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PREMEDIATION AND NEGOTIATION IN NATIONAL IDENTITY NARRATIVES:
RUBLEV'S TRINITY AND BACH'S WACHT AUF

Master's Thesis

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Introduction

What can Semiotics bring to the Humanities and Social Sciences? Art has its own methodology adapted to the different media it analyses. Sociology has quantitative and qualitative methodology to analyse society. The Political Sciences have their theoretical framework in which the nation is considered.

And yet, Semiotics is not redundant. Semiotics contributes to synthesis. It has the potential of undertaking transdisciplinary study, providing a metalanguage and a methodology to seemingly separate disciplines. Semiotics begins by looking at general and universal levels, and from there, discerns the particularities.

Unlike most other disciplines, Semiotics is not bound to only analyse realisations. It also looks at the potential. Indeed, this is what we shall dwell upon: the potential interpretations and working of narratives at artistic, social and national levels; some of which indeed have been realised.

For this, we look at two different examples that share certain general similarities in situations: Russia and Rublev's *Trinity* icon, and Germany and Bach's *Wachet auf* cantata. From these two cases, we can observe a small variety of ways in which processes of premediation and negotiations have the potential to influence the construction of narratives, especially at the level of national identity narratives.

Here, we will consider national identity narratives as the main hegemonic narrative uniting the nation in bringing together artistic and social narratives. In addition, national identity narratives are the shared memory that convey the shared values of national identities, which are in turn built on the shared roots of the nation.

Naturally, we cannot claim this to be an exhaustive study of all narratives that exist between art, the society and the nation, nor can we claim that a single work of art or a single event in society is sufficient to construct the entirety of national identity. What we will observe are possibilities -- possibilities that have the potential to make up part of a national identity narrative if they are realised within the nation.
**Scope of Research**

**Research questions**

The questions that open this research work are innocuous enough: What is the potential of art in premediating society? How are artistic and social narratives negotiated into national narratives?

From these, we develop a host of other questions. In considering premediation, we must also consider remediation. In other words, does art imitate society or does art predict society - or both? These theoretical possibilities will be examined in our second chapter.

Here, we can briefly define premediation as a remediation of the future in the present. Narratives in themselves are forms of mediation. Historical events are mediated as narrative events. They can then be remediated through various possibilities, creating a certain linguistic redundancy. Bach’s *Wachet auf*, for example, remediates Lutheran teaching and hence the narrative of the sixteenth century Lutheran Reformation. However, this is a necessary redundancy that eventually leads to self-knowledge as the nation makes sense of reality and its place in the world through the narrative form.

Premediation then takes this logic a step further. Unordered narrative elements can be introduced in the midst of order, as in the case of Rublev's innovations in the *Trinity*. Its narrative is orientated towards the future, and can be mapped over other narratives. Comparison then allows for other narratives to have a glimpse of the future.

In this, we make two underlying assumptions. Firstly, it is the nation that puts together art and society. While narratives are not always in a strict hierarchical relationship, we will assume the nation to belong to a higher dimension where other narratives are validated and included or rejected and excluded in the name of national unity.

Secondly, the choice of research object implies that religion is another linking factor between art and society, especially in these two societies shaped by Christianity. In our first chapter, we shall observe in greater detail how religion is indispensable in the construction of a nation.
The second research question on the negotiation of narratives relates in particular to the processes of inclusion and exclusion. Which narratives are included and excluded? How is a self included and the other excluded? In particular, what can be included and excluded in works of art and how is this shown in social narratives?

Here, we assume that negotiations take place especially in contexts where there is a hegemonic and dominant narrative. In these contexts, multiple narratives are synthesised into a main narrative. The processes of inclusion and exclusion are complementary in nature and relate to a nation’s construction of identity, by reflecting on how much it identifies with the other. We will enter into greater detail in the third chapter.

Naturally, a nation may pursue various directions at the same time or emphasise different values in different epochs. However, the subsequent analytical chapters of this research will focus on one value and hence one narrative for each nation considered.

It is in these analytical chapters that Greimas’ semiotic square and actantial model will be used to illustrate the processes of premediation and remediation, inclusion and exclusion. We could then see how excluded elements as reflected in the semiotic square could be transferred to the opponent of the actantial model.

By fitting the Russian and German narratives to this model, we would also be able to test the model for its potentiality in terms of the processes that it is able to suggest, as well as its limits in terms of unlikely processes that it could suggest.

**Research objects**

For this study, I have chosen two contexts: a Russian icon dating from the early fifteenth century and a German cantata dating from the early eighteenth century, namely Andrei Rublev's icon of the *Old Testament Trinity* and Johann Sebastian Bach's cantata, *Wachet auf, ruft uns die Stimme* (BWV 140).

Neither work is completely new in itself. However, the incorporation of both innovative aspects and tradition in a single work of art has led to them being considered as prototypical embodiments of their respective art forms.

As we shall see in greater detail in their respective chapters, the Stoglav Council of 1551 prescribed Rublev's *Trinity* as the model to be followed while Philipp Spitta, a prominent musicologist known for his nineteenth century biography of Bach, holds that Bach considered the *Wachet auf* almost as the ideal cantata and would return to this in his later years.
Lotman defines a model as "an analogue of an object of perception that substitutes it in the process of perception" (2011: 250), a comment similar to Althusser's remark that art does not impart knowledge of reality but alludes to reality (1966: 174). The Holy Trinity cannot be perceived as it is but Rublev's icon provides an analogue that alludes to its real counterpart. Similarly, the dialogue between a human soul and Christ can be perceived through the analogy of Bach's cantata.

The general similarities between the two works also extend to their social contexts. Taking an approximate time frame of a century before and after the creation of these works of art, we can say that these works are preceded by theological reforms and political uncertainty, and followed by a greater self-consciousness and strengthening of the nation.

Being much studied, these two works have inspired a wealth of available material, of which I will refer largely to English and French sources, and hence approach analysis from a predominantly Western perspective.

Methodological Notes
This paper is largely branched into post-structuralist thought, though specific fields may be particularly influenced by other currents. Where a philosophical background has to be established, phenomenology plays a key part. Where the nation is conceived, ethno-symbolists and perennialists form the core of the understanding. In terms of artistic analysis, more formalist analysis is relied on for the identification of elements before any further analysis takes place.

The methodology itself is very much based on the Greimassian semiotic square and actantial model. The semiotic square allows a closer look at inclusion and exclusion, while the actantial model simplifies the various narratives with a set metalanguage of actants for concrete comparison and analysis.

The methodological foundation is also influenced by Panofsky's motifs, narratives and values, set out in his Studies in Iconology (1972). While it was written in the context of iconology, the principles set out for a three-stage analysis can be easily applied in other works. At the first stage, pre-iconographical description isolates motifs for analysis. Next, iconographical analysis elaborates these motifs into narratives, themes and concepts related through stories and allegories. Finally, iconographical interpretation traces the underlying symbolic values behind these narratives.
In this work, analysis of narratives and interpretation of values are not necessarily carried out in that order. For simplicity's sake, a hypothetico-deductive approach will be adopted, in which set values will guide decisions when selecting motifs to be described. This approach maintains the focus on the research questions, which are based on exploring potential interpretations, and hence limit the otherwise broad scope of research.

