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Scenographic Dialogues: Staging Carl Grabow's 1907 Designs for *A Dream Play* (Part 1)

by Astrid von Rosen and Eszter Szalczer¹

Introduction

In a series of articles we, an art historian – von Rosen – and a theatre historian – Szalczer –, set out to reassess Carl Grabow's 1907 designs for the world premiere of August Strindberg's *A Dream Play* at the Swedish Theatre (Svenska Teatern) in Stockholm. By doing so, we challenge the persistently negative narrative on Grabow's work with the production, to be found both in Swedish and international theatre and art history. The first article in the series focuses on Grabow's color designs for the production, kept at the Swedish Museum of Performing Arts (Scenkonstmuseet) in Stockholm, and are made digitally accessible for the first time here in *Dokumenterat*. Within the broader field of scenography research designs have been proven to have agency beyond their realization on stage, and can also be used to access visual, spatial and multimodal resources of past performances.² Our goal is to probe into how a scenographic approach to Grabow's designs, understood as vital parts of the performance archive, may contribute to developing new historiographic methods while yielding new insights on the production history of *A Dream Play*.

Looking into the historiography, Strindberg's words that "Grabow had not made an effort, but been careless",³ are repeated over and over again, forming part of an overwhelmingly dismissive assessment of the designs.⁴ Widely circulated are also statements made by art historian Per Bjurström that the scenography "consisted of a series of particolored posters" without any "coloristic unity" and that Grabow, despite his "artistic ambitions", could never "achieve an expression of artistic unity".⁵

In the most recent comprehensive Swedish theatre history Sverker Ek

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2. See for example Pantouvaki, 2018, and Rosen, 2016a and 2016b

3. Strindberg, 1999, s. 233. (Unless otherwise indicated, translation from the Swedish is our own.)

4. e.g. Bjurström 1964, s. 73f; Bark, 1981, s. 83–86; Ollén, 1982, s. 451f; Törnqvist, 1988, 256–290; Bergman, 1966, s. 276; Ek, 2007, s. 17.

5. Bjurström, 1964, s. 74.

draws heavily on Bjurström when claiming that: "When the contrasting images of Fairhaven's summer idyll and Foulstrand's winter landscape were juxtaposed, the result was ... a realistic illusion, rather than an artistically effective wholeness."⁶ Moreover, as the designs are neither explored in-depth, nor as a sequential unity, the intriguing and potentially meaningful color shifts, painted light effects and multisensory charges are left out. A telling example can be found in Strindberg scholar Egil Törnqvist's chapter "Staging *A Dream Play*" from 1988. Törnqvist, to bring forth one example, describes Grabow's design for the Prologue as if "the contrast between light [...] and dark is accentuated", while the design in fact contains carefully applied blue-green-grey hues.⁷ Törnqvist's analyses suggest that he might never have seen the designs in color, but instead, used the black and white representations in the 1970 Ingmar Bergman production program he references. As the digital format of *Dokumenterat* allows for extensive publication of the Grabow-designs, the present study aims to make internationally accessible these hitherto seldom used and at times mistreated records, pertaining to the first production of *A Dream Play*.

In the following, we first chart Grabow's education and artistic career against the cultural-historical background of the times, in order to establish a contextual platform from which his designs for *A Dream Play* may be accessed. Secondly, by staging what we term a scenographic dialogue, we zoom in on the color designs for *A Dream Play*, juxtaposing them with relevant sections of Strindberg's dramatic text. For this, we use Edwin Björkman's translation of the drama, easily accessible online, and easily searchable, even if pagination is lacking.⁸ We encourage readers to take the time and engage with the designs in order to personally experience their qualities and enigmas. In the third section we interact with the designs to access their iconography, color palette and painterly qualities applied in service of the artistic interpretation of the play and will also examine how the designs mobilize multimodal resources, thereby staging a performance of their own. Grabow's handwritten notes and drawings, found on the backside of the color designs, will then be considered in our next article (Part 2), along with the evidence of contemporary reviews and illustrations of the production, as experienced in 1907 at the Swedish Theatre.

6. Ek, 2007, s. 17.

7. Törnqvist 1988, s. 259.

8. Strindberg, 1912. <http://www.gutenberg.org/files/45375/45375-h/45375-h.htm>

I. Grabow in context

Carl Ludvig Grabow (1847–1922) was a highly educated and in his time much acclaimed Swedish ‘teaterdekoratör’, in English ‘theatre decorator’ or scene painter. The more contemporary designations ‘scenic artist’ or ‘set designer’ seem more productive in that they imply the significance of craft and allude to a collaborative process. From the 1870s Grabow gradually came to dominate the scenographic field in Stockholm and in the Swedish provinces,⁹ and “with his backdrops painted in perspective, came to dictate the production style of Stockholm stages”.¹⁰ While the 1900s were turbulent years for the European theatre as new technological advances, such as back projections or the cyclorama, and theories of artistically coded, stylized and simplified staging circulated, theatrical modernism and the so-called New Stagecraft did not forcefully emerge in Sweden until well into the second decade of the twentieth century.¹¹ Therefore, Grabow’s *A Dream Play* designs cannot be justly understood solely from a modernist perspective. Instead, they must be considered in the larger context of Grabow’s background and the cultural and artistic influences of the period before 1907.

The son of a German bassoonist employed at the Royal Court Orchestra Grabow belonged to an artistic and musically talented family. Between 1861 and 1863, he studied at the preparatory school at the Royal Swedish Academy of Fine Arts. Considered too young to continue at the higher level at the Academy, in 1864 Grabow took to Berlin, to study set painting. In particular, his education, completed in 1867, and subsequent employment, lasting until 1873, at the highly prestigious Gropius studio are of interest here.¹² Responsible for the studio were the set painters and scenic artists Karl (also Carl) Wilhelm Gropius (1793–1870) and his son Paul Gropius (1821–1888). Taking on all sorts of assignments, the studio was according to Bjurström renowned for its large, magnificent decorations, resonating with academic history painting.¹³

Thus, in Berlin, Grabow became part of a thriving entrepreneurial theatre industry where artistic ambition and craft skills intersected. As industrialization increased in tandem with democratizing efforts for a growing number of people populating the cities, the role of the theatre, including the decorations, were theoretically debated. In the early nineteenth century, architect and painter Karl Friedrich Schinkel (1781–1841), part of the reform movement in German theatre, published on theoretical matters linking artistic ambition with stage decorations. Having a close relationship with the Gropius studio, Schinkel, as well as other theoreticians, argued for a stage with large symbolically charged backdrops, playing an active yet discrete part in the dramatic action.¹⁴

9. Broberg, 1979, s. 1.

10. Ollén, 1982, s. 248.

11. Marker and Marker, 1996, s. 224–242.

12. Broberg, 1979, s. 3f; Rönnow, 1967–1969, s. 125.

13. Bjurström, 1964, s. 54.

14. Öjmyr, 2002, s. 58f, 67f.

This reflects a persistent tension between the intended moral refinement and the experienced visual pleasure as the effect of scenic design, particularly manifest in the seductive, sensuous potential of the decorations.

At the Gropius studio, Grabow could practice the processual art and craft of set painting, moving from small designs to large backdrops, as well as learn about the industrial production of elements for architectural decorations more broadly. His skills included the intricate technique of gauze painting that would render a canvas more or less translucent depending on the lighting. Gauze painting was also an important component of the diorama, a popular form of entertainment where the audience, positioned on a platform, could look into fantastic painted worlds sometimes with narrative content. Notably, the Gropius studio had in the early nineteenth century produced diorama pictures after Schinkel's designs, and from 1827 was responsible for the Berliner Diorama,¹⁵ including the years when Grabow was there.¹⁶ It is important to mention the technology of the diorama here: the use of a dark tunnel-like construction to exhibit a gauze painting, viewed through a proscenium arch, as lighting effects would gradually change the image. For example, a single painting could shift from night to day, performing a durational, dematerializing event. According to art historian Hans Öjmyr, the diorama influenced set design, so that the backdrops became bigger and gained in visual importance.¹⁷ The Swedish capital also had its dioramas, several of which were created by Georg Albert Müller (1803-1864), a theatre decorator from Gropius' studio, who worked at the Royal Opera in Stockholm.¹⁸

Back in Stockholm, Grabow opened his own small decorator studio at Kungsholmen in 1874 and established a bigger one at Karlavägen in 1877. His studio took on assignments to create not only theatrical equipment, but also decorate buildings including residencies, restaurants or entertainment establishments, in the rapidly expanding city. Moreover, his studio produced decorations and arrangements for outdoor events reaching large audiences, such as the 300 years celebration of the Swedish king Gustaf II Adolf's birthday.¹⁹ From 1890 to 1910 Grabow's workshop was, among other assignments, responsible for the decorations for the Royal Dramatic Theatre, and also created sets for productions at the Royal Opera. Depending on the production, Grabow sought to navigate between realist interpretations of the stage environment and romantic, exotic, and decorative impulses. He himself ranked the decorations for the Indian drama *Vasantasena*, at the Royal Dramatic Theatre 1893 among his most artistically satisfying productions.²⁰ However, the na-

15. Öjmyr, 2002, s. 54.

16. Broberg, 1979, s. 4.

17. Öjmyr, 2002, s. 53f, 125.

18. Öjmyr, 2002, 120, 124f; Abrahamsson, 1992.

19. Broberg, 1979, s. 65.

ture of Grabow's business implied that the craftsmanship and artistry of the sets resulted from a complex collaborative process involving the contributions of many of his employees who specialized in different aspects of the execution process from preparing, framing, and painting the canvas, to the delivery of individual décor pieces.²¹

Looking at Grabow's relation to Strindberg's dramatic work, over the years the studio produced scenery for among others *Master Olof*, *The Saga of the Folkungs*, *Lucky Per's Travels*, *Gustaf Vasa*, *Karl XII*, *Midsummer*, *To Damascus* and *A Dream Play*.²² To mention one of many diverse scenographic solutions, the painted backdrops, smoothly shifting behind a fixed arch, for *To Damascus* at the Royal Dramatic Theatre 1900, was appreciated by the critics as well as Strindberg. In an interview Grabow expresses his satisfaction with the results, but states that the technology was already known, and he was not the first to apply it. Moreover, he describes the process of reading the dramatic text and creating his own artistic interpretation of it in the designs.²³

From 1881 Grabow was a member of the Målarmästarnas förbund, (Master Painters' Union) in Stockholm,²⁴ and from 1886–1896, a member of Konstnärsförbundet (Artists Union), a group of 'Opponents' asking for the reformation of the Royal Swedish Academy of Fine Arts.²⁵ Questioning the organization of the Academy, the Opponents propagated for better support for Swedish arts and crafts. These memberships demonstrate Grabow's high professional status and indicate that he supported qualitative arts and crafts developments. Grabow's active engagement with international debates and trends within the arts and crafts movements is further shown by his collection of journals: "The Architectural Record, Figaro Illustré, Illustrierte Zeitung, Die Kunst unserer Zeit, Moderne Kunst, Le Mond Illustré, The Sketch, Studio-Talk, Le Tour du Mond".²⁶ In 1905 Grabow was awarded the royal medal Litteris et Artibus, a designation further emphasizing his high status within the Swedish art world.

As pointed out by historian Åke Abrahamsson, towards the end of the nineteenth century, a dominant visual and multisensory culture upheld by photographs, all sorts of illustrations, but most notably dioramas and panoramas, rendered the image more important than reality.²⁷ According to Öjmyr, also in the theatre, one can without exaggeration speak about "an inflation of visual stimulation".²⁸ In *Idun*, Daniel Fallström, remembering

20. Rönnow, 1967–1969, s. 125.

21. Broberg, 1979, s. 7–43.

22. Broberg, 1979, s. 18.

23. Fallström, 1900, s. 808.

24. Broberg, 1979, s. 35.

25. Bjurström, 1964, s. 74; Rönnow, 1967–1969, s. 125.

26. Fallström, 1900, s. 808 ; Broberg, 1979, s. 19.

27. Abrahamsson, 1992.

28. Öjmyr, 2002, s. 47.

many of Grabow's decorations for the theatre, appreciatively writes about "a fairy pageant without end – a witch dance of pictures", noting how the motives "colorfully radiate from the canvas".²⁹ Fallström also recalls how Grabow's 'paintings' through their color and style, would set the audience in the right mood, opening up their minds and senses for the dramatic work. Or, a 'painting' by Grabow, could function as a "deep bow stroke [stråkdrag], that immediately made the audience listen to the words of the poet".³⁰ While these very positive scenographic experiences might of course not have been shared by all audience members, Fallström's example highlights the multisensory and affective potentiality of the large-scale scene paintings created for the settings. Such an affirmative approach is also helpful for our purpose to interact with the designs for *A Dream Play* in order to tease out their scenographic agency dormant in layers of craft, and material and cultural processes involved in their making.

An important aspect of the cultural context manifesting through the designs is the complex and sophisticated use of color. As we shall see, while Grabow's designs show the designer's attention to the color-demands of Strindberg's stage directions, above all they exhibit an artistic integrity in the coloring and composition of the individual images as well as within the sequence of images in the series as a whole. Theories of color perception, and the representation of primary, secondary, tertiary, etcetera, as well as complementary colors and their relationships around the so-called color wheel, were widely known in artistic circles from the writings of Newton, Goethe, Schopenhauer, Hermann von Helmholtz and others. But the theory that seems closest to Grabow's work, was formulated by German Romantic painter Philipp Otto Runge, in his pamphlet *Color Sphere*.³¹ Runge devised a sphere, rather than a wheel, as a tool for artists to access all possible color combinations and their psychological effects of harmony versus disharmony. On Runge's color sphere white and black occupied the north respective the south pole, while the color spectrum was spread along the equator.³² Each unit on the surface of the globe would then show how a hue changed depending on their proximity to either pole. In Grabow's designs we can detect an effort to create color harmony in a way Runge did, by restricting the "choice of color combinations to the colors located along the equatorial circle", thereby producing harmonious as well as spiritually satisfying effects.³³

In the following staging of the dialogue between the drama text and the designs, we have chosen an order that we suggest is productive for accessing and understanding Grabow's interpretation of Strindberg's drama, in and through the designs. The first design is a complicated trace,

29. Fallström, 1900, s. 808.

30. Fallström, 1900, s. 807.

31. *Farbenkugel*, 1810, see Kuehni, 2008.

32. Kuehni, 2008.

33. Stahl, 2010, s. 20.

for as far as we know, it has never been mentioned, and thus never analyzed, in Strindbergian scholarship. According to Statens musikverk it is still debated if the design shall be attributed to *A Dream Play*.³⁴ However, our activation of the design has led us to argue for its inclusion in the materials pertaining to the 1907 world premiere of the play, as a piece that seems integral to Grabow's iconographic system, which we analyze in the third section of the article. While not arguing that this design was actually staged, we believe that the design, including all notes and drawn details on both sides, affords important insight into Grabow's artistic interpretation and clearly connects the design with the process of staging *A Dream Play*. In a second article, we will further develop the exploration of notes and drawings on the back of all the designs, as those provide important information on ideas and practices used for the staging. The remainder of the present essay will first focus on linking images with Strindberg's play-text (Part II) including text from the preliminary "Reminder" ("Erinran"), descriptions of settings and scene changes in the stage directions (in italics), and fragments from the dialogue, using Björkman's translation.³⁵ Part III will then follow with an iconographic analysis of the design-series.

