Pejović Roksanda: GLASBENI INSTRUMENTI NA SREDNJEVEŠKIH
SPOMENIKIH V SRBIJI IN MAKEDONIJI

Musical Instruments on Mediaeval Monuments in Serbia and Macedonia

Preučeno gradivo je podano v šestih poglavjih z uvodom in sklepom. Prizori z glasbenimi instrumenti so ikonografsko razloženi in pojasnjene so njihove navedbe v tekstih. Prikazane so značilnosti umetniških spomenikov z upodobitvami glasbil in izvedena je organografska analiza glasbil na freskah, miniaturah, ikonah, plastiki in rezbarskih izdelkih. Raziskana je možnost igranja v ansamblih, poudarjena paralela z ljudskimi glasbili in določeno mesto srednjeveškega instrumentarija spomenikov Srbije in Makedonije v evropskem srednjem veku.

V glasbeni preteklosti nekega naroda so glasbeni instrumenti bistveno važen faktor pri poznavanju specifičnosti njihovega muziciranja. Če jih gledamo z vidika zgodovine umetnosti, zgodovine in folklore, dajejo srednjeveški glasbeni instrumenti Srbije in Makedonije precejšnje število novih podatkov.

Glasbeni instrumenti srednjeveške Srbije in Makedonije spadajo v zgodovino bizantinske in postbizantinske umetnosti, in to vse v času od zgodnjega srednjega veka pa do konca XVIII. stoletja. Prikazani so v glavnem v rokah ljudi iz ljudstva. Ikonografske teme, s katerimi se vežejo, kažejo posebno podobnost s tematiko bizantinske umetnosti, vendar se pojavljajo tudi v drugih evropskih deželah. Določene teme so stoletja ilustrirane z glasbenimi instrumenti (Zasmehovanje Kristusa, Kristusovo rojstvo, Poslednja sodba, 150. psalm in druge). Glede vsebine posameznih prizorov pa tudi ne najdemo pendante v zgodnji bizantinski umetnosti (Himna Janeza iz Damaska Marijinemu vnebovzetju, Kajnovi potomstvo, nadangel Mihael zdravi gobavce in druge). Potrebo po prikazovanju glasbenih instrumentov pojasnjujejo teksti sv. pisma in drugih cerkvenih knjig.

Ni dvoje scen, ki bi bili ilustrirani z istimi glasbili, kar je zaradi svobode in fantazije umetniškega ustvarjanja. Glasbeni instrumenti niso upodobljeni v vseh razvojnih fazah srbsko-makedonske umetnosti. V umetnosti Moravske šole jih ni zaradi drugačnega izbora tem. Sicer pa instrumenti kažejo karakteristični stilni element srbsko-makedonske šole, oziroma umetnosti dežel v območju bizantinske kulture. Imajo običajne srednjeveške oblike, le da je število njihovih vrst manjše kot v srednjeveški

Evropi. Povezovanje posameznih instrumentov z vplivi Zahoda ali Vzhoda kaže, da so trobente v obliki črke S verjetno prišle iz zahodne Evrope, medtem ko odkrijemo pri dairah, talambasih, velikih šalmajih in drugih instrumentih vplive Orienta. Upodobitve poklicnih glasbenikov dopuščajo možnost prikazovanja ansamblov. Za določene skupine instrumentov obstajajo ustrezni ansambli v srednjeveški in ljudski praksi Srbov, Makedoncev in drugih narodov. Folklorni vplivi na glasbene instrumente umetniških spomenikov so možni v vsem srednjem veku kakor tudi v turškem obdobju. Nekateri instrumenti se vključujejo v tipe, ki obstajajo bolj ali manj nespremenjeni pri različnih narodih in v različnih časih (ravna flauta, šalmaj), medtem ko so drugi vezani na ožje področje (bizantinska lira, pravokotna harfa) ali na ozemlje Srbije in Makedonije (bobni, večji šalmaji; le-ti posebno v turškem obdobju). Vsi instrumenti, ki jih omenjajo srednjeveški teksti, pa niso upodobljeni na likovnih spomenikih in tako ne najdemo v srednjem veku prikaze zvonov in gusel.