A note must also be made of the use of slashes that will be used in the analytical section from chapters four to seven. Linguistic conventions employ them to mark out semes, which are the basic unit of meaning. This is retained namely in separating Smith's concept of sacred communion into /sacred/ and /communion/.

However, each seme in itself, allows for various meaning possibilities, of which we will identify and focus on two values that are more pertinent to national identity. These values are distinct from the semes in that they are ways in which the seme can be interpreted in the context of the nation. However, within this paper, there is little benefit in marking out the values typologically, and hence breaking the flow of reading.

**Literature Overview**

As has been implied, literature relating church art and music to national identity narratives is very much limited. Anthony Smith’s recent book of 2013, *The Nation Made Real: Art and National Identity in Western Europe, 1600-1850*, comes close, examining art that conveys ideas of strength, notably in the Classical tradition, but the role of religion is minimised.

Conversely, Adrian Hastings’ 1997 work, *The Construction of Nationhood: Ethnicity, Religion and Nationalism* shows the interrelated nature between religion and the nation. In addition, Anthony Smith’s 2003 *Chosen Peoples: Sacred Sources of National Identity* associates the nation and its underlying narratives.

Adopting Greimas' actantial model as a methodological approach to the study of political narratives is the 2005 article by Yong Wang and Carl Roberts, "Actantial Analysis: Greimas' Structural Approach to the Analysis of Self-narratives".

With regards to artistic analysis, the icon has been systematically examined by Boris Uspensky's work of 1976, *The Semiotics of the Russian Icon*. Rublev's *Trinity*, in particular, has been commented on by many renowned scholars: Michel Alpatov, Viktor Lazarev, Alexander Voloshinov, Jean-Marie Floch, to name but a few.
Similarly, Eero Tarasti's 2002 *Signs of Music: A Guide to Musical Semiotics* provides us notably with the framework of a musical communication situation. Bach's *Wachet auf*, while largely seen from a Classical approach, will also benefit from the context provided by scholars such as Philipp Spitta, Jaroslav Pelikan and Robin Leaver.

**Thesis Structure**

I have largely divided the thesis into two parts. The first provides the theoretical framework and some preliminary considerations. In particular, we will examine the context of national identity narratives and the processes of premediation and remediation as well as the negotiation processes of inclusion and exclusion.

These terms would be broken down in their respective chapters. The first chapter examines the nation, national identity and national narratives in turn, relating them respectively to shared roots, shared values and shared memory. The second chapter considers premediation in the light of remediation. The third chapter deconstructs negotiation into two complementary processes of inclusion and exclusion.

The aim of these theoretical chapters is to provide a sufficient framework within with the analysis can then proceed. Hence, we would focus on each separate term and process to achieve greater depth, bringing them together only in the analytical chapters, which would be more adapted to show their interrelated working.

The second part of the thesis then consists of the analytical section proper, structured around the case studies of Rublev's *Trinity* and Bach's *Wachet auf*. These case studies would be framed by an introduction (chapter four) and a conclusion (chapter seven).

The introduction defines Smith's concept of sacred communion that would be considered in the case studies, while the conclusion would summarise some thoughts on the similarities and differences of these two cases and some preliminary remarks on the applicability of the actantial model. The case studies themselves would begin with an overview of its societal context and artistic context, before turning to a description of the work of art in question. Only after this would the narratives be analysed in terms of artistic, social and national narratives.
1. National Identity Narratives

Before examining possible processes of premediation and negotiation in the contexts of Rublev’s fifteenth century icon of the *Trinity* and Bach’s eighteenth century church cantata *Wachet auf*, it would be prudent to first set out the domain within which national identity narratives are understood.

The timeframe considered limits us from speaking of the nineteenth century Age of Nationalism and modern conceptions of the nation. We will then refer primarily to authors of the primordialist, perennialist and ethno-symbolic traditions who stress the continuity of the nation from its ethnic roots.

Migrations were certainly not unheard of and each nation certainly included those who were not ethnically related in a genetic sense. A prominent case is that of the icon painter with whom Rublev worked, Theophanes the Greek, so named for his Byzantine origins. Still, such cases were far from the norm, and were in all likelihood far less common at an everyday level than within the church that was still under Byzantine authority.

The shared roots of the nation could be explained through kinship and strengthened by particular events, whether a victorious battle over a former oppressor or a divine election and mission. The shared values of the nation could be communicated through national symbols, such as a flag or anthem. All these are brought together in the shared memory, stored in abstract form as national identity narratives.

National identity narratives bind members of a nation together in both time and space. Chronologically, they provide continuity, relating separate events with a coherent sequence. Additionally, they communicate the common ground cherished by the nation.

We begin this section by defining the notions of the nation, identity and narratives; relating them to the concepts of shared roots, values and memory.
1.1 The Nation and Shared Roots

A nation, physically speaking, is a group of people. In its first instance, this group might have been a family, where kinship and ancestry binds the group together. This is, then, supplemented by behavioural norms, thus transforming a family into a cultural ethnicity. Hastings would define this further by listing two primary attributes: a shared cultural identity and spoken language (1997: 3).

Where culture is involved, we can speak of an imagined community as defined by Anderson (2006). The community is not imaginary but *imagined*. Members of the group may not have met or heard from fellow members but there is a very real *image* of the communion - of the sense of belonging to the same community.

Anderson then defines the nation as "an imagined political community" (2006: 6). It is this political aspect that transforms a cultural ethnicity into a political nation. Returning to Hastings' definition, an ethnicity becomes a nation when it grows more self-conscious of itself as community and claims political identity and autonomy (1997: 3).

A brief note must be made of nations and nationalism. Hastings notes that nationalism, commonly associated with the nineteenth century, associates a nation with a state. In other words, cultural ethnicity, geographical territory and political apparatus are now seen as a single unit. Pre- and post-nationalism nations would then differ primarily in the interference in local life through administrative measures (1997: 29).

While pre-nationalism nations were largely homogenous ethnic groups, the Age of Nationalism meant the cultural standardisation and homogenisation of multiple ethnicities and nations to form a larger unit, eventually leading to social categorisation and stratification. Anderson's definition of a nation is largely set in this context, especially with his emphasis on the role of the written word in the modern nation replacing the religious sacred word of the pre-nationalism age. But let us first examine the cultural roots of the nation before delving into its political nature.

Cultural Ethnicity

Of the many cultural aspects, the ethnic, religious and linguistic stand out. While Anderson, in particular, has focussed extensively on the importance of printing and the establishment of a common linguistic base for the development of the nation, he gives as examples only modern nations as he sets the existence of nations around the Age of nationalisms and the flourishing of printing.
Our concern, however, is not to enter into the terminological conflict over when a nation as such could be said to exist. Instead, I would suggest a primarily ethno-symbolic approach, informed by Hastings and Smith, with the integration of contributions from Geertz’s primordialism and Connor’s perennialism.