34. Correspondence with M. Karlsson, Scenkonstmuseet, 2019.

35. Strindberg 1912, <http://www.gutenberg.org/files/45375/45375-h/45375-h.htm>; for online access of the Swedish text of the play, including the Prologue/Förspel added in 1906, see Strindberg, 2012, <http://runeberg.org/dromspel/>

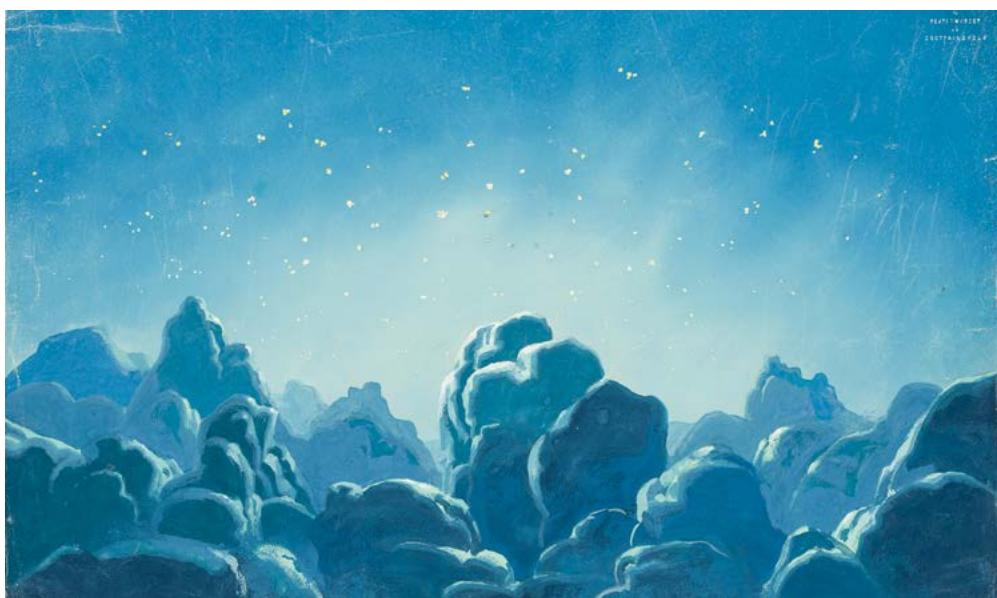
II. Text and design dialogue



#1

... [this] dream play ... [seeks] to imitate the disconnected but seemingly logical form of dream.

Anything may happen; everything is possible and probable. Time and space do not exist. On an insignificant background of reality, imagination designs and embroiders novel patterns: a medley of memories, experiences, free fancies, absurdities and improvisations.



#2

The background represents cloud banks that resemble corroding slate cliffs with ruins of castles and fortresses. The constellations of Leo, Virgo, and Libra are visible, and from their midst the planet Jupiter is shining with a strong light.



#3

The background represents a forest of gigantic hollyhocks in bloom. They are white, pink, crimson, sulphureous, violet; and above their tops is seen the gilded roof of a castle, the apex of which is formed by a bud resembling a crown. At the foot of the castle walls stand a number of straw ricks, and around these stable litter is scattered. The side-scenes, which remain unchanged throughout the play, show [stylized]frescoes, suggesting at once [room interiors], architecture, and landscape.



#4

... the background ... opens and slowly disappears to either side ... The stage shows now a humble, bare room, containing only a table and a few chairs ... Now voices are heard from behind a partition, which a moment later is pulled away ... [on] a table ... a tallow candle is burning ... To the left stands a brown-coloured wardrobe ...



#5

... the background is raised and a new one revealed, showing an old, dilapidated [party-wall]. In the centre of it is a gate closing a passageway. This opens upon a green, sunlit space, where is seen a tremendous blue monk's-hood (aconite). To the right of the gate is a billboard [and] a dipnet with a green pole. Further to the right is a door that has an air-hole shaped like a four-leaved clover. To the left of the gate stands a small linden tree with coal-black trunk and a few pale-green leaves. Near it is a small air-hole leading into a cellar ...

Complete darkness covers the stage, and while it lasts the scene is changed so that the linden tree appears stripped of all its leaves ... the blue monk's-hood is withered, and when the light returns, the verdure in the open space beyond the passageway has changed into autumnal brown ... it is light again ... The light goes out and flares up again, repeating this rhythmically [like] the rays of a lighthouse come and go ... The light shines unbrokenly once more ... The stage is darkened again. When the light is turned on, the tree has resumed its leaves, the monk's-hood is blooming once more, and the sun is shining on the green space beyond the passageway.



#6

... the stage changes to a lawyer's office, [in the following] manner. The gate remains, but as a wicket in the railing running clear across the stage ... The linden ... becomes a hat tree. The billboard is covered with legal notices and court decisions. The door with the four-leaved clover hole forms part of a document chest ...



#7

The stage is darkened and the following changes are made. The railing stays, but it encloses now the chancel of a church. The billboard displays hymn numbers. The linden hat tree becomes a candelabrum. The Lawyer's desk is turned into the desk of the presiding functionary, and the door with the clover leaf leads to the vestry ...



#8

The background is raised, and the new one thus discovered represents a large church organ, with the keyboards below and the organist's mirror above ... Do you know what I see in this mirror?—The world turned the right way!—Yes indeed, for naturally we see it upside down ... [the organ is played upon] but instead of organ-notes human voices are heard ...



The stage turns dark ... By a change of light, the organ becomes Fingal's Cave. The ground-swell of the ocean, which can be seen rising and falling between the columns of basalt, produces a deep harmony that blends the music of winds and waves.



An extremely plain room ... To the right, a big double bed covered by a canopy and curtained in. Next to it, a window. To the left, an iron heater with cooking utensils on top of it ... double windows. In the background, an open door to the office. Through the door are visible a number of poor clients waiting for admission ...



#11

The stage changes. The bed with its curtains becomes a tent ... The stove stays as it was. The background is raised. To the right, in the foreground, are seen hills stripped of their trees by fire, and red heather growing between the blackened tree stumps. Red-painted pig-sties and outhouses. Beyond these, in the open, apparatus for mechanical gymnastics, where sick persons are being treated on machines resembling instruments of torture ... To the left, in the foreground, the quarantine station, consisting of open sheds, with ovens, furnaces, and pipe coils ... In the middle distance, a narrow strait ... The background shows a beautiful wooded shore. Flags are flying on its piers, where ride white sailboats, some with sails set and some without. Little Italian villas, pavilions, arbors, marble statues are glimpsed through the foliage along the shore ... Is this Fairhaven? No, that is on the other side. This is Foulstrand.



#12

A white boat, shaped like a Viking ship, with a dragon for figure-head, with a pale-blue silken sail on a gilded yard, and with a rose-red standard flying from the top of a gilded mast, glides through the strait from the left ... The stage grows brighter ... The flags at the landings of Fairhaven are dipped in salute; white handkerchiefs are waved from verandahs and boats, and the air is filled with tender chords from harps and violins.



#13

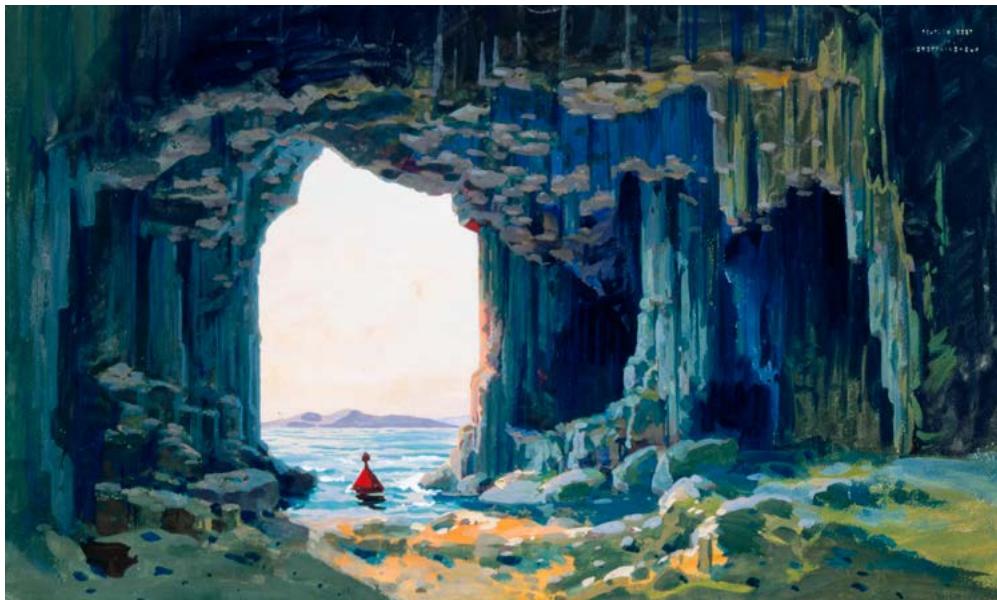
... a cry of anguish that sounds like a dissonant chord ... For a moment the stage is completely darkened ... When the light is turned on again, Foulstrand is seen in the background, lying in deep shadow. The strait is in the middle distance and Fairhaven in the foreground, both steeped in light. To the right, a corner of the Casino, where dancing couples are visible through the open windows ... On the verandah ... stands a bench ... [and] an open piano. To the left, a frame house painted yellow ... In the centre of the middle distance, a pier with white sailboats tied to it, and flag poles with hoisted flags. In the strait is anchored a naval vessel, brig-rigged, with gun ports. But the entire landscape is in winter dress, with snow on the ground and on the bare trees ...

... the piano [begins to play] the Toccata Con Fuga, Op. 10, by Sebastian Bach. The waltz music from within is heard faintly at first. Then it grows in strength, as if to compete with the Bach Toccata ... Now the front wall of the yellow house disappears, revealing three benches full of schoolboys ... The brig has set sail and is gliding off ... Then a signal is set on the foremast—a red ball in a white field, meaning »yes« ... Cries of anguish are heard from a distance ...



#14

On the shores of the Mediterranean. To the left, in the foreground, a white wall, and above it branches of an orange tree with ripe fruit on them. In the background, villas and a Casino placed on a terrace. To the right, a huge pile of coal and two wheel-barrows. In the background, to the right, a corner of blue sea.



#15

Fingal's Cave. Long green waves are rolling slowly into the cave. In the foreground, a siren buoy is swaying to and fro in time with the waves, but without sounding except at the indicated moment. Music of the winds. Music of the waves ... The buoy sounds a four-voice chord of fifths and sixths, reminding one of fog horns ... the sea is rising—how high the waves are ... unable to get out of the cave! Now the ship's bell is ringing ... A white light is seen shining over the water at some distance ... The rising waves threaten to engulf ... the cave.



#16

... [meanwhile] the stage is changed and shows once more the passageway outside the opera-house ...



Outside the castle. The same scenery as in the first scene of the first act. But now the ground in front of the castle wall is covered with flowers—blue monk's-hood or aconite. On the roof of the castle, at the very top of its lantern, there is a chrysanthemum bud ready to open. The castle windows are illuminated with candles ... The altar is already adorned for the sacrifice—the flowers are standing guard—the candles are lit—there are white sheets in the windows—spruce boughs have been spread in the gateway—

...fire ...

Music is heard. The background is lit up by the burning castle and reveals a wall of human faces, questioning, grieving, despairing. As the castle breaks into flames, the bud on the roof opens into a gigantic chrysanthemum flower.

III. An iconographic performance

In this section we embark on an iconographic journey throughout Grabow's designs, aiming to tease out their interpretation of Strindberg's text as well as the layers of meaning and narrative they perform both individually and through their relations to one another within the series as a whole. While we know from other sources (reviews and illustrations that will be discussed in our second article) that a poppy-arch, in fact drawn on the back of Design #1, was used throughout the actual performance, we choose to enter the world of the designs through what seems to be an earlier idea for a proscenium. Treated as an opening into this world and an integral part of the series, Design #1 helps reveal Grabow's process and iconographic thinking. Welcome to the journey!

Design #1:

Even before the play proper begins, Grabow introduces an image that frames the entire drama as a theatrical performance and a dream. The design can be seen as an attempt to visually encode "A Reminder" ("Er-inran") that preceded the play in its published form: "[this] dream play ...[seeks] to imitate the disconnected but seemingly logical form of dream. Anything may happen; everything is possible and probable. Time and space do not exist..."³⁶ The central compositional element in the design is a framing device, an arch designated as 'proscenium.' It is a frame-within-the-frame or a second proscenium inside the proscenium of the actual stage. It divides the picture plane – and the stage space – into a space of the observer/spectator and that of the observed/spectacle. The space inside the arch is still unmarked: a mysterious, bright hollow space, with only a few clouds, hanging from the arch around it, penciled in. It is a peephole, highly reminiscent of a Cosmorama lens set in a decorated frame seen from a distance, before the beholder's gaze zoom in on what's beyond.³⁷ Cosmoras were "a type of indoor exhibition of landscape views behind large circular lenses", which were another version of nineteenth-century 'image theatres' popular in Europe at the time and in Sweden as well.³⁸ The image can also be seen as an allusion to peeping into a telescope to explore the cosmos of planets and stars – the skyscape suggested lying beyond the arch. Thus Design #1 invites us to cross a line, to push beyond a proscenium and partake in a performance; it promises a scene to be viewed, showing a blank orifice yet to be filled, separated from us by a wall or fence – or perhaps a bridge. The arch itself seems to be carved out of a dark green stone wall with black shades, overgrown with leafless, creeping wild red flowers and emerging out of soft green clouds – lending the image a surreal quality.

36. Strindberg, 1912.

37. cf. illustration in Hockenjos, 2007, s. 121.

38. Hockenjos, 2007, s.121.

The separation of the observed from the observer within the picture plane creates spectatorship, a performative double structure, where a dialogization occurs through the exchange between viewer-viewed. The image is an invitation to enter a world of illusion and spectacle. Performance, in this case a theatrical performance, suggests a mode of perception: the viewer (of Grabow's images) perceives the situation on display within the frame as staged. Thus, the 'proscenium' device in this design provides both an interpretational framework and a metatheatrical structure, distancing performance from the viewer, dream from the dreamer, the level of reality from that of illusion. The device triggers a process of othering: everything to be shown is placed within the symbolic interpretive field of the proscenium, and is thus transferred onto another ontological level than that of the viewer. Note that the framing device in Design #1 is not explicitly repeated in the other designs (although implicitly, as a recurring motif of bright or dark cavity, alluring us to enter into the unknown, is present throughout). Yet, its stressed use in the first design in the series connotes a point of entry to the rest of the images, offering an interpretive stance and viewing perspective to them as well.

As mentioned before, Grabow's internal proscenium was meant to stay throughout the performance to provide a visual framing as well as a context for each subsequent scene. The bright opening in the dark stone wall overgrown with the deep-red flowers is topped with three semi-circular arches through which the night sky is visible – clouds, moon and stars, and the entire structure is held up by two columns resting on billowing dark green clouds of the color of the wall. This is neither an ordinary proscenium arch, nor a common garden trellis or a realistic decorative element, but rather a strikingly emblematic image. The combination of what seem to be allegorical allusions – portal and pillars in the sky, the moon, stars, flowers, vaults and the number three – suggest underlying meanings that can be associated with some of the wide-spread occult-spiritual traditions at the turn of the century. Arches supported by columns have been part of architectural-engineering technologies historically, notably in ancient Rome, the European Middle Ages, and on to modern times. If we look for the symbolic use of this architectural motif, we find that in Freemasonry, for example, the "Arch of Heaven" or the "Royal Arch" (symbolic of stages in an initiation process) stands on two pillars.³⁹ The iconography of arches combined with pillars is central to the ritual journey candidates must undertake to attain higher knowledge, and is reflected in the architecture and interior decoration of Masonic Lodges.⁴⁰ Read within this context, the three arched openings on top of the central arch indicate the three portals through which the initiates must enter to begin their symbolic journey and thus attain their

39. Curl, 1993, s. 234.

40. Curl, 1993, s. 106–114.

three degrees.⁴¹ The number three of course plays an important role in countless religious-mystical and mythical traditions from Pythagoras to the Christian concept of the holy trinity. Here the symmetrical central positioning of the three vaults suggests a symbolic reading. Supporting this reading is that the large ‘proscenium’ arch upon which they rest forms part of a full circle – universal symbol of infinity, wholeness, and divine perfection.

This central arch in the wall is guarded by a bat suspended in flight – again another emblematic motif of the composition and an allusion to a rite of passage. In folklore bats are associated with death, night, ghosts and witches, but also with rebirth, initiation and seeing in the dark. In *Divine Providence* Swedenborg claims:

all those in the spiritual world, whether in the heavens or the hells, see in their own light as clearly as man sees in his by day. This is because everyone's eyesight is formed to receive the light in which it finds itself ... this is comparatively like that of ... bats, which see objects at night and in the evening as clearly as other birds see them by day, for their eyes are formed to receive their light.⁴²

Another likely source of the motif of arch and bat combined is Albrecht Dürer's famous 1514 engraving, *Melencolia I*, surely familiar to an artist like Grabow. Dürer's bat is seen flying under a rainbow – might be a night-rainbow, bearing a banner with the inscription of the print's title.⁴³ The background is lit up by a blazing comet while a winged figure surrounded by various symbolic objects including a magic square, sits broodingly in the foreground.

