

**Zeitschrift:** Histoire des Alpes = Storia delle Alpi = Geschichte der Alpen  
**Herausgeber:** Association Internationale pour l'Histoire des Alpes  
**Band:** 11 (2006)  
  
**Rubrik:** English summaries

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## English Summaries

### **Marjetka Golež Kaučič, Slovenian folk song, music and dance heritage in the alpine region**

This article focuses on the legacy of folk songs, music and dance in the Slovenian Alps. It describes and defines the geographical boundaries within which the whole tradition was preserved and could grow. Particular attention is paid to three among the best known and most representative folk traditions of the regions surveyed, a sort of crossroads of traditions. These traditions comprise the *poskočnica* (a quatrain dance) with *štajeriš* (a more romantic dance); the *prvi rej* (first dance), which is practised in the Ziljska dolina Valley (now part of Austria); and finally the dance and song of Rezija (a region now called Resia and located in Italy). The paper also explores the idea of “Alpine region” as applied to outlying districts of Slovenia, far away from the big urban centres, characterised by a much slower pace of growth and rooted in conservatism. It is in these regions that traditions were preserved most fervently and passionately. If on the one hand these regions managed to be screened from external influences, though remaining open to others, on the other hand they were hubs from which certain forms of folklore disseminated towards Austria and Italy.

### **Brigitte Bachmann-Geiser, The “Bättruf” in the Swiss Alps**

The “Bättruf” is a herdsmen’s prayer, recited during the pasturing season every evening after the day’s labour in the mountain meadows of the Catholic cantons in the German-speaking Swiss Alps. It is a custom which is still practised today. One of the men looking after the cattle sings the mono-

phonic, unaccompanied speech-song in a mix of High German and Swiss German dialect through a wooden funnel normally used for pouring milk. In this prayer, the herdsman calls on God, Jesus, the Holy Ghost, Mary, and selected saints to protect all living beings on the alp against the dangers of the night. To forget prayer-duty is a crime which, according to a widespread saga, first documented in 1565, is punished by ghosts who ravage the herd. The melody of the herdsmen's prayer can be deduced from Gregorian Chant of the Catholic Church.

### **Josef Frommelt, Popular music in Liechtenstein**

Music, dance, and song have always played an important role in Liechtenstein. Indirect evidence of a particularly rich musical life is recorded in police regulations going back to the 16th and 17th centuries, showing attempts by political and church authorities to curb this popular form of entertainment. Written records related to popular music increased in the 19<sup>th</sup> century. Popular dances of that period resorted mainly to strings. Musical ensembles using wind instruments first emerged in 1857. It was then that several ensembles were created in Liechtenstein, including string and wind instruments as an accompaniment to dance. Most popular dance groups were disbanded during the First World War. When they reappeared, they included only wind instruments and played a primary role as vehicles of popular culture. In the 1930s, folklore dance groups underwent a change in style. String ensembles were joined by the accordion, the guitar, and wind instruments. Such orchestras were called *wohlbesetzte Streichmusik*. They vanished out of sight during the Second World War, and with them Liechtenstein's popular music.

### **Gerlinde Haid, Some thoughts on the history of the yodel**

The term “yodel” denotes a song or cry on a melody comprising a wide range of tonalities that switch between breast voice and head voice without regulating the register. Though famous as a typical music of the Alps, yodelling is cultivated in other regions of Switzerland (Berner Oberland, central and east-

ern Switzerland), of southern Germany (Allgäu, upper Bavaria) and Austria (western Austria, upper Styria, fanning out across neighbouring regions as far as Vienna). The grounds for this distribution are twofold: one is that from the early 19<sup>th</sup> century the yodel travelled further through national songs; the second is the close bond between this vocal expression and Alpine culture. If we want to write the history of the yodel in the Alps we have a well-defined landmark but, as is often the case with popular music, no source to help us date it precisely. With the aid of a few examples we attempt to sketch out a periodisation.