Ethnicity forms the core of the nation, and this is strengthened by religious norms and beliefs that are, in effect, self-descriptive identity narratives. Naturally, these are communicated through a shared linguistic code but we shall have to leave linguistic concerns aside and instead examine how ethnicity defines a nation, before moving on to the definitions provided by religion.

**Ethnic definitions**

In an ethnocentric view, a nation stems from an ethnicity, and hence a common ancestry. Hastings speaks of an ethnicity as defined by the group within which marriage takes place. The rules of marriage mark the limits between family and ethnicity: a person may not marry someone of the same family or clan, but he or she is expected to marry someone of the same ethnicity (1997: 168).

To this, Geertz’ speaks of the importance of being bound to fellow members of the same group due to "congruities of blood, speech, custom". These "primordial bonds [...] flow more from a sense of natural - some would say spiritual - affinity than from social interaction." (1973: 259-260).

In this, he implies that such relations surpass logic and reason, just as most people feel more attached to their families than to other social units. There are no clear benefits to be obtained from the maintenance of these bonds except for a sense of belonging to a group where sameness is emphasised and perceived as real.

Connor stresses that a nation is made up of people "who feel that they are ancestrally related". Adding that this ancestry does not necessarily correspond to factual history, he reiterates that it is "sentient or felt history" that is required for the existence of a nation (1994: 202).

In other words, a nation has to feel that its members share a common origin. This creates unity among members, and even when dispersed geographically, members remain united as part of this imagined community. The term "German" is here particularly interesting as it first referred to an ethnic group that used the German language within the Holy Roman Empire in spite of its many oral dialects. Today, it is still not uncommon to
find solidarity between people of modern Germany and Austria, all of whom call their language Deutsch "common".

Hastings, continuing his thoughts on genetic unity within an ethnicity, agrees that it is "partly real, partly mythical" (1997: 169). Cultural myths, notably through the form of religious narratives, establish models for making sense of real situations. A common ancestry plays a symbolic role as a unifying factor, but this has to be complemented by cultural unity to ensure the perennial survival of the ethnicity.

Cultural unity is established by sets of norms upheld within the ethnicity. Linguistic norms regulate language use; religious norms regulate beliefs and social behaviour. In this sense, ethnicity is closely related to its culture where the "basics of life" are shared (Hastings 1997: 167). We turn now to the role of religion in an ethnicity.

**Religious definitions**

Ethnicity may explain the co-existence of members but the persistence of nations and national identities comes from "the sense of the sacred and the binding commitments of religion" (Smith 2003: 5). Smith considers that religion is the source of national attachments, adding that religion has both a spiritual and social role (1991: 27).

This relates to Anderson's thoughts on the relation between religion and death. The time and manner of his death is unknown to man, but he knows that he will eventually die (2006: 36). Religion then ascribes meaning to such arbitrariness and reassures the mortal of the immortality of an afterlife.

Similarly, religion explains how the each member is an active part of a greater community. A member may be mortal but the nation is immortal. A certain symbiosis is also possible. The death, whether physical or moral, of members could lead to the death of the nation; the revival of the nation necessitates a spiritual revival on the part of its members.

In speaking from a primarily European context, Hastings finds it indispensable to consider the Bible in the formation of nations. To him, the Bible is the "prime lens through which the nation is imagined by biblically literate people" (1997: 12). Thus, he traces the origins of the word 'nation, arguing that it first appeared in English in the fourteenth century translation of the Bible from the Latin Vulgate. The Latin Vulgate employed various possible translations of 'ethnos' in the original Greek manuscripts. But each time the Latin translated it as 'natio', the English rendered it as 'nacioun' (ibid. 16).
We see from this that the nation was seen as the reinterpretation of ethnicity. Remembering that the Bible, and in particular the Old Testament, focuses on the nation of Israel, it is conceivable that this reflected how the nation was understood even in a Christian Europe. In spite of the pagan origins of Russia and Germany, their claims to replace Rome as capital of Christianity whether in the form of the Holy Roman Empire or Moscow's Third Rome, reflects on how Christian traditions would have been well integrated within their societies by that time.

Biblically speaking, the nation was to be "a unity of people, language, religion, territory and government" (ibid. 18). Internal fighting was described as fratricide, strengthening the ethnocentric view of a common ancestor. The nation was to be separate and distinguished from its neighbours, through its customs and worship of one God. Any deviation was a form of moral depravation that led to destruction through a loss of territory or exile. We see here notions of unity and purity, the values that we would focus on in the analytical section.

Religion provides the four underlying dimensions of the nation: community, territory, history, and destiny. Through this, religion lays the sacred foundations of the nation and act as what Smith considered as "deep cultural resources" which members draw on to preserve national identities (Smith 2003: 31). Here, it ought to be clarified that while we speak of religion, given the Christian context of our research objects, this would also apply to cultural mythological beliefs in non-Christian contexts, even where there may not be an explicit deity.

We will later examine in greater detail the dimension of community, with Smith's concept of the nation as a sacred communion. For now, we close this section by concluding that religion acts as a programme for the nation. It sets out the norms and narrates the election of the ethnicity, which is followed by a covenant with the divine. This requires moral renewal and purity, as well as a separation from excluded neighbours.

**Political Nation**

When does an ethnicity turn into a political nation? Scholars are very much divided on this point. For Anderson, and his modernist view of the nation, this is when secular government institutions take over religious and imperial institutions. For the ethno-symbolists, it is the recourse to shared ethnic memory in the face of modernity. However, to the primordialists who focus on the bond of kinship and the perennialists who stress
continuity between ethnicity and nation, the threshold between ethnicity and nation is less certain.

Here, we will follow Hastings' view of the nation, which allows for greater flexibility across cultures. Drawn from the context of the nation of Israel, he suggests that an ethnicity is a nation when it takes on a political dimension in the form of internal government and external defence.

This indeed risks a confusion between nation and state with which we will not overly concern ourselves here, except to add that a state additionally requires external recognition of its independent existence, government and territory. In this sense, most nations are indeed states, as implied in the admittedly abused term of nation-state.

The political "is an inherently natural part" of the ethnicity (Hastings 1997: 177). This goes to say that institutionalisation is part of the organic development of an ethnicity. It is at this point that an ethnicity is ready to enter the political realm and interact with other communities in the political dimension. Friends are now allies; beliefs are now transformed into ideology. Laclau and Mouffe will act as our basis on political relations, with Balkin and especially Althusser adding on to the concept of ideology.

**Entering the political**

Laclau and Mouffe define the political as "a type of action whose objective is the transformation of a social relation which constructs a subject in a relationship of subordination" (2001: 153). Vertical hierarchy is instituted and the relation between social roles has now turned into a relation of power.