We look in vain for the realism in Grabow's design noted in some of the scholarly accounts of the production.⁴⁴ Rather, the combination of allegorical motifs and an occult-mystical frame of reference offers a prelude to the ritualistic narrative that unfolds over the rest of the scenes. The image composition and a system of visual allusions suggest a transition from waking state and rational world to the region of dreams, internal vision and into the realm of the spiritual; a pilgrimage of the soul through darkness and death into rebirth and enlightenment. It is, we argue, within this visually encoded narrative framework that the images evolve through a series of transformations.

Design #1 thus draws the viewer into a liminal experience, a crossing of borders, ascent and descent, falling and rising through the spheres – earth, ether, heaven – a journey in the astral plane (arch standing on clouds); falling asleep and awakening. An allusion to Runge's color sphere – the

41. Leadbeater, 2007, s. 105.

42. Swedenborg, 2009, s. 143f.

43. Panofsky, 1955, s. 156.

44. Bergman, 1966, s. 276 ; Törnqvist, 1988, s. 265 ; Marker and Marker, 1996, s. 212.

design is encoded with the darker energies of south pole as we look out toward the pure spiritual energies of the north. This vertical movement is crossed by the horizontal motion of entrance through the arch/portal guarded by a bat, and into dreams through the aphrodisiac breath of the deep-red flowers climbing heavily on the wall in the direction of the bright circle, enticing spectators to cross over to the other side. The scent of the flowers, the chill of dark night and the heat of red fire and blood are simultaneously evoked, creating a synesthetic experience as a prelude to the play performed by Grabow's designs.

Design #2:

The allegorical setting of the Prologue dissolves into scene 1/Design #2: Wall, pillars, arch have fallen away – we are in ether, surrounded by clouds, close-up, above them the starry sky. The image suggests a smooth and instant transition into dream; having entered through the portal of Design # 1 to another world: one that looks like a lunar landscape, or rather a skyscape, which, since it is significantly framed by a proscenium, is just an illusion, a dream image. The transition between Design #1 and #2 seems to respond to the printed author's note ("A Reminder"):

Time and space do not exist. On an insignificant background of reality, imagination designs and embroiders novel patterns: a medley of memories, experiences, free fancies, absurdities and improvisations ... But one consciousness reigns above them all—that of the dreamer.⁴⁵

In Design #2 there remains only an afterthought of this transition, a bright semicircular halo on the zenith that reminds us where we've come from. Though establishing the color-palette of the images might be a subjective enterprise, especially when viewed digitally, an attempt is made here to show the rich variety of color-combination and skillful effects of color harmony in the designs. Each scene of the dream seems to be embedded in a limited segment of the color spectrum as they appear clustered together on the color-sphere. Thus, for example, in Design #2, shades of blue are used to create a sense of vertical gradation from the bottom or nadir through the horizon and then again up to the zenith. Azure clouds in the foreground, resembling rocks and palace ruins, backlit by some spiritual light emanating from the horizon towards the viewer – a reminder of heaven. The painting is almost monochrome, using mostly blues turning into green hues and mixing in black shade to darken, white tint to lighten parts of the image, with small yellow patches indicating the stars. Runge's color sphere comes to mind as we see the image dematerialize toward the whiteness of the North pole.

45. Strindberg, 1912.

As for the clouds, we can only see their shaded dark side as they gradually transition to a deep cobalt and night blue tone. This is the setting of Strindberg's Prologue with the god Indra's Daughter descending from ether to explore human life, first passing by a series of planets until finally she reaches the stifling atmosphere of earth. The viewer is drawn into the image to join the Daughter in her descent into ever denser atmosphere and ever darker matter as we are sinking into a dream that earthly life proves to be. The transition from Design #1 to #2 performs a rite of passage familiar from narratives that center on descent and ascent or the transmigration of the soul. Such narratives – common to religious-spiritual traditions of many cultures from ancient India to the Hellenic world – were not only familiar to Strindberg and incorporated into the play's journey structure, but were also part of the late nineteenth and early-twentieth-century cultural ferment that Grabow was similarly schooled in.⁴⁶ As we shall see, both the performative structure and various motifs in Grabow's designs that maintain the continuity and flow of the images can be connected to such traditions.

Design #3:

Transitioning from the skies to an earthly exterior, the image is a clearly emblematic composition rather than realistic landscape. It shows the middle section of a castle, with a gilded dome roof – symbol of heavens since ancient Roman and Byzantine times – encoded with allusions to the previous images. The three vaulted windows and the arched central portal in the castle façade, echo the proscenium topped with three arched openings through which we entered the dream in the prelude of Design #1. Following Strindberg's stage directions, the apex of the castle "is formed by a bud resembling a crown" and at the foot of the castle piles of straw lie scattered on the ground – an image that implies a flashback to the descent from heaven (golden crown) into materiality: the smelly manure out of which flowers are growing.⁴⁷

The castle is surrounded by a forest of colorful hollyhocks, "white, pink, crimson, sulphureous, violet".⁴⁸ According to Sven Delblanc's interpretation, Strindberg's set for this scene sums up the entire drama:

The castle-human life grows out of manure, but carries death as a possibility: it is the large bud on the roof. It is also in the manure where the hollyhocks grow in their colorful assortment, displaying all varieties of human eroticism from the whiteness of innocence through blooming purple and sickly sulphur-yellow to violet.⁴⁹

46. Carlson, 1982, s. 146–152.

47. Strindberg, 1912.

48. Strindberg, 1912.

49. Delblanc, 1979, s. 78.

While the design preserves the prescribed colors of the flowers, the entire image is seen through a haze that paints a clear light-blue sky with a subtly brighter halo around the castle top (reminiscent of the one in Design #1) and turns into a darker violet shadow descending on the ground as if blended with the earthly colors of the flowers – the painting produces an atmospheric tonal entity. Color harmony results from using adjacent colors on the color wheel, for example purple, red, yellow for the flowers, with white-purple mixed in, all enshrouded with a blue-turning-purple haze or shadow. This is used in combination with paired complementary colors, such as blue and golden-yellow (the gilded roof and crown against the sky) in other parts of the painting.

Though a descending shadow is present, the dominant compositional element in the image is the upward striving spire or triangle seen in the repeated patters of the frieze of hollyhocks symmetrically flanking the path that leads up to the castle, as well as in the centrally positioned castle spire, all with upward pointing tips that reach into the light blue sky. Upward pointing triangles can be associated with ascension, striving to heaven, and the number three – trinity. A railing, which will become a recurring motif in the rest of the designs, as it is in Strindberg's text, appears for the first time, separating the castle from the flowers in the foreground and inside from outside. A band of bright light on the ground stretching horizontally in front of the castle creates a sense of otherworldly glow and sharply divides the castle from the field of shadow the flowers are growing from, evoking the Glazier's line about flowers growing out of dirt “[b]ecause they do not feel at home in the dirt, and so they make haste to get up into the light in order to blossom and die”.⁵⁰

Design #4:

The upward pointing triangles are repeated in the partially curtained windows set in the back walls of a room interior painted in perspective. In the otherwise sparsely furnished room a large mirror looms centrally between the two windows, reflecting a black shape – an unrecognizable object or ghost, similar to the shadowy silhouette of the castle and flowers in Design #3 and/or the cloud formations shaped as castle ruins in Design #2, evoking the memory of that journey of incarnation. The mirror rests on a mantelpiece with a golden clock and is flanked by the windows with bars foreshadowing the barred basement window in Design #5. These windows seem almost opaque, not showing any specific view, but are filled in with yellow-green patches of light and shadow. As sunlight filters into the room, the reverse reflections of barred windows are cast on the floor and stir up a vague feeling of spirit imprisoned in matter. The white window-curtains respond to the black shadow in the mirror; the walls, tablecloth and upholstery recall the dark bluish-green hue of the stone wall in Design #1, but now mixed with a white tint where light

⁵⁰o. Strindberg, 1912.

from the windows falls on them. The brushwork on the walls and ceiling has the hazy consistency of the clouds and starry sky of Design #2. The walls thus take on a dematerializing quality, resonating with Strindberg's notes for the wings: "*The side-scenes, which remain unchanged throughout the play, show [stylized] frescoes, suggesting at once internal decoration, architecture, and landscape*".⁵¹ We will see this painted dematerialization repeated in other designs.

A small picture in a frame – maybe a portrait – is seen hanging on the wall to the right. Its rectangular shape will reappear in many of the following designs, as a door, the poster board in the theatre or the psalm board in the cathedral scene. Being one of the permanent recurring images that metamorphose with the change of the environment, Grabow's object also resonates with the square shape of the window, a recurring image throughout the play-script, in reference to the Glazier character's task to mend "all the window panes in the castle".⁵²

Throughout the designs the square recurs as a mysterious object with the dreamlike quality of having an important message inscribed which always remains illegible.

Upon continued examination of Design #4, a gilded chandelier hanging in the middle of the room becomes visually prominent as it recalls the flower-shaped crown on top of the castle in Design #3. The axial alignment of golden clock and chandelier visually perform – and foreshadow – the metamorphosis crucial to the drama: the crown-shaped flower-bud of the first castle scene will burst into full bloom at the conclusion. The circle of candles is also an early harbinger of the sacrificial candles burning in the castle windows at the final climactic moment of the play. Moreover, the circular table resonates with occult settings, as well as with the "boundless circle" as the perfect form in many spiritual traditions, and blinks at the oval in the rectangular portrait.⁵³ Standing by the left wall a cupboard, which features in the dialogue as the unconscious, that is a place to keep our guilt hidden, but in the design it visually heralds the mysterious door, soon to appear in designs, which hides 'dangerous truths' said to constitute the secret of life. By now a systematic use of geometric forms, especially the circle (wholeness, the undivided, unmanifested world), the triangle (number three, heaven, holy trinity) and square/rectangle (number four, material or earthly existence), begins to emerge throughout the designs, hinting at the presence of an esoteric thread in Grabow's interpretation of the play.⁵⁴ It has also become obvious that each design incorporates motifs – manifesting in shapes, coloration, and compositional elements – that associatively take us back to a previous scene or prefigure scenes

51. Strindberg, 1912.

52. Strindberg, 1912.

53. Blavatsky, 1988, s. 99.

54. On the symbolism of geometric forms see for example Blavatsky, 1988, s. 66–105.

to come, thus suggesting the continual transformation of one hidden, underlying image of which different parts are revealed at different stages of the play or the dream.

Design #5:

At the back of the design the scene is described as “Der Theaterhof”, that is the courtyard of the theatre. Grabow includes here everything Strindberg wished for, to begin with, “an old, dilapidated party-wall” with a gate to a passageway in its center, which “opens upon a green, sunlit space”.⁵⁵ One significant digression from Strindberg’s text is that the flower seen in the passageway is not at all a “monkshood (*Aconitum*)” as specified by the playwright. It is intriguing to speculate why Grabow would substitute another flower, when the symbolism of the aconite was obviously very important to Strindberg. The aconite is a poisonous plant, which in Greek mythology is originated from Hecate and from the foul mouth of Cerberus, and in Ovid’s *Metamorphoses* is associated with Medea’s attempted murder of Theseus and Pallas Minerva (Athene) turning the weaver Arachne into a spider with its juice.⁵⁶ In Delblanc’s interpretation of Strindberg’s text “[i]t is the image of true love ... blue, like the faithful blue hyacinth in *The Ghost Sonata* ... isolated and difficult to reach ... The flower of love has poisonous roots, like the monkshood”.⁵⁷ We interpret Grabow’s substitution of the monkshood with another, perhaps more generic, blue flower as a conscious choice that serves to fit all visual elements within the framework of the design-series’ internal iconography. The blossom of Grabow’s plant resembles a lotus rather than a monkshood. Since ancient times the lotus has had highly symbolic cultural and spiritual connotations – in Buddhism and Hinduism, for example, it is associated with purity, enlightenment, and rebirth. The lotus grows in the mud but reaches the light and produces the most beautiful flower, and thus, especially the blue lotus, symbolizes spiritual ascension and transcendence.⁵⁸ This symbolism resonates with the world of *A Dream Play*, where flowers are regarded as symbols of human striving to rise from dirt and matter toward light and heaven. Grabow’s take on the flower in this scene might have been based on the script’s references to Hindu and Buddhist mythology – after all, the Vedic divinities Indra, Varuna, and Brahma abundantly feature in the text along with the concept of Maya or ‘veil of illusion’ and transience – in which the sacred Lotus is a ubiquitous symbol.

The blue flower in Design #5, against the background of the light blue sky and a sunlit golden-green landscape familiar to us from the windows in Design #4, seems unattainable. It is separated from the viewer by the firewall and the arch barred with a fence and is further distanced by a

55. Strindberg, 1912.

56. Ovid, 2000, s. 160, 192.

57. Delblanc, 1979, s. 81.

58. Mandal and Bar, 2013, s. 732.

foreground that mixes vibrating patches of green, orange, brown, black and gray. The fenced arch in the firewall, which both reveals and bars off the flower, brings continuity into the viewing process as it repeats the centrally positioned circular arch motif in Designs #1 and #3.

In contrast to the bright passageway, the barred cellar-window to the left reveals only darkness, just like the door to the right, which for the first time appears with a four-leafed clover-shaped airhole. Whatever is hidden behind door and window, remains in the dark, reminding the viewer of the human condition of ignorance and spiritual blindness. A black-stemmed tree reaches horizontally over the arch of the passageway, casting not only one, but two shadows in different directions, unable to reach the light above the seemingly infinitely tall firewall. There is a sense of twilight, as if two different worlds were combating in the scene, and even the wall begins to disintegrate. A section to the left seems to fade away due to the light, and even a square opening appears (above the barred window) in the middle of this section. To the right, the wall is much darker, and its surface has dissolved into a cloudlike consistency. The poster-board to the left recalls the rectangular picture frame in Design #4, again showing an undistinguishable scribble of what might be an important message, but reflecting only blinding light. Leaned against the wall next to the door is a fishing net, provided perhaps as a tool to catch such illegible messages.

In its composition and color symbolism Design #5 visualizes a set of leitmotsifs in the play, including the human desire for enlightenment, the suffering caused by being imprisoned in matter and separated from higher desires, and compassion, textually carried on by the Daughter's recurring line, "people are to be pitied". The composition also visualizes the instability and deceptiveness of the human world: any setting, as for example an ordinary dilapidated firewall can transform into something else, perceivable for those who have the sensibility. And what is perceived of the world beyond the visual realm is, the way we might understand Strindberg, equally deceptive.

On a metatheatrical level, the design-series constantly comments on itself as a play, and in this particular design it does so through a complex signifying system. Though the scene is set in the theatre, nothing indicates the location realistically. Instead, the image frames an ambiguous scene-within-the-scene – the flower in the passage-way – for view, inviting spectators to experience the brightly-lit scene from the perspective of the dark foreground, and also adding the door with a peephole to look through. Passageway, flower and landscape are painted in perspective, typical of traditional painted scenery. The view framed by the arch can also be associated with the diorama theatre where spectators sitting in the dark peeped though a proscenium and watched landscapes set at the farther end of a tunnel slowly transform by an elaborate system of

lighting. Strindberg's stage directions indeed allude to the technology of the diorama when they describe the passage of time enacted by the scenery before any human action in the scene begins:

In the centre of [the party-wall] is a gate closing a passageway. This opens upon a green, sunlit space, where is seen a tremendous blue monk's-hood [aconite] ... To the left of the gate stands a small linden tree with ... a few pale-green leaves ...

Complete darkness covers the stage, and while it lasts the scene is changed so that the linden tree appears stripped of all its leaves ... the blue monk's-hood is withered, and when the light returns, the verdure in the open space beyond the passageway has changed into autumnal brown ...

... it is light again ... The light goes out and flares up again, repeating this rhythmically [like] the rays of a lighthouse come and go ... The light shines unbrokenly once more ...

The stage is darkened again. When the light is turned on, the tree has resumed its leaves, the monk's-hood is blooming once more, and the sun is shining on the green space beyond the passageway.⁵⁹

Regardless of its actualization on the stage, a changing view is embedded already in the composition of Grabow's design which, like the diorama theatre, stages transformation, and perhaps also the east-west movement of the sun by painterly means. Returning to the twilight and the instability of the environment, we zoom in the shadows. Half of the tree is lit-up by the sun and casts a shadow on the wall, while its other half remains in dark. We suggest that the continuous movement of sunlight in relation to the tree is indicated by a shadow already creeping up from the ground onto the wall ready to invade the light. But while light and shadow seem to chase each other in a circular movement in the foreground, the sunlit view with the blue flower in the passageway seems to remain constant – unaffected by the transience of material existence.