### **Tobias Widmaier, “Salontiroler”, popular music of the Alps in the 19<sup>th</sup> century**

Ludwig Rainer (1821–1893), eminent mentor of the Zillertal Society of national singers, is known as the main promoter of Tyrolean folk music. His portrait may be seen as idealising one of the protagonists of a musical trend that began in the 18<sup>th</sup> century. Apparently, the sonorities of the Alps soothe a certain nostalgia for a still unadulterated world. The numerous mountain choirs that, in days gone by, used to travel around Europe (or even the United States) conveyed a sort of patriotic idyll with no roots in real life. In the 18<sup>th</sup> century, serious economic hardships drove many Tyrolese to take up hawking. Traditional customs and entertainment songs were part of the sales strategy. Subsequently, the songs themselves became trading items. Shortly after, the music industry copied the Tyrolean style; witness the *Singspiele* (e. g. the *Tyroler Wastel* by Haibl/Schikaneder, 1796) the piano variations on imitation popular Alpine melodies, the countless *Tyroliennes* and the stereotypical songs with yodel for bourgeois milieus. Today’s image of Alpine culture has been influenced by this kind of evolution.



## **Kurt Drexel, “Lieder der Bewegung” and “unkatholisches Brauch-tum”. Teaching and research subservient to national-socialist conceptions of music at Innsbruck’s University of the Alps (1838–1945)**

After the annexation (*Anschluss*) of Austria, in spring 1938, the University of Innsbruck underwent a Nazification process. On racial grounds, the board of the Wilhelm Fischer Institute was removed and a new director appointed with the mandate of redefining the Institute’s guidelines, competence, and responsibilities, as well as bringing the musical and musicological activities in line with the ideology of national-socialism. Wilhelm Ehmann was put in charge, whose ability had previously earned him a reputation in Freiburg. Innsbruck was to become a hub for all questions relating to the organisation of national-socialist rallies and for the ideologisation of music. The Wilhelm Fischer Institute became a clear example of the entanglement of musicology with Nazi ideology. Wilhelm Ehmann’s theories on national-socialist music and the organisation of “ethnic” rallies found an echo in the academic publications and lectures, as well as in extra-mural speeches and teaching.

## **Dominique Rigaux, How to spend a Sunday in the Alps at the end of the Middle Ages? What pictures teach us**

In the Eastern Alps between Styria (southern Austria) and Slovenia, in the 1330s there appeared on the façades of churches and chapels a new and unusual picture: the “Sunday Christ”. It represented “suffering man” attacked by the symbols of the activities that were forbidden on a Sunday or other religious festivals. This mural depiction, impressive in size, often on the outside of the edifice, spread quickly across the Alpine range. Its purpose was to remind the faithful of the twofold obligation of the Sunday precepts: to attend mass and practise charity and, secondly, to refrain from work – so as to have more time to praise God – and from sin, in particular lust, wine, and gambling. Thus, under the pretence of reminding everyone of the things they should not do – rather than the reverse – these works provide a fairly reliably dated tableau of what people did on an ordinary Sunday in an Alpine valley of the late Middle Ages. Using

three recurrent motifs: bed, inn, and dice, as a starting point, the iconographic analysis aims to determine which cultural forms are at stake and in what way they circulate from one end to the other of the Alpine chain.

### **Anna Maria Colombo, The silk fabrics of the Ossola emigrants**

The card-cataloguing programmes promoted by the Council for Fine Arts and Historical Heritage of Piedmont have brought to light in Ossola a large collection of church vestments going back to the 16th and 17th centuries. They are artefacts created with textiles of damask silk. Their presence in Alpine places of worship may be explained by migratory flows directed mainly to Bologna and Rome. After settling in a town and gathering into associations, emigrants never ceased to belong to their original community and actively participated in one of the fundamental aspects of social life of the time: the care for churches and the liturgies celebrated there. The fellowship of migrant workers would send home regular sums of money to be used for building work, frescoes, plaster works and wood decorations; and delivered church vestments. Though physically absent, valley-dwellers reasserted their community membership through these objects, which were carefully inscribed with the name of the provenance and, often, the date. In the number of works ascribable to emigrants, the substantial array of ceremonial vestments makes up a uniquely interesting set from an historical and artistic standpoint. This study affords an insight into the production of a key silk manufacturing industry such as that of Bologna.

### **Christophe Gros, Before images, bodies. Popular representations of mountain dwellers**

As we try to identify or describe the daily life of Alpine dwellers and the way it reflects on pictures adapted or produced locally, long-term observation of a lifestyle yields the key to understanding the “regimen” of these images. It is a double regimen for a community that was able to welcome popular art but also to create its own style with it. Only by reconstructing the biographical details of certain picture-makers or illustrators can we shed light on another (popular and

domestic) evolution, which coexists with the great flows of numerical images of the global market. Through a museum's holdings one is able to discern a pattern in a framework that is still fully dynamic. The Alpine populations convey a particular way of living with, of making and of viewing pictures, which is demonstrated by the iconographic holdings of the Georges Amoudruz Collection at the *Musée d'Ethnographie*, in Geneva. The Museum's exhibits provide answers to all these questions from evidence gathered over five centuries of social customs.