Socially speaking, the *kantor*, being in charge of the town's music and musical education, simply worked in different areas from members of the Town Council. Politically speaking, he was subject to the Town Council, in that his administrative status and his performance would be reviewed by the Council.

Similarly, a sign of an ethnicity's entry into the political dimension lies in the visibility of its institutions (Mouffe 2005: 17). Ethnic beliefs and practices might have been present but they turn political when they are established as the dominating hegemonic structure and order.

From this, we also note that exclusion is a key part of politics. National institutions are formed when other possibilities are excluded. In an ethnicity, it may be conceivable that one could turn to two different figures for help in arbitrating a conflict among
neighbours, with two different results. In a political nation, horizontal alternatives are replaced by vertical hierarchy. Plural individual beliefs in justice converge into a hegemonic ideology of the justice system that organises the various courts and possibilities of appeal.

For such hegemony, Laclau and Mouffe list the two conditions required: antagonistic forces, and a weakened relational system of social identities (2001: 135). We can trace a similar trajectory, though on a different scale, in Leipzig’s rise to hegemonic domination of the book trade following the Thirty Years’ War. While Frankfurt am Main was a strong trade centre before the war, the war brought the bubonic plague that weakened the town and its population. As a result, Frankfurt am Main’s position within the Empire was compromised and the relations between the various towns competing for greater trade prominence were less certain. Leipzig, specialising in the book trade, was able to take this opportunity to establish itself. Its hegemony was ensured when publishers and dealers preferred it to other towns that also recognised its eminence.

Mouffe elaborates on the antagonistic nature of political categories, considering that the political requires a choice between conflicting alternatives. She proposes a we-they demarcation of identity: one defines one’s identity through the exclusion of the other. It is only when this identity is threatened does antagonism in its full scale intervene (2005: 15-16).

In this conception, an ethnicity that is self-conscious and exerts its identity as such is already a political nation. And all the more so, where it is ready to secure this even to the point of entering into the extreme form of conflict: war. But to be able to involve all its members in coordinated action, a nation would first require consolidating shared beliefs in a coherent and hegemonic ideology.

**Ideology**

In identifying features of ideology, Balkin emphasises its normative dimension (1998: 106). As with all political aspects, ideology, unlike belief, is unable to admit alternative interpretations. Above all, ideology is justice. It prescribes what is just and by extension, what may be true and admissible. While this sounds very much like religion, we see how the same categories can easily be applied to the nation in the sense of political ideology.

We look at some processes of ideological formation and application through Balkin’s concept of cultural software and then at Althusser’s notion of ideological interpellation and the response through recognition.
Ideology as cultural tool and mechanism

Balkin’s conception of ideology is that a cultural software that includes tools and mechanisms. Tools allow for the extension of man. They may have been designed for one or more purposes but they also act as sources of new purposes (1998: 24). In this, ideologies not only articulate human thought but encourage its development.

In addition, Balkin adds that these tools are being put together from multiple sources, in what he termed bricolage. These tools can then allow for new ways of experiencing and manipulating the world, even to the point of centring the world around themselves (1998: 25). Similarly, ideology may be made up of elements from various belief systems and focus on itself as a new unit. We can think here of how Russian Orthodoxy was based on Byzantine traditions, though local schools of icon painting developed their unique styles of artistic expression, notably at Pskov, Novgorod and Moscow.

In a similar way, Geertz is able to speak of ideologies as symbolic models (1973: 216). Ideology draws from religious traditions, where rituals are more than words. As central tenets of belief, religious rituals are activities that act as symbolic models to relate to the divine and prescribe devotion. The continual re-enactment of these rituals involves participants in such devotion. Ideology similarly maintains members within its structures where participation is only possible through action.

As for the mechanisms of cultural software, Balkin defines them as mostly based on conceptual oppositions. More often than not, this involves the suppression of similarities to form hierarchies (1998: 219). This is how ideology can manifest itself through the categories of inclusion and exclusion that we shall later examine.

Conceptual oppositions facilitate thought. They divide the world into understandable categories by highlighting their differences. Hence, neighbouring aspects within a continuum are mapped onto extreme ends. This then explains the effectiveness of ideologies in being a clear map for action with regards to a clear opponent.

Here, Geertz defines ideology as "schematic images of social order" (1973: 218), and, as with the authors of our previous section, links the construction of ideologies to political dimension. Ideology, for him, is a response to cultural, social and psychological strain. Entering into the political dimension, the former ethnicity experiences a loss of orientation in the new universe. Ideology then steps in to bring order. It is in this context that Geertz considers ideologies as "maps of problematic social reality and matrices for the creation of collective conscience" (1973: 220).
We will later discuss how unordered noise within culture could, in fact, be used in premediation, but from this, we can understand that ideology allows for action to be directed and considered intentional and purposeful by the collective political community.

Ideologies, expressed through oppositions, simplify responses as either affirmation or negation. One can choose to carry out an action prescribed by the ideology or not to do it. Another can then judge this person as right or wrong, based on whether the former has acted in line with the ideology. In so doing, both participate in the ideology, and further remediate it within the community.

**Ideology and interpellation**

An overarching identity narrative falls in line with the values prescribed by the national ideology. We have seen ideology as a system of oppositions, and we now supplement this definition with Althusser’s understanding.

Althusser agrees that ideology has a structure that prescribed roles and practices, though he adds that these rituals are governed by apparatuses that promote and regulate them (1970: 55). Examples of such apparatuses could be the Church in Christian ideology, that regulates the canonicity of ideology and enforce its normative values among the Christian community.

This goes to say that any adoption of ideology is the adoption of the whole of ideology. To stay within ideology, one is not free to follow only selected values. Ideology is a totality, one is either within it or outside it. Here, we think of Christian confessions where the distinction is between believers and unbelievers. Whoever claims to believe in Jesus has to believe that he is both God and Man or he is an unbeliever (1 John 4:1-3). Similarly, a person who claims to love God but refuses to love those around him might as well be an unbeliever (1 John 4:20).

The individual only responds to it when he is interpellated. Althusser speaks of interpellation as the transformation of individuals into subjects when they recognise themselves in the ideological discourse (1970: 46-8). In this, a subject sees himself as being spoken to and also being a part of the ideology.

As elaborated in Althusser's analysis of the Christian ideology, there are four processes involved culminating in the subjects response to live within the ideology: interpellation, subjection, mutual recognition and an absolute guarantee of truth (ibid. 54-5). God created man in His own image and man responds to His voice.
In Sartre’s words, God is and is not both me as the self, as well as the other (1943: 270-271). The subject can recognise God in himself and by extension, understand that God is able to understand his sufferings. On the other hand, the subject also recognises God as the other, and hence, God is able to mete out impartial judgement.

