY VAN DEUSEN

Why are music instruments important to the Psalms? inquired Cassiodorus within the context of his *Expositio psalmorum*. Cassiodorus proceeds to answer the question he raises abundantly, within many contexts, throughout the course of his extensive commentaries on the Psalms. Both the question, as well as Cassiodorus' resulting treatment of musical instruments -particularly the *cithara* - are clearly influenced by the importance of this instrument for Augustine, within his *Enarrationes psalmorum*. Hence, the *cithara*, throughout the Middle Ages, can be understood as both a textual and iconographical *topos*.

This paper will delineate the *cithara* as *topos*, comparing Augustine's with Cassiodorus' emphases, and the effect of their respective interpretations upon the iconography of the *cithara*, resulting in two separate traditions of visualization. A further aspect will suggest what can be considered to be a rupture with, or a deflection of emphasis from the medieval traditions outlined, resulting from the reception and ensuing influence of selected works of Aristotle during the course of the thirteenth century. The principal new influences which can be seen to alter the established *cithara* tradition are Aristotle's sound-generating devices explained in *De anima*, as well as his consideration of varied and diverse figures as characters or motivational instruments in the *Poetica*.

In this study I have drawn upon Tilman Seebass important study of psalter illustration traditions,¹ expanded upon my own essay which compares Cassiodorus and Augustine with respect to their treatments of the *cithara* as instrument, and have built upon work, which will be appearing this Fall, which explores intellectual rifts occurring as the result of the reception of principal Aristotelian works within the context of the early thirteenth-century university.²

¹ Tilman Seebass, *Musikdarstellung und Psalterillustration im früheren Mittelalter*, Berne: Francke, 1973.

² Nancy van Deusen, *Theology and Music at the Early University; The Case of Robert Grosseteste and Anonymous IV*, Lelden: Brill, 1994).

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