Design #6:

"Without lowering of the curtain, the stage changes to a lawyer's office", instructs the stage direction, and we can envision a dissolve of Design #5 as the backdrop is pulled away and the orange-brown-gray autumn-like coloring of the ground is carried over to the next image.⁶⁰ This hue that appeared only in patches in the foreground of the previous tableau, perhaps as a hint of what is to come, now spreads and invades the entire picture plane, to further mix here and there with greens and reds or to intensify with black lines. This is perhaps the darkest scene of all, with no trace of relief or transcendence: a bleak room interior completely

59. Strindberg, 1912.

60. Strindberg, 1912.

enclosed. Hellish colors of brownish-grey and red, a railing horizontally slicing the room in two, enhancing a sense of confinement in a narrow space. The stage directions are followed to the letter; “*The gate remains.... The linden, leafless, becomes a hat tree. The billboard is covered with legal notices and court decisions. The door with the four-leaved clover hole forms part of a document chest*”.⁶¹ Railing, coatrack, billboard and cabinet stand at the same place where railing, tree, billboard and door stood in the previous scene. But the arch – the central opening in the wall with view to the sky, flower and landscape – is gone, as well as the clear blues of flower and sky.

The dream has turned into a nightmare: a sense of a prison cell without the chance of escape or relief, anticipated in previous scenes by railing and barred windows. The rectangular frame on the wall shows patches of illegible scribble and in the gap between them seems to reflect fire. Likewise, the lower panels of a filing cabinet reflect some dark flames. There is no exit: a vague sketch of a door is simply penciled onto the rear wall, and on the wall to the left there is an unfinished attempt at a rudimentary opening. Everything is angular, no trace of nature, air or sky. A strap of light from an unseen source from up high falls in. Only a vague memory of flowers from previous scenes remains in a fragment of floral wallpaper pattern. Viewing the image feels like standing accused in a court room or awaiting the Last Judgment. The color palette is limited to grades of orange (produced by combining adjacent colors on the color wheel: yellow-red-orange-brown) – contoured and shaded by grades of black/gray. When we view this painting next to Design #2, the tension becomes almost unbearable, triggered by the juxtaposition of two complementary colors without any catalyzing relief or transition: one with the dominant blue of heaven, the other with the smoldering grades of orange: hell.

Design #7:

The scene dissolves again into a contrasting color palette with dominant shades of blue, white and gold as well as hints of crimson: fade-up on a two-arched segment of a church interior. Objects and furniture from previous scene stay in place but metamorphose into the decorations and objects of a church chancel:

*The railing stays, but it encloses now the chancel of a church. The billboard displays hymn numbers. The linden hat tree becomes a candelabrum. The Lawyer's desk is turned into the desk of the presiding functionary, and the door with the clover leaf leads to the vestry.*⁶²

61. Strindberg, 1912.

62. Strindberg, 1912.

White translucent windowpanes – though with bars again – let in heavenly light of innocence, which lights up the white balustrade and altar cloth. A combination of various shades of blue areas on walls and ground signifies devotion. Adopting the hues of its surrounding, the magic rectangle has deepened into a hazy steel blue, and the altar painting and its gilded frame, combining the primary colors of blue, red and yellow – which according to Otto Runge's color theory signify the spiritual reality of the trinity – depicts the scene of the Assumption of the Virgin Mother into Heaven.⁶³ The triple curved arches return in the shape of the windows and altar, and the circular flow of spiritual energy – descent and ascent – is channeled by the balustrade. The architecture repeats the 'Arch of Heaven' motif of Design #1. The upward pointing triangle returns as well in the shape of the Eye of Providence or the all-seeing eye of God on top of the altar, in Christian iconography signified by an eye enclosed in a triangle, surrounded by a circle and emanating rays of light – all in gold. In sum, through its motivic and compositional elements the design recalls the Daughter's incarnation and prefigures the casting off of her earthly body and her ascension in the concluding scene.

Design #8:

The backdrop is raised so that a new backdrop appears which represents "*a large church organ, with the keyboards below and the organist's mirror above*".⁶⁴ We are at a different location within the same cathedral interior, painted in chiaroscuro; the organ is placed centrally underneath a large and dark Romanesque valve, resonating with the previous dark openings and with the entrance to Fingal's Cave (Design #9) to come. The dark shadow lurking in the valve, resembles both a dark castle and the church setting turned into dissolving dark matter. The base of the organ is made up of a frieze of rectangular and square wood paneling. The triple-arch motif returns in the symmetrical tripartite construction of the organ, each part is separated by a wooden pillar with triangular spires pointing to Heaven, each ending in a cross, while the central section of the pipes are held together by a triangular frame reaching into a rose window, which represents a flower in the three primary colors: the red, blue, and (golden) yellow of the Trinity, noted before. This is again a prefiguration of the chrysanthemum bud on the castle top bursting into flower upon the Daughter's ascent into ether at the conclusion of the play. Evolving from a church organ, the image evokes a sense of sound, flooding the viewer with a multisensory experience.

Indeed, as the organ appears, "music is heard", the stage directions inform us.⁶⁵ The combination of the soaring wings of the organ, the rhythmic, vibrating image of its pipes, and the colorful rose window rising

63. Kuehni, 2008, s. 82.

64. Strindberg, 1912.

65. Strindberg, 1912.

above the scene, triggers a sense of powerful sound, enhanced by the statuettes of dancing female figures decorating the organ. According to the theosophical theory of thought-forms, “sound produces form as well as colour, and ... every piece of music leaves behind it an impression of this nature, which persists for some considerable time, and is clearly visible and intelligible to those who have eyes to see”.⁶⁶ In Annie Besant and C. W. Leadbeater’s 1901 book *Thought-Forms*, three remarkable plates show images “created directly by the sound-vibrations” rising above a cathedral where a concert of organ music was under way.⁶⁷ Perhaps the most complex and powerful vision is shown produced by the music of Wagner, resembling colorful clouds or rock-formations, towering above the cathedral, not unlike a heavenly growing castle. Whether or not Grabow was familiar with this publication, his design works in a similar way, but here it is the image that evokes sound, embodying a multisensory experience, or in Wagnerian terminology, a total work of art (*Gesamtkunstwerk*). The design resonates with the play’s action, as the Daughter “sits down at the keyboards, but instead of organ-notes human voices are heard”.⁶⁸ The synesthetic combination of visual, spatial, material and auditory representation of sound and movement culminates in a hallucinatory closing of the scene: the Daughter plays the organ and the Lawyer listens to the human invocation of the Eternal One, in the design carried upwards by the pipes and lighting up the circle of the rose window.

The mirror placed on the organ above the keyboard comes to our attention when the Daughter tells the Lawyer, who has just been denied his doctoral promotion, “Do you know what I see in this mirror? – The world turned the right way! – Yes indeed, for naturally we see it upside down”.⁶⁹ In Grabow’s design the mirror is a cloud-shaped plate with an indistinct image painted on it in white, blue and gray, and is placed strategically on the upwardly striving pipes, just underneath the triangle that terminates in the rose window. The unclear image invokes a floating figure in a cloud, which might be a putto or a playful cherub representing the omnipresence of the divine. It might also allude to the Daughter’s descent and her anticipated ascent – and the human interval in-between.

Design #9:

The cathedral, organ and litany of voices dissolve into the sound of waves and the vision of a cave – image, sound, light and color continue to shape a synesthetic thought-form. In Strindberg’s script, as the Daughter rises and approaches the Lawyer, the organ becomes Fingal’s Cave through changed lighting. “The ground-swell of the ocean, which can be seen rising and falling between the columns of basalt, produces a deep harmony

66. Besant and Leadbeater, 1925, s. 152.

67. Besant and Leadbeater, 1925, plates M, G, W.

68. Strindberg, 1912.

69. Strindberg, 1912.

that blends the music of winds and waves", inform the stage directions.⁷⁰ Design #9 shows the exterior of a cave with organ-pipe-like stalagmites extending from the sea topped with a cloudlike rock-formation. The color-scheme of blues, with tints of mostly white, yellow, red, violet, gray and black, gestures to previous scenes, including #7 and #5. The gaping dark entry to the cave signals the allure of the unknown – like the shapeless black image in the mirror of Design #4, the castle entry in Design #3, or the reverse of the central portal and arch in Design #1. The image draws the viewer into a liminal space: as we approach the cave from the perspective of the shore in the foreground, the surge of sounds and winds pushes us forward from the narrow boundary into the waves and toward the darkness.

Design #10:

The cave's opening to the unknown has become the door into "[a]n extremely plain room".⁷¹ Grabow's design shows a home of poverty with leaks in the ceiling and crumbling plaster in a seemingly realistic manner, which at the same time vibrates with stunning transformative and de-materializing qualities. A bed with a canopy to the right, with a red base for fire, pain and sensuality, stands next to a window with an indistinct looming black shape showing through its glass pane. A cast iron stove with kitchen utensils to the left completes the dwelling: apparently a bedroom and kitchen combined. The interior is drawn in perspective, but the section with the window seems slightly skewed, like a crack in seeming perfection, creating a feeling of apprehension, of something being amiss in this home. The shadow of the crucifix in a square pool of light on the floor, set across the menacing purgatorial image of the stove, infuses the scene with a sense of suffering and nightmare.

The perspective opens up toward the picture plane, as if the viewer were inside a long, narrow, angular cell, which creates a sensation of confinement. The image is complete with color-contrasts and a palpable tension between the spiritual hues of white and blue of ceiling and walls and the muddy brown door leading to the room and continued in the color of the floor – with a break only for the up-lit cross. Even in the contrast of the white sheets and canopy and the red base of the bed, the design performs the existential conflict between the desire for transcendence and the human condition of being earthbound.

This design also vibrates with transformative qualities, calling attention to the painted de-materialization discussed before (see in particular Designs #4 and #5) – reminiscent of dissolves and transformations taking place in diorama. The door in the back wall seems to feature strange shadows lurking in the dark, resonating with those outside the window. While the walls may seem plain and mostly blue, they also seem to dis-

70. Strindberg, 1912.

71. Strindberg, 1912.

solve. This is most obvious in the whirlpool of colors from other parts of the room around the stove that provides the heat and fire necessary for transformation. But heat is also produced by the unification of two bodies supposed to happen in the bed, above which the cracking and dirty ceiling shivers with purple tones, like the sky, as the heat spreads in the middle of ordinary painful life.

Design #11:

The scene changes into an exterior: “*The bed with its curtains becomes a tent. The stove stays as it was*”, the walls fall away and the room turns into a landscape with an open sky.⁷² An intense yellow flooding the ground creeps toward the viewer as part of the chaotic movement and the cacophony of shapes and colors invading the picture plane. There is no resting point for the eye, everything is in motion or has an aggressive presence, such as the blackened, burnt tree stumps projecting toward the sky in an almost expressionistic gesture; the racing clouds; the foreboding black stove in front of a red brick wall with a gaping black mouth; even the sunlit tent suggests some danger hidden underneath. The disturbing foreground transitions into a narrow strait reflecting the clouds in the middle distance, and the backdrop shows a serene green shore. Each of the four elements is present: air, fire, water, and earth, but in seeming turmoil, creating a landscape that exudes anxiety, rather than the sublime. The upward pointing triangle (or rather, cube) of the tent – it’s top reflecting sulphurous yellow light, its bottom in dark shadow – laterally aligned with the triangle of the quarantine building’s roof, suggests a transition or a desire to get away as quickly as possible from this Purgatory.

Design #12:

Except for the changing light the scene remains the same as before, only a Viking ship with dragonhead glides into the bay. The sequence of these two images creates a play-within-the-play: a diorama theatre that enacts motion and change. The white body of the ship, the sky-blue square-shaped sail, the gilded dragon – all suggest spiritual transcendence or a desire thereof. The dragon is a complex ancient symbol in many cultures, including the Viking tradition of dragon ships. In the esoteric tradition the dragon or serpent signifies the casting off the material body when entering upon the next stage of existence. Also, the presence of a Viking ship in the middle of the contemporary archipelago, takes away all realist ambitions. It is as if the ship has time travelled and emerged in between hell and the nicer space on the other side of the strait.

⁷². Strindberg, 1912

Design #13:

The scene has turned into a snowy winter landscape, with a distant shore in the background separated from the foreground by a strait; it is indeed twilight. The tree with a few withered yellow leaves is back from the scene in the theatre passageway. There is a building to the left and the right, both showing cruciform windows in rectangular frames. They are accentuated by the yellow banners with blue crosses (flag of Östergötland, a province in Southern Sweden by the Baltic Sea, around which lies the Östergötland Archipelago) in the harbor – uniting the sign of suffering and sulphurous yellow with the blue of higher spirituality. The dark blue sky, the reddish buildings and black shadows – all coated by the purifying whiteness of the snow – paint a soul-scape deeper inside a Purgatorial stage.

According to the playscript this is a scene where couples are dancing inside the community house to the right, while the character “Plain Edith” plays Bach’s *Toccata con Fuga, Op.10* on the piano outside.⁷³ The scene’s action is punctuated by the competition between the mundane waltz and the divine music. While Grabow’s color-design does not include the piano, its position on stage is indicated in the drawing on the backside (which will be further discussed in our second article), which testifies to a consistently thought-through iconographic system. The struggle between spiritual striving and material existence is also present in the occult geometry of the upward striving triangles and crosses of suffering in the windows enclosed by confining rectangular frames. Even without reading the script, we can hear sounds embedded in the design: the ‘music of the winds’ in the fluttering banners, the rattling of the dry leaves of the tree, the sound of drifting ice plates in the water and of invisible footsteps in the pure fresh snow. Again, embedded in the image is change that unfolds in the diorama of the viewer’s mind.

Design #14:

As the scene changes into a Mediterranean shore, the wintery tree turns into a stone pine (*Pinus pinea*) reaching above an orange tree with ripe fruits evoking the sensation of smell and taste. The building to the left from the previous scene has turned into an almost white wall, and the one to the right into a pile of coal: this is the so-called coal-heaver scene. The dark mass of coal and the bright wall face each other across a deep blue stretch of sea, which balances their contrast. Both the wall and the coal pile are animated by a mixture of hues: green, yellow and blue patches are blended into the white wall while blue, grey, brown, and even some whitish, highlights enliven the blackness of the coal pile. A cloudless sky, flood of sunlight and deep shadows intensify the hellish heat and recall the view of the burnt-out tree-stumps in Designs #11 and #12. Looking

73. For a detailed analysis of the soundscape of *A Dream Play* see Bogar, 2016, s. 115–118.

long enough at the pile of coal, a black gap or opening emerges in its middle, alluding to connections with the dangerous access point in the Fingal Cave scene (Design #9). The stark contrasts in this image also allude to the social divide between the rich and the poor within one uneasy landscape. This was a scene that during the performance caught the attention of several reviewers and illustrators, providing us with useful material to be further explored in our second article.

Design #15:

We are back in Fingal's Cave with a view from the opposite perspective than in Design #9, now viewing the sea from the inside. Light pours in through the central opening and illuminates the cave floor, painting it with an orange hue. Looking out from the dark cave onto blue-white water suggests the possibility of spiritual transcendence. The red 'singing buoy' in the cave opening is an upward pointing triangle – the color of which mixes with the blue of the water and points towards a light violet mountain-range or island in the distance. Like several of the other designs, the image is evocative of a soundscape as well: the sounding buoy is centrally positioned, the stalactites inside the cave resemble organ pipes and stir up a dripping sound; we can hear the splashing of waves, the whistling of winds, while the shifting areas of light and shadow create a sense of musical rhythm that responds to the ebb and flow of the waves. A layer of light sparkling on the rough wet surfaces of stone brings forth a sense of movement and sound in a living, constantly shifting space, as if we were inside an immense musical instrument. This is of course supported by the play text, in which Fingal's Cave is referenced as "Indra's Ear" and is compared to a seashell in which one can listen to the murmur of one's own heart's blood. Through the visualization of sound the viewer is absorbed in a living, breathing, multi-sensory environment: the focal point of all the elements.

In terms of painterly technique Design #15 is one of the most skillfully executed work in the series. A stunning color-harmony is created by the artist cutting a narrow slice of adjacent colors along the color wheel⁷⁴ – various hues of blue with spots of red, shades of violet (mixture of red and blue) added in and are animated by blue's complementary orange on the sunlit cave floor, entrance and ceiling. By turn, the mixture of blue and orange turns into green spots of hope inside the cave. As the scene is balanced by black shades filling internal cavities, and by the white foam of rolling waves outside, the image conveys both a sense of soothing harmony and an expectant vibrancy at the same time. As the image fades, the cave entry dissolves into the arched gate in a firewall, with blue sky and a flower that we saw before.

