

sodes. Practical guides for the work of the icon-painters are the so-called *hermeneias* instructing on the contents and techniques of the iconography. Some of these guides give instructions on the presentation of musical instruments and situations. The *hermeneia* belonging to Dicho-Zograph (icon painter) says that The Mocking of Christ episode should have musicians and dancers: "some youngsters knock a *tapan* to Him, others play to Him, some with bells, others – with tubes". When the sinfulness of the *horo* is painted (according to the Christian cannon, "it is not nice"), the painter should present how the devil leads the *horo*, and around the dance there should be *tapans* and *svirkas* [Василиев, 1976:107. 122]. Players and dancers are usually presented in the church iconography according to the David's Psalms 149: "Let them praise his name in the dance: let them sing praises unto him with the timbrel and harp"; and 150: "Praise him with the sound of the trumpet: praise him with psaltery and harp. Praise him with timbrel and dance: praise him with stringed instruments and organs. Praise him with the loud cymbals: praise him upon the high sounding cymbals". Like the text of the Scripts the first patterns of the religious scenes come from the East. The guidelines for presenting the musical instruments are determined by the idea to stick to the text of the Bible. According to another opinion on the iconographic rules is not to put local and folklore elements the church authorities impose the presentation of exotic music instruments when painting the episodes in question [Андреев, 1956:486]. In the period 10th – 14th century this scene the wind instruments are at first horns, alter pipes, flutes, and buisines. In the 16th century the instruments get new forms. The horns and after that the trumpets are replaced by the oboes-*zurnas*. These instruments are among the typical instruments appearing on the Balkan frescoes with episodes of King David. They are traditional for Bulgaria, Macedonia and Albania [Pejovic, 1997:218-220]

Balkan painters depicted the musical instruments according to their knowledge and imagination irrespective of the cannon, the patterns and the guides. The fact that the *zurna* and the *tapan* are present in the iconography might be due to a number of reasons. The painters used to be creators of their manner who overcame the schemes and tried to make their plastic messages comprehensive using images familiar to their contemporaries. Thus the lyre turns into a rebeck and the horn into a *zurna*. There are pictures of horns painted with holes, similar to the *glashniks* of the *zurna* – these can be used as examples of the modifications of the mythic shofar with elements of the *zurna* they knew, connecting the Script texts with their everyday life [Цимревски, 1976:157]. It is quite possible that the painters had no idea of the ancient instruments in the Bible and of those from the East. Therefore they simply put known ones in the frescoes. The fact that there are many *zurnas* on the frescoes all over Macedonia dating from the late Middle Ages and the Revival could be an indirect confirmation of their existence on the peninsula. On the other hand this fact should not be taken for granted especially as evidence of the characteristics of the instrument, its variants or the ensemble formations it was involved in. The historic sources, visual ones inclusive, have been arbitrary with regard to the music instruments - since they are not sound monuments, being incomplete (not all of them are accessible and known). The data are not systematised, their description is most often positivistic, lacking inner criticism. Moreover, the oral tradition is not that reliable [Борушаров, 1993].

The images of a *zurna* and a *tapan* can be seen on items of Bulgarian folklore art. An interesting example is a flat clay brandy flask (Modern Greek *kronteri*) with a plastic decoration in the style of the Businian ceramics [Василчина, 1992:No271]. A Musician with a aerophone instrument of conic shape, probably a *zurnaci* as well a *tapanci* and