Thus, in national ideologies based on the Christian ideology, governing institutions and the people who are involved in them are easily seen as chosen by God to carry out His work. This also explains the careful examination of Bach's adherence to the Lutheran faith before he was admitted to his post of kantor in Leipzig. As the one responsible for church music, he was responsible for the religious education of the lay people. He had to be chosen by God, and more than that, he was also, in a sense, representing God. He and his music were to convey the right values and hence reaffirm the identities of the congregation.

1.2 Identity and Shared Values

In the preceding section, we have seen that an ethnicity is associated with cultural and religious or mythological beliefs, while a nation is associated with political ideology. Definition of the nation is based on exclusion. That is to say, the self-conscious identification of the group excludes other groups, marking them as external and potential threats. The visibility of dominant institutions excludes alternative forms of internal government. The dominant ideology excludes other systems of beliefs. Through this, we are already speaking of shared values and consequently identity.

Geertz speaks of ideologies as articulation of values. He considers values as among the most important features of human life, and suggests that we should think of values as a verb, not a noun (1998: 27). Human beings value. We evaluate what is good or true, and above all, what is just. Ideologies thus prescribe the values that can be applied to the particular situation.

For example, Leipzig in the Baroque era had a particularly thriving intellectual climate among the German states due to its quick post-war recovery. Debates were valued for testing out propositions to their limits, upholding the values of critical thinking. It is no surprise, then, that in spite of the tensions that discussing the Lutheran Reformation could bring, the university could still permit and even encourage students to defend various opposing points of view to test and purify their arguments.
The power of ideology is reflected in Connor’s statement that “convictions concerning the singular origin and evolution of one’s nation belong to the realm of the subconscious and the nonrational” (1994: 203).

Convictions leave no room for doubt. Belonging to the subconscious, they act as underlying models for thought and action. Being nonrational, they do not follow strict rules of logic but incorporate the affective dimension. Finally, we note also that ideologies emphasize the singular origin of the community: there is a level of sameness among members due to their common roots.

At this point, it may be useful to make a distinction between various types of identities that can coexist within a nation, and in particular, the four dimensions of ethnic, cultural, social and national.

**Ethnic and Cultural Identities**

Barth notes the persistence of ethnic distinctions (1969: 10). Such distinctions involve social processes of both inclusion and exclusion but ethnic categories are maintained in spite of mobility and changing membership circumstances.

Ethnic identity is formed when the ethnicity is conscious of its common ethnic roots and articulates these as shared ethnic values. In fact, it is often ethnic identity that provides the structure underlying any form of interaction with other ethnicities such that differences, including cultural features, are highlighted.

This results in a certain amalgamation between concrete physical aspects, such as the physical appearance influenced by the genetic pool within the ethnicity, and the more abstract cultural features related to the ethnicity that we shall speak of in greater detail later. It is not difficult to see the Rus maintaining their identity as genetically distinct from the invading Mongols even if they were not that geographically distant. Such differences would be further emphasised by their differing religious beliefs, for example.

Ethnic groups are identified by themselves and by others as being a distinguishable category from others within the same order (Barth 1969: 11). As with any other form of identity, self-description is important in marking out the included continuity within the boundary. Here, Cohen sees ethnic identity as a potential political tool as it appears to have a monolithic character and claims to be more or less objective (1994: 52).

An individual who identifies himself as Russian or German is first associating himself with the physical aspects of this group. In other words, he agrees that there is
genetic continuity among them that can be verified through ancestry. But can there be a clear line between these physical aspects as opposed to cultural aspects? Such ethnic identification lends the cultural values associated with the ethnicity a certain degree of authority. But here, we are already speaking of cultural identity.

Barth himself associates ethnic identity with a "culturally specific set of value standards" (1969: 25). Ethnic distinctions provide the foundations on which social systems are built, and around which cultural forms are unified. Ethnicity has a "definite appearance" but "indefinite substance" (Cohen 1994: 52). There is thus a stable core that allows for continual reconstruction of its definition, especially at the individual level.

If ethnic identity is nature, then cultural identity is, at the risk of tautology, culture. No longer is identity about the family or the ethnicity. Cultural identity focuses on what has been produced and shared.

For Cohen, cultural identity adds "a patrimoine and a history, or the acknowledged need to create these" (1994: 51). Ethnic identity requires more than mere physical appearance to mark itself out, and hence, cultural aspects are developed to mark out boundaries, whether symbolic or real. Cultural patrimony is often expressed through artistic channels, while history may take the form of symbolic oral narratives.

Thus, cultural identity itself is composed of various facets, such as religious identity that encapsulate theological values or artistic identity that entails aesthetic values. At times, the religious and the artistic are so intertwined, such as in the case of an Orthodox icon, that it is rather impossible to draw the boundaries between them.

**Social and National Identities**

Ethnic identity is largely dependent on genetic factors, while cultural identity has shifted the focus to shared products. Social identity, then, is about the relations among members of the community as well as the relations influencing this cultural production. If ethnic and cultural identities mark out more symbolic aspects of a community, social identities take on a more functional role.

Jenkins considers all human identities as social identities as interaction is always involved (2008: 17). Humans do not live in isolation from one another but fall under patterns of institutions, organisations and classifications (ibid. 45). Without digressing to speak of such typological distinctions, we note simply that social categories confer upon their members specific identities that relate to their role and position within society.
Hence, we can speak, for example, of boundaries between social classes that encourage reproduction of social identities. Through processes of socialisation, members learn their place and the limits of these boundaries. Upward mobility in social hierarchy is resisted, though geographical mobility is a potential alternative as class boundaries vary from place to place.

Sociologists such as Berger and Luckmann or Bourdieu often relate social identities to the set of habits or the *habitus* they prescribe. Behaviour becomes habitual and routine. In many cases, choices are automatic in the sense that no thinking or decision may even need to be made. The individual is thus freed for other matters (Jenkins 2008:156). Such a fixed system of responses creates stability and a sense of security in a predictable world that functions the way it ought.

Forms of social *habitus* were among the obstacles that Bach had to overcome in Leipzig. The inhabitants were largely traders or otherwise working in the economic sphere. As a result, there was much greater interest in trade than in music. The *habitus* of these traders had to be conditioned to include greater interest in and appreciation of music. Only then could Bach increase the quality of town musicians and attract better musicians, without whom he could not realise the full potential of his compositions.

Having spoken of social identities and social *habitus*, We turn now to national identities. As with the difference between cultural ethnicities and political nations, the distinction between social identities and a national identity also lies in the political. Jenkins suggests three orders by which a world is constructed and experienced: the individual, the interactional and the institutional (2008: 39).

The first order focuses on individual identity, as opposed to the collective identities of the other orders. Within these collective identities, interaction allows one to draw the boundaries of ethnic and cultural identities. Social identities then emerge when institutions are added to interaction.