74. Or, along the equator of Runge's color sphere, see Stahl, 2010, s. 21.

Design #16:

From Design #15 onward, previously visited locations recur as we proceed toward the completion of the cycle. Unlike the two different versions of Fingal's Cave (Designs #9 and #15), Foul Strand (#11, #12), and outside the Growing Castle (#3, #17), where the pairing of image and text clearly indicates which design was meant for the first appearance of the location and which for the second, there is only one extant design for the theatre courtyard ("passageway outside the opera-house" in Strindberg's text).⁷⁵ Though we have no factual evidence that the same set was used in the production twice, our assessment of the play-text suggests that Design #5 was meant for both. While there is progression in the narrative – in this scene we are witnessing the opening of the mysterious door with the clover-shaped airhole – the theme of the dialogue is repetition: reliving the same experience again and again. "It seems to me that all this has happened before", says the character of the Poet, and this dreamlike feeling of *déjà vu* must have been reflected in the recycling of the location and the unchanged design.⁷⁶ Also, in this scene Strindberg's text concentrates on the action and dialogue and pays no attention to visualizing details of the environment as he did for the first time. The reappearance of Design #5 here also supports the consistency previously observed in Grabow's process. Namely, the image continues to use almost the same color palette as Design #15, indicating the approaching completion of the journey and the impending awakening from the dream.

Design #17:

In the dream we are back at the starting point of the Daughter's earthly journey outside the growing castle with a flower bud on top, ready to burst open. But the stage directions instruct: "*the ground in front of the castle wall is covered with flowers—blue monk's-hood or aconite*".⁷⁷ Strindberg replaced the forest of hollyhocks with the poisonous monkshood, moved here from the theatre-passage scene. But Grabow did not. His Design #17 still has the hollyhocks from Design #3 surrounding the castle, however, the previously neatly groomed rigid and stately flowers are now in utter disorder and motion, as if tossed and torn by a storm, or withering from heat. The giant flowers are no longer pruned to reach upward in neat rows of triangles, rather, they reflect confusion, with the weight of blossoms pulling the plants down, stems are all tangled up. We can only speculate that the confused state of the flowers was to represent the despair and confusion of humans awakening from the dream, as Strindberg's "Reminder" describes. As this scene caught the attention of several illustrators, we are well aware however that Design #17 was not used on stage – or at least it reached the stage in a quite

75. Strindberg, 1912.

76. Strindberg, 1912.

77. Strindberg, 1912.

different format. These illustrations make an exciting material to be further explored in our second article.

The color-scheme of the design also differs from that of Design #3 featuring the castle. The blossoms are still “*white, pink, crimson, sulphuerous, violet*”, but the image is dominated by shades of intense green surrounding the twisting and swaying flowers.⁷⁸ Bright rays of light radiate from the castle, painting the sky with white and pale purple arches or domes of heaven. The castle is gold and pink, even its walls are decorated with pink flowers that mimic the flower on the top. According to the play text is a “*chrysanthemum*” – the name is derived from ancient Greek, meaning *chrysos* for gold and *anthemon* for flower – whose shape in Grabow’s design resembles the blue flower in Design #5/#16, now pink. It is interesting to note that in the theosophical color table of thought-forms, pink stands for “unselfish affection”. Furthermore, the thought-form that looks like a pink blazing star, denotes Radiating Affection, manifesting the effort to pour oneself “forth into love to all beings” – an idea that resonates with the Daughter’s constant outpouring of compassion for suffering humanity as a through-line in the play.⁷⁹

Another striking difference between Designs #3 and #17 is the lack of an entrance into the castle in the latter: there is no gate, just windows, lit up with candles. The castle is barred off with a golden fence whose rectangular panels show hieroglyphic inscriptions. There is no entry for the earthlings. For them the journey continues, as well as their dream – of confusion and suffering – but with the intimation that perhaps it is all only a theatrical illusion, with a glimmer of eternity beyond.

78. Strindberg, 1912.

79. Besant and Leadbeater, 1925, s. 106, plate 11.

Conclusion

Throughout our first scenographic journey with Grabow's designs for the 1907 world premiere of *A Dream Play* we have tested iconography as a method to explore and experience the world created by them. As we shall see in the next article, the testimonies of reviewers and illustrators indicate that Grabow's collaboration with the production team resulted in different solutions than the perhaps early ideas envisioned in these designs. What is significant for us, however, is that regardless of its stage realization, the design-series manifests an autonomy, a unified artistic vision, conveyed by the succession of images as a painterly and multi-sensory reflection of the world of the play. What became apparent is that far from being haphazard superficial sketches, Grabow's designs present a consistent interpretation of *A Dream Play*, with strong occult-spiritual overtones and attempts at painterly dematerialization, which counteract the realism and the materialization of the dream he was accused of by critics ever since.

In our next article, we will further explore Grabow's designs, including drawn and written information on their backsides, in the context of contemporary critical and pictorial response to the actual stage production. By staging a dialogue between the designs and the performance within its cultural milieu, we not only hope to learn more about Grabow's craft and working process, but also about the constructive use of the scenographic approach in archival research.

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Designs

- #1. DTM 1939-3008. Exterior, proscenium.
- #2. DTM 1939-3593. Exterior, starry sky above the clouds.
- #3. DTM 1939-3595. Exterior, a forest, a castle in the center.
- #4. DTM 1939-3597. Interior, a simple room with walls.
- #5. (and #16.) DTM 1939-3596. Exterior, stone frontage with a small window.
- #6. DTM 1939-3598. Interior, a lawyer's office.
- #7. DTM 1939-3600. Interior, church interior.
- #8. DTM 1939-3599. Interior, an organ.
- #9. DTM 1939-3601. Exterior, shore with cliffs.
- #10. DTM 1939-3602. Interior, chamber with walls.
- #11. DTM 1939-3603. Exterior, Foulstrand.
- #12. DTM 1939-3604. Exterior, Foulstrand.
- #13. DTM 1939-3605. Exterior, Fairhaven.
- #14. DTM 1939-3606. Exterior, shores of Mediterranean.
- #15. DTM 1939-3607. Interior, Fingal's Cave, rolling waves.
- #16. (and #5.) DTM 1939-3596. Exterior, stone frontage with a small window.
- #17. DTM 1939-3594. Exterior, flowers, a castle in the center.

(Foto: Narciso Contreras)

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Kulturarv och arkivloopar

Musikarkiv, makt och demokrati¹

av Dan Lundberg²

Prolog

I samband med det offentliga seminariet ”Minnen för livet” i Stockholm 2014, framförde den danska duon Vinyl -terror & -horror ett beställningsverk skapat för detta tillfälle. Vinyl -terror & -horror består av Camilla Sørensen och Greta Christensen, och duon har specialiserat sig på liveframträden baserade på fragmentering och återanvändning av inspelade fonogram. I praktiken innebär detta att LP-skivor klipps i bitar och sätts ihop i nya former: trianglar, spiraler, flisor, fyrkanter med mera. Resultatet blir ett slags collage av förinspelade ljud, skrap och brus. Som lyssnare kastas man mellan igenkänningen av fragment från inspelningarna och mer diffusa, bullerinspirerade ljudlandskap. Sørensen och Christensen arbetar live på scenen med ett stort antal skivspelare med fasta och lösa pickuper som växelvis medvetet och slumpmässigt doppas ner på skivfragmenten eller pressas hårt ner i skivspåren. På webbplatsen beskriver de sitt sätt att arbeta:

Our approach to music starts from a visual and sculptural practice. Turn-table deconstruction and rearrangement of the vinyl media in all imaginative ways is strongly influencing our sounds. [...] Cut up and mistreated records looping and creaking from dust and sloppy treatment. Pick-ups being pushed disrespectfully over grooves. Records spinning backwards and forwards while played from multiple pick-ups simultaneously. [...] Repetitive arrangements, dark sounds, neck breaking mixes, film-amateur sound effects, scratches, squeaks, vinyl's terror and horror.³

”Minnen för livet” var en slutförelsepresentation av forskningsprojektet ”Mixa eller Maxa”, som genomfördes vid Svenskt visarkiv 2011–2014. Vi som arbetat i projektet var mycket nöjda med framförandet. Det exempli-

1. En engelskspråkig variant av denna artikel kommer att publiceras i antologin *Ethnomusicology Matters: Influencing Social and Political Realities*, (ed.) U. Hemetek, M. Kölbl and H. Saglam, Wien: Vienna University of Music and performing Arts, 2019.

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3. <http://www.vinylterrorandhorror.com/live.html>

fierade väl projektets intention att problematisera arkivets dubbla roll som institution för förmedling och bevarande. Samtidigt var vi en aning oroade över mottagandet av arbetet. Vi vet att det finns många som beaktar bevarandet av traditioner som arkivets viktigaste uppgift. Denna användning av materialet skulle kunna uppfattas som provocerande. Denna oro delades också av Sørensen och Christensen. De var inledningsvis tveksamma till att ta sig an uppgiften när de insåg att vi ville att de skulle klippa och förstöra skivor med material från arkivets samlingar. Lyckligtvis visade sig dessa farhågor överdrivna, konserten mottogs väl och Vinyl -terror & -horror iscensatte senare samma framträdande på flera platser i Europa.

Men varför denna oro? Många som arbetar med material inom kultursektorn bekymrar sig emellanåt för hur deras samlingar kommer att användas: över ansvaret gentemot informanter, insamlare och tidigare arkivarbetare. Samtidigt verkar alla vara överens om att det övergripande syftet med kulturarvsarkiv är att samlingarna ska vara tillgängliga och kunna användas av både gamla och nya brukargrupper.



Vinyl -terror & -horror, Greta Christensen och Camilla Sørensen, från konserten i Stockholm 2014. Foto: Torbjörn Ivarsson, Svenskt visarkiv

Arkivens betydelse

Denna artikel handlar om musikarkiv och deras funktion som ideologiska verktyg i samhället. Jag kommer att diskutera hur olika tider och ideoler påverkat arbetet och samlandet och hur betydelsen av samlingarna varierat över tid. Det är också viktigt att förstå arkivens roll som aktiva medskapare i de musikkulturer som de själva ingår i. Som arkivarbetare och forskare har vi också ett ansvar att känna till, uppmärksamma och relatera till detta.

Alla typer av arkiv är kopplade till en kontext; på ett eller annat sätt har de skapats för att bevara eller skapa ordning bland handlingar av olika slag inom ett givet verksamhetsområde. Vad gäller just kulturarvsarkiv har många tillkommit på initiativ av enskilda entusiaster med ambitionen att bevara, ordna och förmedla sina egna speciella intressen. Samlandet

har oftast inte styrts av ideologiska ambitioner, åtminstone inte på ett medvetet plan. Men där finns också andra typer av samlande som byggt på politiskt grundade intressen att förmedla en viss version av verkligheten och historien i linje med ideologiska ståndpunkter.

Människor har skapat arkiv i mer än 4 000 år. Ett av de mest kända historiska arkiven är lertavlorna från den antika staden Ebla i nuvarande Syrien. Ebla hade sin politiska storhetstid runt 2400–2250 f.Kr. Glansperioden upphörde i och med att staden erövrades och förstördes av kung Naram-sin av Akkad. En andra storhetstid inträffade omkring 1850–1600 f.Kr. 1974 hittades 40 lertavlor av italienska arkeologer. Nästa år upptäcktes ytterligare 1 000 och några månader senare hittades cirka 14 000 lertavlor med inskriptioner i kilskrift i ett arkivrum. Detta är utan jämförelse den mest omfattande dokumentationen av ett samhälles politiska och socioekonomiska situation från det tredje årtusendet f.Kr.⁴

Fynden i Ebla har beskrivits som 1900-talets största arkeologiska upptäckt. När den italienska arkeologen Giovanni Pettinato hade dechiffrerat och översatt texten, var det uppenbart att det verkligen var den mäktiga stadsstaten Ebla som hittats och att lertavlorna var cirka 4 500 år gamla. Tavlorna innehåller information om Eblas administration, statens organisation, diplomatiska kontakter, jordbruk och handelsförbindelser. Det finns också ordböcker och dokument rörande utbildning och vetenskap, men väldigt få litterära texter. Arkivets organisation och ordning är ändå fortfarande till stor del okänd eftersom trähyllorna som de lagrats på hade förstörts genom århundradena. Men det finns bevis för att åtminstone en viss systematisk ordning existerade och att innehållet hade betydelse för hyllplaceringen och att tavlorna var märkta på ett sådant sätt att de lätt kunde hittas.

Ordet ”arkiv” har flera betydelser. Å ena sidan adresserar det byggnaden - arkivet - och å andra sidan hänvisar det till innehållet och aktiviteten. Benämningen har använts på svenska och många andra europeiska språk sedan början av 1600-talet. Termen härstammar från senlatinets *archivum*, som ursprungligen härstammar från den grekiska *archeion*, vars ursprungliga innebörd var en ”byggnad för offentliga myndigheter” av ἄρχη (ungefär ”regeringen”). Den hänvisar därför till ett maktsäte. Dess ursprungliga innebörd är nära ord som ”den första” eller ”främsta”, (jämför *ärke-* som i ärkebiskop, ärkefiende etcetera).⁵

I denna användning är statliga arkiv ett sätt att bibehålla makt och kontroll över handlingar och dokument som bekräftar statens existens och dess beslut. Bevarandet och organiserandet av skriftliga handlingar innebär ett slags legitimering och verifiering som säkerställer maktens kontinuitet. Det är något att hänvisa till ”när politiska revisorer närmars sig”, som musikforskaren Anders Hammarlund uttryckt det.⁶

4. Nationalencyklopedin, Ebla, <http://www.ne.se/uppslagsverk/encyklopedi/lång/ebla> (hämtad 2019-11-18)

5. Anders Hammarlund, *Documentum: ett resonemang om samlande och samlare*, Stockholm: Svenskt visarkiv, 2015, s. 10f.

6. Hammarlund, 2015, s. 11.

De första musikarkiven av större betydelse i Europa var kopplade till kyrkan och hoven. De äldsta formerna av notering av sjungna liturgiska texter härstammar från 800-talet. Noteringskonsten utvecklades under århundradena och i många kloster skapades viktiga samlingar av kyrklig musik. Upptecknandet av folkliga musiktraditioner kom mycket senare, framförallt genom intresset för folkkultur som uppstod i slutet av 1700-talet.⁷ De nationella projekten i Europa behövde fortlöpande hjälp av kulturinstitutioner som museer och arkiv. Men hur påverkar de kulturen som de själva är en del av? Det är lätt att luras att tro att dessa arkivs samlingar utgör ”frysta ögonblicksbilder”, reflektioner av befintliga kulturella former vid en viss tidpunkt, men i själva verket är de också dynamiska delar av kulturen och bör ses som kulturytringar i sig själva.

Kulturarvsinstitutioner liksom alla typer av offentligt tillgängliga arkiv innebär en viss grad av maktutövning. Den övergripande frågan är naturligtvis vem som avgör om en viss kulturform är värdefull nog att insamlas och bevaras.

Det är viktigt att påpeka att alla offentliga musikarkiv inte har skapats med avsikt att stärka en homogen nationell identitet. Vid sekelskiftet 1900 var jämförande perspektiv vanliga i kulturforskningen och även där har insamling och arkivering av kulturuttryck haft centrala positioner. När de välkända ljudarkiven i Wien och Berlin skapades var syftet att samla inspelningar från världens alla hörn för att undersöka och jämföra musik från olika etniska grupper och kulturer, ofta i ett evolutionärt perspektiv. En central idé var att studier av olika aspekter av musik, som rytm eller tonalitet, kunde avslöja principer om hur människans musicerande fungerar och utvecklas. Forskningen på andra kulturer skulle därmed kunna lära oss om vår egen musikutveckling. Idéerna byggde på ett etnocentriskt evolutionärt tänkande där olika kulturer representerade olika stadier av utveckling, från primitiva till högt civiliserade där den västerländska kulturen representerade det sistnämnda.

Enkelt uttryckt, kan kulturarvsarkiv fungera som politiska verktyg för:

- Att uttrycka identitet på kollektiv nivå för samhällen eller nationer
- Visa upp kulturell homogenitet (eller mångfald)
- Påvisa ett gemensamt ärorikt förflutet
- Visa på eller lära oss vad som är det mest värdefulla eller ”rädda” kulturarvet

Jag har nu diskuterat några allmänna aspekter av musikarkiv och deras förutsättningar och roller i den musikaliska kontexten och i samhället som helhet. I det följande presenteras två exempel på insamlingsarbeten. Båda utvecklades vid ungefär samma tid men skapade med olika förutsättningar och mål.