### **Stane Granda, Land registers as a source of economic history**

Austria's land register, set up during the reign of Franz I, is among the richest sources of economic history, especially of farming history. The entries concerning the Slovenian territory cover the 1818–1849 period and include the cadastral data of plots on a 1 : 2880 scale, as well as the estimated figures for the yield on such plots, and the calculation of parameters for fixing ground rates (*Grundsteuer*).

This material may be used in several ways. The maps elicit a variety of information on the quality of lands, on their value, and on their owners' identity. Since this source was designed for tax purposes, the most substantial data regard agricultural production. There is very little information on anything beyond the agricultural sphere. Only registered craftsmen and industrial installations are granted an entry. Finally, data on the state of roads and footpaths, on market days, on the provenance of cattle and their breed, and on the diet of the population help us reconstruct the conditions and characteristics of commerce. However uneven the contents of this source, they afford endless opportunities for use.

### **Marcello Bonazza, The surveyor and the skittle player**

On the cadastral map of Moena – a mountain commune in today's province of Trento – a tiny little man plays skittles along the dry bed of the River Avisio. His is the only human presence in the entire cadastral map of Tyrol, drawn up



between 1853 and 1861. The presence of an eccentric symbolic figure suggests that the transition to a modern conception of cartography was not complete yet. That cadastral map, therefore, may be seen as the last link in the chain between ancient and modern cartography: the former a subjective and symbolic description, the latter objective and geometrical.

This applies especially to the representation of the Alpine territory, where it was only sometime between the 18<sup>th</sup> and the 19<sup>th</sup> century that proper, sophisticated land surveys took place. Consequently, the land register may be interpreted not only as a mine of single items of information but also as a mirror reflecting a complex settlement and economic structure. That is not all: surrounding the skittle player you may certainly see the description of a territory unfolding, but equally the representation of a landscape as theatre, a stage where human relations are played out, along with their interdependence between environment and existence, and with the perception and internalisation of a habitat.

### **Karl C. Berger, The mountain's silhouette. A symbol for alpine landscape. Snapshot of a myth**

In the 19<sup>th</sup> century, the Edelweiss, the rucksack, the rope and the *piolet* (ice-axe) stood out as symbols of the pioneers of alpinism. Its *Dingbedeutsamkeit* (K. S Kramer, the meaningfulness of a thing) echoes back to a traditional way of life, but also to nature as apparently primitive. Against such backcloth, it is also worth considering the symbolic drawing of mountains and mountain ranges. At first the pictorial representation of mountains was highly detailed, but during the 20<sup>th</sup> century the illustration became increasingly simplified and stylised. Finally, the stereotypical profile of a mountain shape was all you needed to describe an Alpine landscape (see for instance the logo of the International Association for the History of the Alps). The Alpine landscape may be recognised above all through the logos and symbols of tourist advertising and of the economic environments, for which the Alps connection is a profit-making opportunity. This presentation will discuss the meaning of a mountain outline seen as a symbol of the Alpine landscape and of its popular background.

## **Ingo Schneider, Alpine aquatic worlds. Some thoughts on how tourists relate to water**

Paintings, music or story-telling are not the sole forms of cultural production or of illustration of Alpine culture. The present contribution analyses the use that Alpine tourism makes of water as cultural construct, which has grown in strength over the last few years; it also analyses the representation of the Alps' natural setting. For years now, summer tourism in the Alps has knowingly relied on water, spa resorts being the clearest example. The recent "water" boom, however, seems to feed on another approach to the water element. Several signals appear to suggest that this development is rooted in the widening gap between modern man and nature. In recent years we seem to have rediscovered water as the origin of life. Tourism in the Alps has recognised that, given its due value, water is a versatile potential waiting to be tapped. Similarly there are two tendencies attracting public attention: water turned into a cultural asset and water as staged-managed. This article puts forward some theoretical reflections on three scenarios for water management in the Alps: hot springs spas and aquatic works; water footpaths and aquatic parks; and, finally, adventure sports in the Alps.