The political aspect is made clearer when institutions take on hegemonic functions. They are not only normative, but now represent the only possibilities in their respective domains. By this time, an overarching identity explains this hegemony, drawing on similarities and shared values found across ethnic, cultural and social identities. The culmination of these collective identities into a coherent whole gives us national identity.
1.3 Narratives and Shared Memory

Having looked at the notions of the nation comprising of shared roots and of national identity as composed of shared values, we now turn to national identity narratives. Identity narratives build on shared values by organising them within a narrative structure. The field of narrative studies is vast, but our understanding of narratives will be limited to classical narrative structure as a linear and chronological sequence of events.

Narratives consist of events and actors and show both chronological and causal relations. While we will look at how narratives organise memory, and thus have a structural and normative role, our analytical focus will be based on Greimas’ actantial model, as laid out by Wang and Roberts (2005).

They have chosen the following representation for Greimas’ actantial model, which we will adopt in our later chapters:

![Diagram of Greimas’ actantial model]

There are three axes in this model. The first row shows the communication axis, as sender communicates an object to the receiver. The second row is named by Wang and Roberts as the conflict axis after Petitot. This shows the conflict between the subject (and helper) and the opponent. The vertical movement is the quest axis, linking subject with object.

The advantage of this model lies in its focus on actants. These actants carry out fixed functions within the narrative. They are being manifested in the form of actors, which may be human or non-human, groups or individuals. In particular, this model highlights the primary goal of the narrative through the quest axis, and the actants and actors that this quest involves.

Greimas defines actants as belonging to narrative syntax while the actors are the real manifestation of these actants. An actant could be manifested by multiple actors. Similarly, an actor could be the syncretism of multiple actants (Greimas 1983: 49). Actants do not change, but actors could shift even within the same event: an actor who was an
opponent may now be a helper, for example, to face a common opponent. Equally possible is an actor who is both subject and receiver, as will be seen later in the German narratives.

From the axes within the model, we can see that narratives are very much communication situations. The sender wishes to give an object to the receiver. To do so, the sender commissions the subject to obtain the object. However, there is also conflict in the form of opponents, though the subject may also be assisted by helpers. This allows the subject to progress towards the object of his quest. Through all this action, the quest axis gives direction to the narrative and hence shows what the nation hopes to achieve.

We shall now proceed by considering the specificity of narratives in organising, evaluating and remembering events, before making a distinction between the various forms of identity narratives. This would clarify the boundaries between artistic, social and national narratives, which would serve us well in the subsequent analysis.

The narrative is a linear and coherent sequence of events. Separate events are linked, especially through logical causality, to provide continuity and direction. Events are ascribed meaning in time. They are organised and categorised through narrative structures, placed and understood within a larger framework.

Narratives turn history into memory based on the significance of events. Balkin considers narratives as "pervasive forms of human thought" precisely because of its structure. Structure turns narratives into "a particularly efficient form of human memory storage" (1998: 188).

Narratives may then be considered as sources or resources of a collective identity. Usually there is an affective dimension involved and an ethical stance to be taken (Ricœur 1985: 272). These can then be used as founding or reinforcing narratives to affirm or reaffirm the identity of a nation.

This is one of the ways in which the Lutheran Reformation has been interpreted as a German Reformation. Luther's liturgical reformations were based on German traditions, such as the German refrains sung within the Mass in mediaeval times. In addition, Luther's hymns were based on German folk styles and he emphasised the use of the German language within the liturgy to allow the German congregation to understand it. The Reformation could thus be seen as the revival of German traditions in the face of the papal imposition of the Latin language and its traditions. In this sense, the Reformation is the reaffirmation of a German identity.
As Ricœur affirms, a narrative is action. It is the story of the one who acts (1985: 355). We can think in particular of Greimas’ actantial model and Propp’s list of functions that support this conception. Narratives employ fixed patterns, categories and classifications. By employing symbols, they introduce normative values and make actions readable (Ricœur 1983: 91-92).

This means that a certain reflection is required before a narrative can be established. The values of a new event must be correspond to values related by other events. Narratives are ultimately a "memory of expectations of events in time" (Balkin 1998: 188). Past events create expectations that future events are to fulfil. Conversely, present action can also be justified as a realisation of unachieved past aspirations, which may also involve a selective reading of the narrative to suit reinterpretation.

Hence, it is not unexpected that Soviet-era narratives were keen to emphasise the value of unity that ended the appanage period, as well as the subsequent gathering of Rus lands during the reign of Ivan III. This would justify its own propagation of Soviet ideology as a unifying factor as well as its extension of Soviet territory and influence.

Narratives thus justify choices and clarify events. It is in this sense that Ricœur could speak of the cathartic effects of narratives conveyed by culture (1985: 355). If one’s actions are admissible within the narrative, they are valid. A nation’s decisions are thus judged by narratives in the same manner. If they can be admitted into the national identity narrative, they reaffirm its identity. Otherwise, a new decision has to be made to avoid the negation of identity and the consequent self-annihilation.

It should be remembered that narratives, though normative, are not infallible and stable. They also produce possibilities for action. Here, we are reminded of Kermode’s *The Sense of an Ending*, first published in 1966. In this, he speaks of the *tick* of birth and the *tock* of death. Remembering that ideologies overcome the uncertainty of death, narratives narrate the events that transpire within this tick-tock interval. In the face of the known ending of death, choices are all the more authentic as Sartre would say.

The organisation within a narrative only serves the purpose of facilitating memory. The narrative is thus what we would rather be remembered for in the event of death. If the Rus lands were to be annihilated by the Mongols, the Rus would be remembered for their Orthodoxy expressed in tangible form through icons and other religious art.
**Artistic Identity Narratives**

Narratives organise events, evaluate them and store them in shared memory. Various types of narratives thus focus on events that are significant in that domain. Artistic narratives may focus on culture in general or the various forms of arts, specific works of art or their authors, just to name some possibilities.

In this paper, we will consider as artistic narratives the values that can be narrated through a work of art. Again, the focus is not on exhausting all narrative possibilities: we are looking at potentiality. Nor is the aim to evaluate and favour one interpretation over another or speculate over the author’s intentions: we are exploring ways of tracing included and excluded values in artistic narratives through Greimas' semiotic square.

Common knowledge tells us that artistic talent is rare. Logic would say that the number of people directly related to art would be equally limited. However, art overcomes these challenges in its ability to reach people not in direct contact with it (Mukařovský 1970: 1).

Art can be shared, and in our contexts, church art is accessible to all who enter a church, regardless of their specific ethnic, cultural or social identities. Even if they do not encounter the original works of art, they are in contact with reproductions or other similar works inscribed in the same narratives.

In such cases, Mukařovský adds that the religious function is now co-dominant with the aesthetic (1970: 16-17). Artistic narratives are no longer restricted to aesthetic values but may also include religious values. Art at best can only be a representation of reality and not reality itself. However, as it alludes to ideology, art provides us with the means to perceive ideology (Althusser 1966: 174). Narratives narrate values; art performs them. Artistic narratives are abstract and symbolic but they are expressed in concrete form through works of art.