7. jämför Dan Lundberg, ”Archives as Applied Ethnomusicology” in *The Oxford Handbook of Applied Ethnomusicology*, (ed.) S. Pettan and J. Todd Titon, New York: Oxford University Press, 2015a.

Representation

Insamling innebär alltid olika typer av urval: när vissa objekt eller kulturytringar väljs för att representera vissa traditioner, kulturer eller till och med nationer. Detta är naturligtvis på bekostnad av andra objekt eller uttryck: de som inte samlas in och därfor hamnar vid sidan om och riskerar att falla i glömska.

Insamling och dokumentation av folkmusik och folkligt musikskapande har genom historien oftast inte styrts av demokratiska principer för allas lika rättigheter, utan oftare av utopiska visioner hos individer och organisationer, och ibland av statliga och nationella intressen och behov.⁸

Under de senaste 30–40 åren har många nationella arkiv försökt ändra sin roll och omvärdera sitt arbete. Man har bytt från att ha varit verktyg i nationella processer till att se sig själva som demokratiska resurser för sina brukare – som ett verktyg för alla människors rätt till sin historia. Kanske är det helt enkelt vår bild av vad en nationalstat är som har förändrats? Det gamla målet att呈现出 nationen som homogen med en unik och enhetlig kultur är inte så tydligt längre. Men det finns också tecken på att pendeln är på väg att svänga tillbaka.

Under budgetarbetet i Sveriges riksdag 2014, motionerade *Sverigedemokraterna* (SD) om att stärka budgeten för Svenskt visarkivs verksamhet inom Musikverket med 6 000 000 kr. Pengarna skulle öronmärkas för dokumentation av ”svenska” traditioner.⁹ Det stod klart att det handlade om att skapa en tydlig inriktning mot svensk kultur inom det arbete som utförs av Svenskt visarkiv som är den enhet som arbetar med denna typ av dokumentation inom myndigheten.

Myndighetens ledning och arkivpersonalen på Visarkivet var förbryllade inför detta oväntade förslag. Men inte helt överraskade. SD hade gjort andra uttalanden om skydd av svensk kultur i linje med detta. Men varför denna budgetsatsning på ett ljudarkiv? Vad var det som Sverigedemokraterna ville uppnå genom att investera mer skattepengar i Svenskt visarkiv?¹⁰ Förmodligen hade de insett vikten av att kunna påverka minnesinstitutioner. Liksom hos många andra nationalistiska politiska partier står bevarandet av det ”svenska” högt på SD:s agenda. Detta inbegriper naturligtvis kontroll av bevarandet av kulturytringar. Liknande idéer har diskuterats i andra studier om hur ideologiska rörelser har försökt politisera användningen av musik. Till exempel har uppbyggnaden av Nazityskland beskrivits som ett ”estetiskt projekt”.¹¹ Syftet var att skapa

8. En stor del av samlingarna i våra arkiv i västvärlden har skapats genom privata initiativ där målet ofta bara varit samlandet i sig självt, och belöningen för arbetet har varit tillfredsställelsen över en komplett samling av jazzskivor, frimärken eller öletiketter. Sådana samlingar kommer ofta till arkiven som donationer från efterlevande släcktingar och är en viktig del av arkivens tillväxt.

9. Aron Emilsson, m.fl. (SD), *Motion till riksdagen: 2014/15:2895*. <https://data.riksdagen.se/fil/12FF2812-3F70-43FC-9662-607A9ED8564B> (besökt 7/4 2019)

10. Sverigedemokraternas förslag röstades ned av riksdagen.

11. Greger Andersson och Ursula Geisler, Ursula, *Myt och propaganda: musiken i nazismens tjänst i Sverige och Tyskland*, Stockholm: Forum för levande historia, 2007, s. 11ff

enhetlighet och kulturell sammanhållning – en nation, ett folk, en kultur. På samma sätt kan man förstå den sovjetiska kulturpolitikens tankar om konstens roll i uppbyggandet av det kommunistiska samhället i 1930-talets Sovjetunionen då man påbjöd att konsten skulle uppfosta massorna i den socialistiska andan.¹² Den svenska etnologen Alf Arvidsson noterar i diskussionen om vad han kallar ”skapandet av den goda musiken” att folkmusikens centrala position i många politiska rörelser inte har något att göra med dess musikaliska egenskaper, utan mer med dess ursprung och tillkomst.¹³

Folkmusikkommissionen

1909 publicerades ett upprop i Nordiska museets årsbok *Fataburen*. Uppropet var undertecknat av den svenska prinsen Eugene och sju andra välkända män med intresse för svensk folkkultur, bland andra Anders Zorn och Nils Andersson. Målet var att starta ett organiserat insamlingsarbete av svensk folkmusik genom den nybildade svenska ”Folkmusikkommissionen”.¹⁴ Syftet med kommissionen var att främja insamlingen av något man såg som ett snabbt försvinnande kulturarv och som enligt kommissionens medlemmar borde bevaras för framtidiga generationer. Kommissionen hade bildats föregående år och i kallelsen skrevs:

*Det är ett kändt förhållande, att den svenska folkmusiken sedan årtionden varit stadd i tillbakagång, att våra genuina gamla låtar och visor, som af kännare ställas bland de vackraste i världen, äro på väg att försvinna och att de undanträngts af melodier som för det mesta sakna musikaliskt värde. [...] Urartningen går snabbt. Hos det yngre släktet hafva dessa härliga melodier länge varit försmållda. Utan ingripande åtgärder skulle de nu ej längre kunna fortlefva i traditionen.*¹⁵

Man anger särskilt att uppdraget handlar om att ”upplifva den döende folkmusiken genom att göra den till folkets egendom ånyo” och att det finns ett särskilt behov av att samla in vissa hotade musikformer som ”gamla psalmmelodier, vallåtar, gånglåtar, skänklåtar, brudlåtar, långdanser, polskor, kadriljer, gammalvalser m.m.”. Fokus riktades mot den instru-

12. Charlotte Elm Ravn, ”SD:s kulturpolitik påminner om Sovjet och Nazityskland” i *Ystads Allehanda* 31/8, 2018.

13. Alf Arvidsson, *Musik och politik hör ihop: diskussioner, ställningstaganden och musiksakande 1965–1980*, Möklinta: Gidlunds förlag, 2008, s. 363.

14. Folkmusikkommissionens arbete finns utförligt beskrivet i antologin *Det stora uppdraget: perspektiv på Folkmusikkommissionen i Sverige 1908–2008*, (red.) M. Boström, D. Lundberg och M. Ramsten, Stockholm: Nordiska museets förlag, 2010, och i Mathias Boströms artikel ”Folkmusikkommissionens verksamhet och arkiv – en översikt och vägledning” i *Dokumenterat* 37, 2006. http://carkiv.musikverk.se/www/epublikationer/dokumenterat_37.pdf (besökt 2019-11-01)

15. ”Upprop” i *Fataburen*, Stockholm: Nordiska museet, 1909.

mentala musiken, vilket var delvis nytt. Tidigare insamlingsprojekt hade varit mer inriktade på sånger och i synnerhet på texterna. Förändringen av fokus kan förklaras ideologiskt, men också av det enkla faktum att de ledande personerna i kommissionen hade ett särskilt intresse för instrumental folkmusik.

Kommissionens arbete är det överlägset största och mest omfattande insamlingsprojektet av svensk folkmusik någonsin. Äldre svenska spelmän besöktes och dokumenterades, region efter region, vilket resulterade i en omfattande samling och utifrån denna publicerades bokverket *Svenska låtar* i 24 volymer. Arbetet leddes inledningsvis av Nils Andersson och övertogs efter dennes död 1921 av Olof Andersson. *Svenska låtar* innehåller 7 910 visor och låtar och publicerades mellan 1922–1940. Hela samlingen består av cirka 45 000 handskrivna sidor med nära 150 000 folkmelodier som idag finns tillgängliga på webben genom Svenskt visarkiv.¹⁶ Kommissionens arbete utgör en svensk folkmusikkanon och har haft en enorm inverkan på vad som kommit att betraktas som svensk folkmusik.

Karl Tiréns jojkinsamling

Under samma period genomfördes flera andra dokumentationsprojekt i Sverige. Ett av de viktigare leddes av Karl Tirén mellan 1909 och 1916. Tirén genomförde ett anmärkningsvärt insamlingsprojekt av samisk jojk. Vid den tiden var jojktraditionen nästan okänd utanför den samiska kulturen, och norra Sverige sågs som en spännande vildmark att utforska och upptäcka. Tiréns intresse för denna utforskade del av Sverige låg i tiden och behandlade ett tidigare ignorerat ämne. Tirén arbetade självständigt, inledningsvis utan anknytning till någon fast institution, men erhöll vissa bidrag för att täckta inkomstbortfall och resekostnader från Folkmusikkommisionen, Kungliga Musikaliska akademien och senare Kungliga Vetenskapsakademien.

Inledningsvis dokumenterade han med penna och papper. Men han var väl medveten om begränsningarna med att transkribera jojk på papper eftersom melodierna endast med svårighet kunde tecknas ner med västerländska noter. År 1912 erbjöds han att låna en fonograf av Carl Vilhelm Hartman som förestod Naturhistoriska riksmuseets etnografiska avdelning. Hartman förstod nyttan av fonografen, och även värdet av att kunna spela upp sådana inspelningar i museets utställningar.

I början av 1913 gav sig Karl Tirén ut på den första insamlingsresan utrustad med fonograf och ett överraskande antal lyckade inspelningar gjordes. Ett urval av inspelningar spelades i maj samma år på en utställning som visades på Konstakademien 1913 i Stockholm.¹⁷

16. <https://katalog.visarkiv.se/lib/views/fmk/Default.aspx?item=182>

17. Inger Stenman, *Karl Tirén och jojkning – en pionjärinsats i 1910-talets Sverige*, CD-uppsats, Uppsala universitet, 1997, s. 37.

Mellan 1913–15 spelade Tirén in mer än 300 cylindrar. 1915 gjorde han sin sista resa med fonografen: han blev inbjuden till sin samarbetspartner Maria Perssons bröllop. Hon hade varit hans främsta informationskälla och vägledare i jakten på samiska informanter. 1942 publicerade Tirén boken *Die lappische Volksmusik* med transkriptioner och analyser av det insamlade materialet. Boken skrevs på tyska, vilket var det dominerande akademiska språket i Sverige vid den tiden. Bortsett från att bearbeta sin samling, fortsatte han i många år att hålla föreläsningar bland annat i skolor och för olika kulturinstitutioner. Vältaligt och entusiastiskt berättade han historien om sina resor och sina möten med den samiska kulturen.



Karl Tirén försökte inledningsvis ivrigt få till ett samarbete med Folkmusikkommissionen, och hans första expeditioner finansierades också därifrån. Men Nils Andersson vid kommissionen var inte intresserad av att införliva jojkarna i Folkmusikkommissionens arkiv.

Varför detta motstånd? Ett skäl som ofta anförs är att Nils Andersson motsatte sig användandet av fonografen.¹⁸ Det kan tyckas konstigt, eftersom fonografen användes på många håll i Europa vid denna tid och hade visat sig vara ett utmärkt verktyg för insamling av folkmusik. Orsakerna bakom Anderssons motvilja är svåra att förstå – möjligen

Vaxcylindrar från Tirénsamlingen.
Foto: Eric Hammarström, Svenskt visarkiv.

18. Ternhag, Gunnar, *Joiksamlaren Karl Tirén*, Uppsala: Kungl. Gustav Adolfs Akademien för svensk kultur, 2018 ; Lundberg, 2010, och Boström, 2010.

ville han försäkra sig om att kunna kontrollera resultaten av insamlingsarbetet genom att se till att det skulle finnas möjlighet att ”korrigera” fel i framförandet av musiken i samband med nedtecknandet. Men det finns också andra anledningar till varför Tiréns samling inte kom att ingå i Folkmusikkommissionen. En var naturligtvis frågan om huruvida detta verkligen var att betrakta som ”svensk kultur”. Placeringen av jojkinspelningarna på Naturhistoriska museets etnografiska avdelning understryker att jojken inte ingick i det ”svenska”. Där blev fonografinspelningarna en del av samlingarna av ”primitiv musik” från olika delar av världen, främst från Afrika och Australien. Mycket tyder på att Tirén själv inte betraktade jojken på det viset, inte minst hans strävanden att göra sin samling till en del av Folkmusikkommissionen vittnar om detta. Men det symboliska i placeringen på etnografiska avdelningen medförde ett utpekande av det samiska som något annat – ”de andras” kultur.¹⁹

Kulturarvande

Förflyttningen av ett kulturuttryck till ett arkiv eller museum innebär att dess betydelse förändras. Enkelt uttryckt kan de sägas förändras från att vara *kultur* till att bli *kulturarv*. Det insamlade materialet går igenom en process av ordnande; det organiseras och publiceras, vilket i sin tur kan spridas och så småningom påverka den levande kulturen utanför. Denna förändring har beskrivits som kulturarvande eller *musealisering*.²⁰ Genom att förstå denna process kan man också förklara samspelet mellan arkiven och de kulturer som de fungerar inom.²¹

Folkmusikkommissionens arbete är ett tydligt exempel på hur kulturarvande fungerar. Kommissionen pekade ut vissa typer av folkmusik som särskilt viktiga att bevara. I synnerhet äldre instrumentala dansmelodier och vallmusik. Men kommissionen gjorde också klart att moderna former av dansmusik som polka, polkett, mazurka och wienvals inte skulle samlas in, trots att de utan tvekan utgjorde en stor del av den samtida folkkulturen. Men en ännu tydligare avgrensning gjordes när det gällde traditionella musikformer som förekom inom de minoritetskulturer som fanns i Sverige. Minoriteter som i många fall hade levt i landet i århundraden, såsom judar, romer och finländare ingick inte i insamlingsprojektet. Inte heller det samiska uppmärksammades; en inhemsks kultur vars utövare

19. Jämför exempelvis med Saids resonemang om ”orientalizing”, Edward Said, *Orientalism*, London: Routledge & Kegan Paul Ltd, 1978, s. 49ff.

20. Se Lundberg, 2015a. Konceptet ”kulturarvande” har använts av den svenska sociologen Qaisar Mahmood för att beskriva de aktiva val som individer och institutioner gör i användandet av historia för att skapa värderingar och identiteter. Mahmood, Qaisar, *Alla har rätt att kulturarva*, 2012. <http://www.sverigesmuseer.se/stafettbloggen/2012/10/qaisar-mahmood-allahar-ratt-att-kulturarva/> (besökt 7/4 2019)

21. Kulturarvsprocessen med perspektiv på museer har diskuterats av bland andra Stefan Bohman *Att sätta ansikte på samhället: om kanon och personmuseer*, Stockholm: Carlsson, 2010, och Johanna Björkholm, *Immateriellt kulturarv som begrepp och process*, (Diss.), Åbo: Åbo Akademis förlag, 2011.

hade funnits i landet betydligt längre än de etniska svenskarna. En effekt av arbetet i Folkmusikkommissionen var ett klargörande av innehållet i begreppet ”svensk folkmusik”.

Varför samlar vi musik?

Det verkar som att människor har ett medfött behov av att organisera. För att förstå världen omkring oss måste vi skapa ordning eller åtminstone en förståelse av hur den är strukturerad. Med tanke på arkivens långa historia står det klart att detta mänskliga behov inte är nytt. Men förutsättningarna för att organisera, bevara och呈现出 kultur har förändrats drastiskt i vår digitala tidsålder. Kanske är det mot denna bakgrund som vi bör förstå den franske historikern Pierre Nora när han konstaterar att vår tid kännetecknas av en besatthet av arkiv. Plikten att minnas gör att alla blir sin egen historiker, menar Nora.²² Men måste vi hålla allt vid liv för evigt? Frågan är verkligen motiverad, inte minst med tanke på att de flesta arkiv ständigt plågas av bristen på utrymme.