Pri tem prvem večjem posegu v zgodovino srbsko—makedonskih glasbenih instrumentov srednjega veka in turškega obdobja je avtorica skušala najti mesto srbskega in makedonskega srednjeveškega instrumentarija v evropskem srednjem veku in določiti zveze z bizantinskimi glasbenimi instrumenti. Tako je poudarila važna dejstva, ki jih je nakazalo obdelano gradivo. Seveda pa se bodo pojavila še nova vprašanja ob odkritju doslej neznanih in neobdelanih umetniških spomenikov.

Obranjeno dne 21. oktobra 1975 na filozofski fakulteti univerze v Ljubljani.

The material is divided into six chapters, preceded by introduction and finished off by conclusion. Scenes with musical instruments are explained iconographically and so are the quotations in texts. Monuments with instrumental scenes are described and an analysis of instruments on frescos, miniatures, icons, plastic and carved works has been made. The possibility of ensemble performance is investigated, the parallel with folk instruments emphasized and the position of Serbian and Macedonian instruments defined within the frame of European Middle Ages.

Musical instruments are an essential factor in discovering the specific features of the art of performance of the musical past of a nation. From the point of view of history of art, of history and of folklore, mediaeval musical instruments of Serbia and Macedonia supply a considerable amount of new information.

Musical instruments of the mediaeval Serbia and Macedonia belong to the history of Byzantine and post-Byzantine art, from the early Middle Ages up to the end of the 18th century. Mostly, they are depicted in the hands of common people. Iconographic themes which they are bound with reveal similarities with Byzantine art, although they appear also in other European countries. Some themes have for centuries been illustrated with instruments (The Mocking of Christ, Christ's Birth, The Last Judgment, 150th Psalm etc.). As regard the contents of individual scenes pendants in Byzantine art are not always to be found (John's of Damascus Hymn to Assumption, Cain Descendants, Archangel Michael Cures Lepers etc.). The

necessity of depicting musical instruments is explained through texts from the Bible and other ecclesiastical books.

No two scenes are illustrated by the same instruments, which is a result of artistic freedom. Instruments are not depicted in all phases of the Serbian-Macedonian art. Because of other choices of themes they are not present in the art of the Morava School. Still, on the whole, instruments do reveal characteristic stylistic elements of the Serbian-Macedonian School or rather of the art of countries within the realm of Byzantine culture. They reflect the usual mediaeval forms, only that their variety is smaller than in the Mediaeval Europe. Mixed influences from East and West show that S-formed trumpets seem to have come from Western Europe, whereas influences from the Orient are to be detected with such instruments as dairas, talambases and large shawms. Depictions of professional musicians allow the possibility of reconstructing ensembles. For some groups of depicted instruments there are corresponding ensembles in the mediaeval and folk practice of Serbs, Macedonians and other nations. Folk influences are possible throughout the Middle Ages as well as during the Turkish period. Some instruments comprise types which are found, more or less unchanged, also with various nations and periods (recorder, shawm), whereas others belong to smaller regions (byzantine lira, rectangular harp) or only to the territory of Serbia and Macedonia (drums, larger shawms, especially in the Turkish period). All the instruments mentioned in mediaeval texts are not depicted in visual arts, so that mediaeval presentations of bells and gusle are not to be found.

This first, more extensive treatment of the history of Serbian and Macedonian musical instruments during the Middle Ages and the Turkish Period has tried to place Serbian and Macedonian mediaeval instruments within the framework of the European Middle Ages and to establish connections with Byzantine musical instruments. Important conclusions resulting from the material have been emphasized; the discovery of unknown monuments will of course lead to new questions.

Defended October 21, 1975, University of Ljubljana.