**Social Identity Narratives**

Apart from the artistic, we should also consider the social dimension. Social narratives relate to social identities and thus, are never far from the political. Our considerations here would in fact focus on socio-political relations, given how institutions of church and state take on a decidedly political character in the contexts we will consider.
Historical events provide the landmarks within social identity narratives. We will work with an approximate window of a century before and after the realisation of the work of art as its immediate context. This timeframe allows us to focus on events that would be most significant for the artist and his public.

From these events, we can then analyse these social narratives using Greimas' actantial model to identify the main actants and actors within narratives. While this admittedly risks an oversimplification of the complex reality surrounding events, this allows us to be able to compare salient points of narratives across various events and across different narratives without being distracted by details.

**National Identity Narratives**

National identity narratives relate to a nation's shared memory. They link events that are of national significance. These events affect the nation as a whole and are commemorated at a national level. Through this, the shared roots of the nation are emphasised, the shared values reaffirmed and the shared memory reinforced.

A national identity narrative is also the meeting point of artistic and social narratives within a political framework. Our analysis will focus on how national narratives interact with artistic and social narratives through premediation and remediation, as well as the inclusionary and exclusionary processes in negotiation.

A nation does not progress at the same speed at all its component levels. The artistic may develop before the social, or in the case of Muscovite Russia, a Russian Orthodox church could be present before Russia was brought together as such. Such workings will be explored in greater detail in the second chapter distinguishing the notions of premediation and remediation.

In addition, the narrative structure is such that only one of many possibilities is retained; the political dimension admits only one of possible narratives in describing the nation. Multiple possibilities exist, but narrative construction is dialectic, based on inclusion and exclusion.

We can think of the Lutheran Reformation that was far from a uniform movement when it was first carried out. Over the centuries, it has been consolidated into what we can now call Lutheranism. The third chapter will elaborate on ways through which a single narrative is negotiated from multiple possibilities.
With this theoretical framework set, we will then be able to proceed with the two case studies of Rublev's *Trinity* and Bach's *Wachet auf*. Here, we will compare the artistic and social narratives according to Greimas' semiotic square and actantial model and examine how they are negotiated into a national narrative.
2. Premediation

As set out in the previous chapter, our considerations would focus on national identity, and in particular, the storage of shared values in shared memory through national identity narratives. We would first consider premediation, and by extension, remediation and mediation.

Here, we could play a linguistic game with the word itself: ((P)re)mediation. Graphically, Premediation presupposes remediation which presupposes mediation. Grusin (2004) summarises remediation as the refashioning of media forms (mediation), before proposing that a new logic of another form remediation was shaping post-9/11 America. This was premediation, a response to the first human catastrophe on American soil that approached apocalyptic dimensions. Could we extend Grusin's notion to find similar cases in Russia invaded by the Mongols or in Germany ravaged by the Thirty Years' War?

Premediation means a mindset shift in narrative. While the end has always been seen as an inevitability, it is now both real and near. It is no longer about filling Kermode's tick-tock interval with significant events. It is about predicting when the tock of death would happen. What is the future? What might happen next? What should happen next?

More than that, premediation shows the future now, minimising uncertainty and surprise, and hence its impact. Through remediation, reality as such could only be perceived through a medium. Premediation applies the same logic in showing a mediated future. Thinking in terms of identity narratives, we realise that there is no immediate event. Narratives themselves are mediations.

We turn to the Lotmanian model of culture to help us better understand these processes. Here, Lotman’s notion of culture is not merely restricted to the artistic aspects of a greater whole. It is a "system of signs" that acts as "a closed-off area against the background of nonculture" (Lotman & Uspensky 1978: 211). Hence, it can refer to any system where there is semiotic order as opposed to the disorder around it. This could happen at any level ranging from a subculture to a civilisation. We shall employ his model of culture as the model of a nation.
Lotman's model is pertinent as it speaks of subsystems within a larger system of culture. We can compare this to narratives within a nation. In this way, we can speak of artistic narratives, religious narratives and societal or social narratives. These in turn may also contain more specific narratives.

Art, for example, may be made up of spatial and temporal art forms. Spatial art forms could include verbal and visual art. Visual art could include church art such as the icon. Music, as a temporal art form could also be further subdivided. Within church music, for example, we would find the German cantata that developed from Lutheran music traditions as opposed to the Italian secular cantata.

Each subsystem develops at a different speed within culture. Tynyanov elaborates on this, saying that the evolution of each system "does not coincide either in tempo or in character with the systems with which it is interrelated" (as cited in Torop 2009: xxxiii). If speaking about artistic progress, icon painting may advance at a different rhythm from landscape painting, for example. Hence, if we were to take a synchronic cross-sectional view of a specific culture, represented by the dotted line, we would see that progress is uneven and heterogeneous across the component subsystems, represented by the arrows:

Scheme 2: Progress of subsystems (narratives) within culture (nation)

But Tynyanov also stresses the interrelated nature of systems. Torop comments on how a system may have varying functions that influence other systems. Such influences may also be reciprocal (2009: xxxiv). While each subsystem within a culture may develop independently, it is not isolated from other subsystems.

We can then extend this unevenness to speak of the possibility of premediation. Here, we relate the trajectory of subsystems with our understanding of identity narratives. A narrative may attempt to predict the future by looking for signs within itself. It then compares these signs with other narratives that are known. This allows it to see its current progress and also to glimpse future possibilities.
Hence, a narrative that is ahead of another may act as the source of new possibilities. For example, there was substantial theological debate and wording of the doctrine of the Trinity within the first few centuries of Christiandom that eventually gave rise to the Nicene creed and other dogma formulated during the first seven ecumenical councils. However, artistic expressions of the Trinity were few and considered inadequate even during the Middle Ages (Grabar 1968: 116). Theological narratives were then in a better position to act as the source for attempts of artistic representations.

In the same way, where a theological narrative has an existing Russian Orthodox church while a political narrative does not have a Russian state, the narratives could be mapped onto each other as premediation in the sense of the church showing the way for a Russian state.

But premediation does not stand alone. Many possibilities of the future will be presented but few will be chosen. Lotman and Uspensky speak of culture as memory of the community (1978: 213). By extension, premediation and remediation are complementary processes. Premediation creates possibilities, remediation realises them. The selected possibilities would hence be kept active within memory.

Turning back to artistic representations of the Trinity during the Middle Ages, only two of these possibilities would be retained: the Hospitality of Abraham based on the Old Testament, and the Baptism of Christ based on the New Testament. Remediation based on these two possibilities would promote them within the relevant narratives, while other attempts at representation would now be neglected and nothing more than unrealised possibilities. Naturally, we do not dismiss the possibility that they could eventually act as material for future successful representations.

We will continue on premediation in the next section, focussing on two of its sources: narratives and noise. Then, we will consider remediation and the functions of linguistic redundancy and self-knowledge.
2.1 Premediation

Premediation, simply put, is any attempt to represent the future, whether or not there is any intention to change its course. Two sources of premediation possibilities would be to look beyond the present narrative to other narratives and to look within narratives for signs of noise.