När vi ser tillbaka genom historien kan vi konstatera att motiven och målen för arkivering har varierat. Insamlingen i Folkmusikkommissionens verksamhet hade ideologiska, men också pedagogiska mål: att se till att allmänheten, musiker eller andra målgrupper skulle ha tillgång till och bruка det som i insamlarnas ögon var den mest värdefulla musiken. Under andra perioder beskrivs målen bättre som *Volksbildung* – att öka kunskapen om historia och musikaliska traditioner. I vissa fall har målet bara varit att säkerställa bevarandet av det man betraktat som värdefullt: ”att bevara för framtida generationer.” Vi kan också konstatera hur betydelsen, innebörderna och värdet av samlingarna har varierat över tid.

Som man har påpekat tidigare har kulturarvsarkivens uppdrag oscillerat mellan olika poler, som i princip är konstanta, men där accenten har varierat över tid. Å ena sidan en plats för ordnad lagring – för att erbjuda säker förvaring och tillgänglighet för forskning och historieskrivning. Å andra sidan källa och inspiration för musiker och andra brukare. Ett tredje perspektiv skulle kunna vara av mer ideologisk art: som instrument för kulturpolitik – skapare av kulturarv.

Arkivloopar

I diskussioner om musikarkivens inflytande på den musikkultur de dokumenterar, har etnologen Owe Ronström och jag använt termen ”arkivloopar”. Detta utgår från synen på arkiv som aktiva parter i de traditioner de samlar in. Den brittiske antropologen Brian Durrans resonerar på ett liknande sätt angående museer: ”Museums not only collect

22. Pierre Nora, ”Between memory and history: les lieux de mémoire”, in *Representations*, Vol. 26, 1989, s. 14.

and store fragments of culture: they themselves are part of culture".²³ Kulturarvsarkiv och musikarkiv i synnerhet har något av en särställning i det att de ofta står i ett mer direkt förhållande, än till exempel museer, till den tradition de dokumenterar. Vi kan alltså skilja på ett synsätt där arkivet är en slags "fryst" bild av historien i ett visst ögonblick och ett annat synsätt där arkivet är en del av en pågående och levande tradition. När arkivens samlingar publiceras och återanvänds av nya traditionsbärare kommer dessa att påverkas av de förändringar som är en följd av kulturarvandet. Sen kan nya dokumentationer komma att göras där arkivets influenser på materialet är en integrerad del av traditionen. Processen kan beskrivas som ett slags kretslopp eller loopar som vi kan förstå genom att se arkiven som delar av traditionen och inte som passiva dokumentationsinstitutioner.

Folkmusikkommisionens samlingar är präglade av senromantikens tankar och idéer om bevarandet av kulturella minnen och kulturarv. Man kan se kommissionens insatser som en form av kulturpolitik – en upphöjning av utpekade kulturella former. Samlarnas förhoppning var att musiken skulle föras vidare till kommande generationer, och att de genom att samla in och publicera skulle kunna säkerställa deras överlevnad. När Vinyl -terror & -horror använde inspelningar från Svenskt arkiv, kan detta sägas vara i linje med kommissionens intentioner, men också som den fullständiga motsatsen, en postmodern kompositionsidé byggd på fragment av ett kulturarv som genom en kombination av moderna digitala och analogaljudbärare, blir något helt nytt – ett abrupt brott mot traditionen. Frågan om "rätt och fel" i dessa sammanhang är en fråga om perspektiv. Vi tvingas ta ställning till vad vi egentligen menar med värdeskapande termer som "tradition", "arv" och "hållbarhet".

Den brittiska musiketnologen Janet Topp Fargion argumenterar för en vidare definition av "bevarande" i samband med musikarkiv:

*[W]e no longer do ethnomusicology to "preserve" music, to keep it from extinction. Aware of the range of activities actually engaged in by today's ethnomusicology archives, I suggest a much broader definition of preservation, namely, do describe it as the facilitation of the continuation of tradition."*²⁴

Alla former av musik är alltid både gamla och nya. Allt beror på från vilket perspektiv man ser det. "Traditionell musik" i en vardaglig bemärkelse betyder ofta "sådan musik som männskor spelar förr i tiden".²⁵ Men begreppet tradition innehåller en kontinuerlig utveckling, en blandning

23. Brian Durrans, "The Future of Ethnographic Exhibitions" in *Zeitschrift für etnologi*, Nr. 118, H. 1, 1993, s. 125.

24. Janet Topp Fargion, "'For My Own Research Purposes?': Examining Ethnomusicology Field Methods for a Sustainable Music" in *The World of Music*, Vol. 51, No.1, 2009, s. 76.

25. Owe Ronström, "On the meaning of practicing folk music in the 21st century" in *Puls* Nr.4, Stockholm: Svenskt visarkiv, 2019.

mellan gammalt och nytt. Musikarkiv befinner sig ofta i denna korsning. Denna syn på kulturhistoria bygger på tanken att vi inte kan förstå vår egen tid utan att förstå det förflyttna och är ett starkt argument för arkiv och kulturarvsinstitutioner i allmänhet.

När Sverigedemokraterna hävdar att vi bör satsa mer skattepengar på bevarandet av ”svensk kultur”, bygger det på en syn på tradition som något statiskt. De antar också att det är möjligt att urskilja ”rena” kulturyttringar som är opåverkade av nya influenser.

Argument för musikarkiv

Initiativtagarna till Folkmusikkommisionen var oroliga för att det som de betraktade som ”riktig” svensk folkmusik snabbt skulle komma att degenereras eller glömmas bort. Räddningsinsatserna var att snabbt organisera ett insamlingsprojekt som syftade till att samla in och publicera och därmed skapa en standardiserad repertoar av ”bra musik” som inte påverkades av de populära stilarna i den nya tiden (början av 1900-talet). Syftet med Sverigedemokraternas motion i början av 2000-talet var liknande när de föreslog att öka resurserna för insamling av ”svensk kultur” – känslan var än en gång att den svenska kulturen var hotad och riskerade att blandas ihop med andra kulturella former.

Om vi hävdar att tillgången till vårt kulturarv är en grundläggande demokratisk och mänsklig rättighet måste detta naturligtvis gälla alla människor. Detta kan vara ett olösligt problem – vi kan ju inte samla på allt och bevara det för evigt. Vad vi kan göra är dock att medvetande göra de processer som ligger till grund för de val som har varit en del av kulturarvandet.

”Historien skrivs av segrarna” är ett uttryck som vanligtvis tillskrivs Winston Churchill. Arkiv är nyckelhål till historien för framtida användare och det urval som gjordes av insamlarna i Folkmusikkommisionen är, för dagens folkmusiker, ofta den enda tillgängliga repertoaren.

Vi har de samlingar vi har – på gott och ont – som alla kännetecknas av sin tids ”segrare”. De insamlare som arbetade för Folkmusikkommisionen hade inte kulturell mångfald och jämställdhet på agendan, och det kan vi inte göra något åt. Det är dock vår uppgift som forskare att sätta saker i perspektiv och problematisera samlingarna så att dagens arkivanvändare förstår materialets bakgrund och ursprung. Vi måste också vara medvetna om att vårt arbete i dag kännetecknas av vår egen tid och av värderingar som vi kanske inte ens känner till att vi har.

Den amerikanske forskaren Anthony Seeger har hävdat att musiketnologer främst kommer att bli ihågkomna för sina samlingar och inte för sina teorier eller metoder.²⁶ Men möjligen kan man föra hans resonemang ett steg längre och hävda att det i första hand är samlingarna själva som

26. Anthony Seeger, ”The Role of Sound Archives in Ethnomusicology Today” in *Ethnomusicology* 30:2, 1986, s. 267.

kommer att leva vidare och att i de flesta fall kommer såväl insamlarna som deras drivkrafter falla i glömska. Men ur ett forskningsperspektiv är detta oerhört viktigt – om vi inte förstår hur och varför samlingarna kom till, kan vi inte heller tolka och förstå dem fullt ut.

No one can predict the ways their collections will be used. Some will become one of the building blocks of cultural and political movements; some will bring alive the voice of a legendary ancestor for an individual; some will stimulate budding musicians, some will soothe the pain of exile, and some will be used for restudies of primary data that may revolutionize approaches to world music.²⁷

Musikskapande är en aktivitet som kan laddas med många vitt skilda typer av innehåll, budskap, åsikter och betydelser. Med musik kan människor uttrycka sig, skapa självkänsla, men också visa för andra vilka de är eller vad de sympatiserar med. I Sverige har nationalistiska och främlingsfientliga krafter de senaste åren använt folkkulturen och kanske i synnerhet folkmusiken som exempel på den ”riktiga” svenska kulturen som måste försvaras mot andra kulturytringar som hotar att ta över. Folkmusikkommissionens ansträngningar att beskriva den svenska folkmusiken som något som tydligt skiljer sig från andra länders genom att samla äldre och särpräglade former kan naturligtvis spela sådana krafter i händerna. En viktig och svår uppgift för forskningen är att klarlägga såväl samlingar och musikstilars uppkomst och deras bakgrund för att motverka missförstånd och kanske rent av miss bruk.

27. Seeger, 1986, s. 264.

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Ternhag, Gunnar, *Jojksamaren Karl Tirén*, Uppsala: Kungl. Gustav Adolfs Akademien för svensk kultur, 2018.

Tirén, Karl, *Die lappische Volksmusik. Aufzeichnungen von Juokos-Melodien bei den schwedischen Lappen*, Stockholm: Gerber, 1942.

"Upprop" i *Fataburen*, Stockholm: Nordiska museet, 1909.

Vinyl -terror & -horror, webbsida <http://www.vinylterrorandhorror.com/live.html> (besökt 7/4 2019)

Nyförvärv 2017–2018 i arkiv, bibliotek och museer

av Sebastian Lindblom²

Under 2019 erhöll 174 kulturarvsinstitutioner en enkät med frågor om det till deras institution inkommit nyförvärv på områdena musik, teater och dans.² Material som efterfrågades var:

- Arkiv efter personer som varit verksamma inom områdena musik, teater eller dans.
- Föreningsarkiv efter till exempel körer, orkestrar eller verksamhet rörande musik, teater och dans inom folkrörelserna.
- Företagsarkiv efter teatrar, musikförlag, musikaffärer, instrumentproduktion med mera.
- Korrespondens till och från personer verksamma inom musik, teater och dans.
- Notsamlingar, pjässamlingar, uppteckningar, inspelningar.
- Enskilda verk och pjäser från tonsättare eller författare.
- Äldre tryck och litteratur på områdena musik, teater eller dans.
- Konstverk och bilder med till exempel musikmotiv, dansmotiv, scenografi eller kostymskisser.
- Fotografier från föreställningar, spelningar, uppföranden eller föreställande personer verksamma inom musik, teater och dans.

Enkäten genomfördes digitalt via enkätverktyget SurveyMonkey. Av de 174 institutioner som enkäten gick ut till svarade 71 institutioner på enkäten, 34 institutioner svarade att det inte har inkommit något nytt material på dessa områden under 2017–2018 medan 37 rapporterade att nytt material inkommit. Institutioner som meddelat att inget nytt material har inkommit under 2017–2018 har inte tagits med i sammanställningen. Sammanställningen är uppställd alfabetiskt i första hand på ort, i andra hand på institutionsnamn och i tredje hand på arkivbildare/upphovsperson. Eftersom olika institutioner arbetar och/eller har redovisat materialet olika har underrubriker använts i några fall för tydighetens skull.

1. Sebastian Lindblom är musikarkivarie på Musik- och teaterbiblioteket i Stockholm.

2. Enkäten går tillbaka till 1965 när dåvarande Svenskt Musikhistoriskt Arkiv började med sin verksamhet. Sedan 2009 täcks även områdena teater och dans in.

Eskilstuna

Eskilstuna stadsarkiv

Eriksson, Elsa (En kvinna som »arbetade på Konsum och Teatern«):

blandade handlingar.

Skyttemusikkåren i Eskilstuna: ett mindre föreningsarkiv.

Falköping

Falbygdens museum

Falbygdens dragspelarklubb: tidningsklipp. Handskrivet nothäfte med ett 40-tal sånger.

Falun

Arkivcentrum Dalarna

Dalateatern i Falun: programbilder, affischer, foton från fester med mera (1970–2009). Filmer på video, kassettsband, vilka rör föreställningar. Pressklippssamlingar (1970–2013).

Dalarnas Folkrörelsearkiv

Borlänge Borgänäskören (1965–2016).

Danskubben Berguvarna (1983–2018).

Falu Jazzklubb (1974–2011).

Falu Kvartettsångarförbund (1900–2015).

Gävle

Gävle kommunarkiv

Gävle symfoniorkesters vänner: protokoll, verksamhetsberättelser och räkenskaper.

Teaterföreningen: affischer.

Göteborg

Göteborgs universitetsbibliotek. Handskriftsavdelningen

Aulin, Tor: acc. H 2018:07. Till Emil Sjögren. Sonat /D moll/ för piano och violin op. 12. Dedikation till Duje och Olga Bratt från Tor Aulin (1892).

Johanson, Sven-Eric: acc. H 2017:20 Intermedio för soloflöjt (22/1 1965). Egenhändigt notmanuskript med dedikation »Till Gunilla som uruppförde stycket den 23/1 1965. Med stort och hjärtligt tack från Sven-Eric.«

Stenhammar, Wilhelm: acc. H 2017:04, inordnat i H 218:01a. Wilhelm Stenhammar. Notmanuskript eller fragment av notmanuskript (1889–1892), bland annat Ensam, Lokkeleg, Aftenstemning med flera. Album med notmanuskript tillhörigt Signe Weinberg. Brev till Signe Kallenberg från Wilhelm Stenhammar (1915) och från Helga Stenhammar (1925, 1930). Fotografier föreställande Wilhelm Stenhammar, Wilhelm Stenhammar och Signe Kallenberg samt Max Fiedler. Diverse notmanuskript med avskrifter av noter efter Wagner möjligen skrivna av Max Fiedler, diverse biografiska tidningsklipp med mera.

Regionarkivet för Västra Götalandsregionen och Göteborgs Stad

Arhnot, Sören: musiksamling.

Forum för historiska danser och musik.

Göteborgs discjockeygille.

Göteborgs folkdansvänner.

Pusterviksteatern: verksamhetsberättelser, diarieförda handlingar, korrespondens, handlingar om programverksamheten, programblad/flyers/affischer, programfoldrar, biljetter, dagboksblad, pressklipp, avtal, handlingar från när Pustervikteatern bildades och tog över verksamheten efter Nationalteatern (1994), historik, invigning och handlingar om organisation med mera.

Rabe, Björn.

Svenska Teaterkritikers förening.

The Royal Scottish Country Dance Society Gothenburg Branch.

Westerlund, Conny: Notsamling.

Västra Sveriges Discjockeyförening.

Helsingborg

Helsingborgs museer, Kulturmagasinet

Crona, Georg: målningar teater.

Intervjumaterial inför lansering av Fredriksdalsteatermuseet.

Poppe, Gunilla: korrespondens, dräktfoto, andra foton, intervju.

Rydberg, Eva (Hillesgården): korrespondens, fotografier.

Hudiksvall

Hälsinglands museum

Hudiksvalls teaterförening.

Härnösand

Riksarkivet, Landsarkivet i Härnösand

Släkten Hallerströms, Bergeforsen: samling musik- och konsertprogram, Sundsvall, Gävle, Uppsala, Stockholm (1879–1926).

Västernorrlands museum

Diverse musik- och teatersamlingar, oregistrerat.

Karlstad

Värmlandsarkiv

Dans i Värmland: åtta hyllmeter, bland annat protokoll/mötesanteckningar, diarieförda handlingar samt material rörande olika dansprojekt i länet.

Linköping

Linköpings universitetsbibliotek

Persson, Li Kioko: konstverk, donerat av hennes dotter Ingeli Aalto. Konstverket heter Billie's blues, <http://aktuellkonst.blogspot.com/2010/04/li-kioko.html>.

Luleå

Norrbottens Föreningsarkiv

Anton Svedbergs Swängjäng: arkivmaterial samt rullband.

Folkdansringen Övre Norrland: handlingar (1955–2004).

Kiruna Damkör: handlingar (1955–2015).

Lule Stassteater: handlingar (1980–2010), bland annat manus, affischer, fotografier och videokassetter.

Norrbottens Körsångarförbund: handlingar (1997–2016), samt bordsstandar och noter.

Pitebygdens folkdanslag Kadrell'n: handlingar (1970–2018).

Sällskapets Visans Vänner i Malmfälten: handlingar (1990–1999).

Lund

Riksarkivet, Landsarkivet i Lund

Mellby ateliers arkiv: en halv hyllmeter dokumentation rörande musikarrangemang (1982–2018).

Universitetsbiblioteket, Lunds universitet

Gran, Ulf: 157 dagböcker.