## **Ursula Brunold-Bigler, Rhaetoromansch tales from the Grisons. Travelling or local products?**

The Swiss canton of Grisons possesses huge collections of Rhaetoromansch short stories. Behind these collections stands Caspar Decurtins (1855–1916), a scholar of cultural history who, in the wake of the so-called rhaetoromansch renaissance intended to safeguard the Grisons idiom against its germanisation, published several texts, in particular the *Rätoromanische Chrestomathie*, as well as regional collections. The Romansch-language specialist Leza Uffer (1912–1982) introduced, for his part, new approaches and new methods for the editing of tales. With his efforts, he aspired to preserve the populations of the Romansch valleys from the influences of story-telling from an alien and modern world. Uffer's attitude is reminiscent of the Romantic movement. On that basis, historical analysis helps us conclude that geographic mobility and the circulation of popular narrative in Romansch-speaking Grisons in the latter half of the 19<sup>th</sup> century encouraged reconciliation between the population



and literary culture. This was achieved by integrating elements proper to the folklore of countries visited by the emigrants, and subsequently processed and transformed through the story-telling of women, to suit, and adjust to, the way of life and culture of the place.

### **Gian Paolo Gri, Oral tradition between ethnography and archives. Three research themes**

The contribution (relating to the western Alps) illustrates some interesting links between two sorts of material: a documentary corpus analysed by historians during the past two decades (in particular in terms of controlling and persecuting traditional beliefs: judicial sources and more specifically inquisitorial deeds, minutes of pastoral visits, travel diaries, and devotional literature) as well as recent collections of oral tradition narrative.

Information may be gathered on the long life of some traditions, on the local processes of adjustment by narrative themes (mythological and legendary topics, such as foundation legends), on the nature and bearing of the Alpine representation associated with outstanding features of the environment, with phenomena of internal migration and specific trade cultures, the relation between symbolic and social structures in the Modern Age (the structure of village community, in particular, with the internal definition of roles/responsibilities and the specific hierarchies).

### **Monika Kropej, The Goldkrikel legend and the mythologies of Slovenian Alps**

This paper analyses past and present in the oral tradition of the Slovenian Alps and their role in regional culture and identity. Slovenia's Alpine world has always teemed with local myths, for example that of "Goldkrikel", of the white chamois of the golden horns or of the big hooves. These legends are frequently associated with treasure hoards or with mountains full of gold, or of narratives about dwarves and elves that dig into the mountains in search of precious metals. Several tales are about Donna Perth, wild hunting, wild and heathen men

and women; several mountains have even been named after them. The study shows that these Alpine regions are often connected to ancient settlements and related archaeological finds. Since the region is renowned for its cheese making expertise, many tales reconstruct the story of how these mountain dwellers learnt the art of cheese-making. Today, local culture and tourism are helping revive the whole heritage of legend and story-telling.

**Max Matter, “[...] let the ancient simple customs and pleasures of our fathers be restored to life and go on living [...]”.**

### **Changing elements of popular alpine culture**

In the 18<sup>th</sup> century, the enthusiasm expressed by men of letters for the Alps inspired many a wealthy gentleman abroad to set forth on a journey to the Swiss Alps. This young tourism came to a sudden halt at the end of the century, when Napoleon’s army strode across the old Confederation and occupied it. In 1815, Bern’s burghers and artists organised an Alpine fair near Unspunnen, in the Interlaken area. Their aim was to revive Alpine tourism but equally to bring Berner Oberland back under the control of the political authorities of the City of Bern, which was keen on promoting its philanthropic and enlightening activities. The fair turned out to be a success, with the participation of several Swiss and foreign personalities. On that occasion, Swiss folklore revealed its most typical roots. In the 20<sup>th</sup> century, further editions of Unspunnen Fair were organised, through patriotic demonstrations such as the *Jodler* or the *Schwinger*; spectacles in which homeland traditions, *Swissness* and a genuine national sentiment happily merged.

## **G. Moretti, Alpine culture and innovation.**

### **Current development projects**

Based on a long experience of research into development, the project entitled “Enterprises and Alpine Territory” is devoted to the role of enterprises and local activities in a sample of Italian Alpine localities organised as mountain communities. The sample consists of 36 mountain communities and consid-

ers several aspects: geographic distribution, size of territory and population, economic structure, with regard to the degree of development achieved so far and to future growth opportunities in the three sectors. The study also includes important environmental and cultural factors, such as the presence of protected areas, of cultural heritage and, above all, the valorisation of local languages and culture. The survey's early findings corroborate the huge variety of different situations and the fact that some places, no matter how small and marginal, have managed to find the key to local growth, to curbing depopulation and the excessive ageing of the population, the creation of new sources of income by bringing back ancient crafts and by preserving the function of council services. Hence, the factors of success may be identified in different fields.

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