Tilläggsaccessioner

AB Svenska Ords arkiv: bland annat fem stycken 78-varvare med Tage Danielssons slagertexter.

Holm, Ingvar: bland annat texter och forskning kring teater.

Malmö

Malmö Museer

Malmö Museer: samlingar/MM 60001:6, uppteckning (1977–1979).

Besökarna (musikgrupp): diverse handlingar.

Musikhögskolan i Malmö

Duvander, Helge: restaurangmusik (noter), förteckning finns.

Johansson, Johannes: noter med mera.

Naumann, Siegfried: noter, böcker, och tidskrifter.

Olsson, Bo Ingvar: notsamling, bland annat ensemblenoter.

Staern, Gunnar: partitur och klaverutdrag, förteckning finns.

Mölndal

Föreningsarkivet i Sydvästra Götaland

Flatline – rollspelsförening (1990–1999).

Jonsered NTO Göta Sångförening (1920–1950).

Mölndals Dragspelsklubb (1987–2017).

Visans Vänner i Mölndal (1973–1989).

Tilläggsaccessioner

Kungälvs Teaterförening (2015–2016).

Inlands Folkdansare (2014–2016).

Norrköping

Norrköpings stadsarkiv

Musikaliska sällskapets musicalier: noter, nyförtecknade.

Sarring Kulturproduktion AB: en halv hyllmeter material (2006–2017).

Scenkonst Öst AB: en halv hyllmeter material (2016–2017).

Nyköping

Nyköpings stadsarkiv

Sörmlands spelmansförbunds arkiv: http://www.samlingarna.sormlandsspel.se/wp-content/uploads/2019/03/arkivf%C3%B6rteckning_SSF.pdf.

Stockholm

Musik- och teaterbiblioteket

Dansarkiv

Klippsamlingar rörande dans, donation från Dansmuseet.

Tilläggsaccessioner

Su-en: program och klipp med mera.

Musikarkiv

Berg, Brigitta: arkivmaterial.

Berg, Kurt: klippsamling och enstaka musikalier.

Blohm, Sven: musikalier i manuskript och tryck.

Carlsson, Hjalmar: verk i autograf med mera.

Caruso, Enrico: två fotografier.

Eliassons Anders: handskrivna partitur, particell, skisser med mera.

Gedda, Nicolai: inspelningar, brev, program, noter med mera.

Lidholm, Ingvar: arkivmaterial.

Ljunggren, Wilhelm: musikalier och korrespondens efter Wilhelm

Ljunggren & »Revyn om Axel Engdahl«, minnesteckning av Albert Holmkvist.

Nilsson, Torsten M.: föreläsningsmaterial om rysk musik, en pärmb och sex CD.

Persson, Erik: notbok, handskrift 1800-tal.

Sedström, Hugo: musikalier, program, klipp, korrespondens.

Shumilov, Ivan: notsamling.

Stockholms Akademiska orkester: noter som används vid utbildning
av orkesterns medlemmar under Oskar Lindbergs ledning.

Uggla, Emilia: insamlat forskningsmaterial kring Emilia Uggla samt en
uppsats.

UngiKör: arkivmaterial.

Wiklund, Adolf: autografer.

Vogler, Abbé: insamlat forskningsmaterial, inklusive bokmanus, av
Ingemar Krusell.

Tilläggsaccessioner

Alfvén, Hugo: minnesalbum.

Berg, Natanael: arkivmaterial.

Bucht, Gunnar: arkivmaterial, korrespondens, musikalier med mera.

Engström, Bengt Olof: arkivmaterial.

Fylkingen: fotografier och affischer.

Glaser, Werner Wolf: fotografier.

Grims-land, Ebbe: ljudbrev (kassettband) från Ebbe Grims-land till
Bertil van Boer.

Harteveld, Wilhelm: arkivmaterial.

Henneberg, Albert: fem libretton från tävling 1941.

IAML: fotografier (IAML-kongresser).

Kroumata: brev, fotografier, inspelningar med mera.

Maier, Amanda: trio i autograf och fotografier.

Mellnäs, Arne: två verk i autograf.

Lundsten, Ralph: digitala handlingar, enstaka pressklipp samt en del
korrespondens.

Sjögren, Emil och Berta: korrespondens.

Enstaka verk

Amon, J.: Trois sonates, pianostämman, äldre tryck.

Haydn, Joseph: avskrift Haydn Stråktrio no. 12? (1795).

The Ruffo Music Book, 2 band. Ny utgåva av Ruffos notbok.

Teaterarkiv

Balgård, Marjatta: arkivmaterial.

Bergmann, Gösta M.: manus.

Bergman, Ingmar: insamlad samling manus.

Bernhardt, Sarah: insamlad samling arkivmaterial.

Billberg, Stig: arkivmaterial.

Fredriksson, Benny: regimanus och anteckningsböcker med
kalenderfunktion.

Hjelm, Keve: manus, egna artiklar, tidningsklipp och kassettband.

Intercult: arkivmaterial.

Lilla teatern: arkivmaterial, gåva från Postmuseet.

Liljeroth, Leif: klippsamling.

Meschke, Michael: affisch i form av ett kollage med Marionetteaterns
adresser.

Marionetteatern (inklusive -museet): arkivmaterial, gåva från
Marionetteatern, Kulturhuset Stadsteatern Stockholm.

Nylén Håkan: arbetsmaterial med mera rörande olika föreställningar.

Osten, Susanne: inspelningar (VHS-band) med mera, gåva från
Kulturhuset Stadsteatern Stockholm.

#MetooBackstage: berättelser från uppropet MetooBackstage. Anm:
enbart digitalt material.

#SkrattetiHalsen: berättelser från uppropet SkrattetiHalsen. Anm:
enbart digitalt material.

#TystnadTagning: berättelser från uppropet TystnadTagning. Anm:
enbart digitalt material.

Tilläggsaccessioner

Budtz, Palle: koncept till licenciat-avhandling.
Edander, Gunnar: musikmanus, ljudband, sånghäften.
Fria Proteatern: arkivmaterial.
Lindberg, August: insamlat pjäsmanus med mera. Införlivat i August
Lindbergs arkiv.
Jordcirkus: arkivmaterial.
Martin, Tyr: arkivmaterial, i huvudsak program.
Pantomimteatern: inspelade föreställningar (videoband).

Till detta tillkommer löpande affischer, fotografier, program och pressklipp samt årsredovisningar och verksamhetsberättelser med mera från olika teatrar.

Riksarkivet, Arninge**Enskilda arkiv**

Folkbildningsrådet SE/RA/730608: serie Kulturfrågor 16 volym 1.
Häri ingår Utbildningsradions synpunkter på Statens kulturråds rapporter "Att vidga deltagandet i kulturlivet". Synpunkterna rör bland annat rapporterna 1991:1 Teater, Dans, Film och 1991:2 Musik.
Hörselskadades Riksförbund SE/RA/730118: videoupptagning/
spelfilm kallad *Melodin som försann* (1997).
Metodistkyrkan i Sverige arkiv SE/RA/730161: material rörande Metodistkyrkans sångarförbund (1953–1985) och Metodistkyrkans söndagsskolstyrelse.
Svenska Missionsförbundet/Missionskyrkan SE/RA/730284: material rörande Expeditionskören (1935–1940), Pastorernas manskör, Svenska Missionsförbundets organist- och körledförening (1914–1929), Svenska Missionsförbundets sångbokskommitté (1893–1951), Svenska Missionskyrkans Musikkårer (1940–2016) och Svenska Missionskyrkans sångarförbund SMS (1927–2006).
Årsföreningarna 1890–1940 års män SE/RA/730878: sångbok tillhörande 1890 års män.
Årsföreningskommitténs arkiv SE/RA/730487: volym 10
Årsföreningarnas historia. Årsföreningarnas marsch av Albin Hultberg.

Statliga arkiv

Riksutställningar SE/RA/420800 (i serie F1C):
Bandupptagningar: Musikhjältar, Dramaten 200 år ; Musik, Dramaten 200 år ; Bollhuset, Dramaten 200 år ; Kastrater, Den klingande vattenleken, Anders Düben d.ä. Danser, Mikis Theodorakis/Lena Granhagen, Operan, Musik för änglar och gycklare, Drömtåget ; Musikexempel, Blåsrörsmusik, Hjältar musik?, Svenska hus församlingssång, Flickans sång med mera, Synthmusik, Att äta med gudarna ; Mexikansk musik, Vi och vår musik, Musik från Riksutställningar 6 år, Skokloster ; En fältherres musik med mera.

Videoupptagningar/spelfilmer: Theremin, Tre spelmän, Bröderna Mozart, Kultur i skolan Musik och bild, A primer of Peking Opera, Kvarnströms dans med mera.

Stockholms konstnärliga högskola

Carleson, Viveca: böcker och pärm med kursmaterial rörande opera.
Gedda, Nicolai: noter, i första hand sångnoter och klaverutdrag.
Jonsson, Bo: diverse litteratur.
Karlstedt, Börje, Aina och Signe: diverse material.
Molin, Eva: teaterböcker.

Stockholms stadsarkiv

Akademiska kören i Stockholm (1931–2007).
Folkdanssällskapet Appells arkiv (1909–2010).
Stiftelsen Teatern vid Rosenlundsgatan (1981–2008).

Trollhättan

Trollhättans Föreningsarkiv

Tilläggsaccessioner
Föreningar verksamma inom kör- och teaterverksamhet, material av varierande ålder.

Umeå

Umeå universitetsbibliotek, Arkiv och specialsamlingar

Lidman, Sara: filmmanuskript (Se din son) ej filmat.
Lindgren, Torgny: diverse manus (radioteater), korrespondens, program, affischer, recensioner av teater, operor och filmer baserade på Lindgrens böcker.
Nilsén, Rolf: diverse material och fotografier på musiker.

Uppsala

Riksarkivet, Landsarkivet i Uppsala

Gelinska släktarkivet: handlingar efter Musikföreningen Svea i Uppsala (även kallad Sextetten Svea), stadgar, korrespondens, räkenskaper, program, noter.

Uppsala universitetsbibliotek

Familjen Svanfeldts efterlämnade musicalier: fem arkivkartonger.

Tilläggsaccessioner

Eriksson, Artur.
Joculatores Upsalienses arkiv.
Nystroem, Gösta.
Uppsala Akademiska Kammarkörs arkiv.

Vadstena

Riksarkivet, Landsarkivet i Vadstena

Vadstena musikförening.

Visby

Riksarkivet/Landsarkivet i Visby

Ahlin, Jael: fotografier, pappersfoto och negativ, Hemlins foto, Räisänen/Söderlund, GA, Göteborgsposten, Expressen, GT, Frilans med mera.
Andersson, Ingvar: två fotopärmar negativ.
Gotlands officerskör: föreningshandlingar, foton (2004–2017).
Lindahl, Rune: tre kartonger diabilder, samt gruppfoto av olika slag, fotografier (glasplåtar), diabilder, pappersfoton, fotoalbum (1960–1999).
Söderlund, Tommy: fem fotografier, utställningsfotografier (2018).

Tilläggsaccessioner

Falck, Waldemar: tre hyllmeter, diabilder (1970–1989).
Gotlands spelmansförbund: en och en halv hyllmeter osorterade handlingar, protokoll, evenemangsutskick, fotografier, tidningsurklipp, ekonomihandlingar med mera.
Musikaliska sällskapet: tre hyllmeter, protokoll, ekonomihandlingar (1985–2005).

Västervik

Norra Kalmar läns Föreningsarkiv

Durspelssmederna, Ankarsrum.
Föreningen Visan, Västervik.
Teaterskeppet, Västervik: större leverans av eget material väntas under 2019.

Växjö

Kronobergsarkivet

Andersson, Lennart: en volym (1993–2009).
Hjalmogillet: tre volymer (1980–2012).
Hovkultisarna i Hovmantorp: fem volymer (1977–2012).
Ingleinge Folkdansgille: 24 volymer (1975–2006).
Södra Sunnerbo Teaterförening: åtta volymer (1972–2001).

Tilläggsaccessioner

Värnds dansgille: en volym (1899–1910).

Östersund

Riksarkivet, Landsarkivet i Östersund

Tilläggsaccessioner

Musik vid Storsjön: program, korrespondens med mera.

Danmark

Det Kgl. Bibliotek, København

Geijer, Erik Gustaf: brev till Jeanne Marie Troili (15/7 1837). Bilaga
skriven av Anna Elisabeth Geijer, född Lilljebjörn (1834).

Kinch, Karl: brev till Carl Nielsen (22/11 1930).

Petersen, C. L: skisser och utkast till illustration av C. M. Bellmans
Fredmans Epistlar och Sånger.

Musikmuseet - Musikhistorisk Museum & Carl Claudius' Samling

Center for Historisk Musik: arkivmaterial.

Christensen, Gunnar: klavermaterial från instrumentmakaren Gunnar
Christensen.

Hemmersam, Wilhelm: orgelskisser.

Ingerslev-Jensens, Povl: arkivmaterial.

Juhl, Sigurd: arkivmaterial.

Lumbye, Carl och Nielsen, Oda: arkivmaterial.

Nielsens, Hans Peter: arkivmaterial.

Staal, Erik: orgelkompositioner (1914–1996).

Stoffregen, Alexander: material om och av Alexander Stoffregen.

Wieth-Knudsen, Asbjørn: arkivmaterial.

Norge

Ringve Musikkmuseum

Mykle, Agnar: arkivmaterial (1950–1999).

Ødmann, Tor: arkivmaterial (1950–1999).

Dokument och förteckningar

Musik- och teaterbibliotekets skriftserie innehåller bibliografier, kataloger och andra förteckningar samt dokumentära utgåvor eller studier med tonvikt på att presentera källmaterial. Serien startades 1969 som ett samarbete mellan dåvarande Svenskt musik historiskt arkiv och Svenska samfundet för musikforskning. Från och med vol. 7 (1994) utges den av Musik- och teaterbiblioteket (före detta Statens musikbibliotek).

Musik i Sverige

1. Hülphers, A. A:sson, Historisk afhandling om musik och instrumenter. Westerås 1773. Faksimilutgåva med inledning av Thorild Lindgren. 1969. Pris: 159:-
2. Ruuth, Gustaf, Katalog över äldre musicalier i Per Brahegymnasiet i Jönköping. 1971. (gratis)
3. Helmer, Axel, Svensk solosång 1850–1890. En genrehistorisk studie. 1972. Sångförteckning. 1972. (Mit einer deutschen Zusammenfassung). Pris: 127:-
4. Leux-Henschen, Irmgard, Joseph Martin Kraus in seinen Briefen. 1978. Utg. av Svenska samfundet för musikforskning/Ed. Reimers. (slutsåld)
5. Rudén, Jan Olof, Music in tablature. 1981. Pris: 165:-
6. Henrysson, Harald, AJussi Björling Phonography. 2nd Edition, 1993. (Reviderad och utökad upplaga). Pris: 300:-
7. Holm, Anna Lena, Tematisk förteckning över J. H. Romans vokalmusik. Stockholm 1994. Pris: 350 :-, utg. av Musikaliska akademiens bibliotek.
8. Gasparini, Francesco, En uti Harmoni öfvad på Clav-Cymbal (översatt av J.H. Roman, vetenskapligt bearbetat av Kathleen K. Hansell, Martin Tegen och Eva Nordenfeldt). 1994. Pris: 265:-
9. Lomnäs, Bonnie & Erling, Stiftelsen Musikkulturens främjande. Catalogue of music manuscripts. 1995. Pris: 212:-
10. Jonsson, Leif, Offentlig musik i Uppsala 1747–1854. Från representativ till borgerlig konsert. 1998. OBS! Denna utgåva prissänkt p.g.a. sämre tryckning och limning! Pris: 240:-
11. Lomnäs, Bonnie, Stiftelsen Musikkulturens främjande. Catalogue of letters and other documents. 1999. Pris: 212:- Paketpris nr 9 + 11 350:-
12. Bengtsson, Britta, 1751 års män. Anteckningar om amatörer och hovkapellister vid ”Kongl. Begravnings och Kongl. Krönings Musiquerne år 1751”. 2001. Pris: 212:-
13. Barth Magnus, Ingebjørg, Här är spel och dans. Musikmotiv i svenska folkligt måleri på bonad och vägg. 2009. (slutsåld)

Erbjudande! Volym 9 och 11 till paketpris 350:-. Samtliga priser ovan inkl. 6% moms. Vid försändelse tillkommer porto.