We often see structure better in other narratives than in our present one. This means that we can identify general patterns that usually happen and form stereotypes out of them. We can then apply these to our own narratives to see where we stand. Based on these general patterns, we would be able to discern the next events that are likely to take place in our own narratives.

Another approach would be to look within ourselves instead. Here, we are looking for signs of noise. Noise is here understood in its opposition to music. If music is organised sound, noise is its unorganised counterpart. Noise is thus disorder, chaos. However, precisely because it does not conform to order, it is also a source of newness. But we will turn to this with reference to Attali, after an overview of the potential of narratives.

Premediation and narratives

Balkin, after speaking of narratives as a form of memory, speaks of "the ability to store expectations" (1998: 189). This is because we can make references to past events or to events in other narratives.

We remember sequences of events that we associate with causal relations. If there is prosperity, moral depravation and the fall of an empire, we understand prosperity to be a condition which could lead to moral depravation, which consequently leads to the fall of an empire. From there, we form our ideas of what usually happens next under set conditions and apply them in our present situation.

This is also why Carr was able to speak of protention as "the openness toward the future" (1986: 28). Drawing from Husserl's phenomenology, he elaborates on how retention of past events allows for protention, the anticipation of future events. For Carr, there is a always a protentional future that is determined to some extent. In fact, this is what offers reassurance when we are faced with new situations.
Narratives thus minimise anxiety and save us time and energy. The world is reorganised in terms of a narrative structure that is familiar and can be understood. All we have to do is to follow the script (Balkin 1998: 204). If we carry out the prescribed actions, the response can be expected. It has already been predicted.

We can see such borrowing of narrative structure as well as other narratives in Philotheus' 1510 letter, speaking of Muscovy as the Third Rome: "two Romes have fallen, the Third stands, and there shall be no fourth" (as cited in Riasanovsky & Steinberg 2011: 119). This could refer to several apocalyptic narratives, of which we will look at the interactions between the narrative of the two Romes and the narrative of Muscovy.

Firstly, the letter alludes to the Roman Empire and the Byzantine Empire. Their narratives are similar: both had once prospered, but grown corrupt over time and are thus fallen. The second narrative would be that of Muscovy as the remaining guardian and stronghold of the orthodox faith preventing an apocalypse.

However, in the light of the first narrative, Muscovy would also be prone to corruption and eventual fall. The letter thus premediated the future through comparison. More than that, it attempted to prevent this future from taking place by advising Vasily III to remain true to the faith.

From this example, we see that we do not necessarily live in a fatalistic world, even if there appears to be a level of determinism involved. We are not passive receivers, waiting for events to happen according to a fixed narrative. We are able to make choices, to shift ourselves from one narrative to another. Or we could rewrite the narrative from within. We turn now to the role of noise.

**Premediation and noise**

Attali asserts the music can bring forth liberation in inciting one to surpass himself and others. Noise is the unordered counterpart to ordered music. Both are sounds but noise is the source of transcendence and resistance (2001: 15-6). Noise, being chaos, is nonconformity. But when we want to find something different from the current order, this is the place to look.
Attali's analysis of musical trends led him to conclude that musical styles and tendencies prefigured key socio-political events that were to come. Music played a key role in Western culture and society between the 16th and the 20th centuries that were his main consideration. Hence, musical narratives could interact with social narratives.

In different epochs, the role and functions of music in relation to the society and its narratives may have been different, but noise of one epoch would often develop into music of the next. This is, for Attali, the principle behind listening as a mode of surveillance. Resistance and revolt come from unordered noise. Listening to noise could thus tell us what is to come (2001: 16).

In a more mystical sense, Barthes speaks of listening as a link to the hidden world of the gods (1982: 221). Two things belong to the divine realm but can be deciphered through listening, of which one is the future. The future is known only by God but discerning His voice amidst other voices initiates us into such secrets.

Barthes also notes that the Lutheran Reformation was carried out in the name of listening, with protestant places of worship becoming exclusively places of listening (ibid.). The word of God was proclaimed from the centre, emphasising its importance. Lutheran music was meant to emphasise gospel truth, in other words, the Word of God. Listening to the prescribed readings of the day allows each person to examine his own narrative in the light of the archetypical narratives of the readings. He can then looks for signs of noise from which he can identify possible narrative shifts.

We should pause for a moment to consider the importance of intentionality. Is premediation only premediation when it is intended by its author? In the first conception of premediation in narratives, intention does not change the fact that certain events have taken place and are later interpreted as part of narrative structure.

In the second conception of premediation drawing from noise, the question of the importance intention might even be irrelevant. Noise is a break from its contemporary order. It is intended to lead to something new and different. The unintentional still follows narrative script. The unintentional is still picking up on noise.

Narratives and noise offer possibilities for premediation. How these possibilities may be followed up or realised as part of a national identity narrative would depend on their ability to involve members of a nation as a whole. For this, we look next at the workings of remediation.
2.2 Remediation
For the purpose of this paper, we will understand remediation in a simplified manner, in accordance with Lotman’s model of culture and the subsystems that develop within it. An event happens. This is then mediated by at least one subsystem. Here, the mediated is opposed to the immediate: the event has been conveyed through a medium, and in our case, a narrative. Following this, the event may be repeated in various forms whether within the same narrative or in another. This is remediation.

As established earlier, art is not reality itself but a model of it. Art is reality that is translated, through artistic conventions of the given art form, into a work of art (Lotman 2011: 250-251). Art is hence based on reality, whether in imitation or in opposition to it. In this way, artistic narratives reflect social narratives. Art reflects society.

Remediation thus involves repetition and is a form of linguistic redundancy. However, this is not redundant in the sense of being unnecessary. Linguistic redundancy conveys the same information more than once but only so for clarification and memory. In allowing events to be stored in active memory, remediation also keeps narratives active. Through this, remediation promotes self-knowledge as a nation looks back on past events, communicates within itself and negotiates the elements which can be incorporated into the present national identity narrative.

The process of negotiation will be the subject of the next chapter. Here, we will first explore possibilities of linguistic redundancy before turning to memory and self-knowledge.

Linguistic redundancy

In the Lotmanian conception, every culture has the ability of self-description. In other words, every nation communicates to itself what it perceives. It remediates events through its cultural tools, which, on a religious level for example, would include liturgical rituals. Such remediation allows each nation to make sense of the world. The nation ascribes meaning to events and phenomena and crafts its identity narrative that restates its place and trajectory in the universe.

Repetition of a coherent narrative reminds members of the narrative’s importance for the nation. We see an example of remediation through linguistic redundancy in most Christian liturgies. The liturgical year is a cyclical narrative that remediates the narrative of the Bible. The year is marked by two key events and corresponding to two key liturgical
periods and festivals. Jesus' coming and birth is highlighted by Advent and Christmas; His death and resurrection by Lent and Easter.

Each week, the liturgy itself remediates this same narrative in summary form. It traces Jesus’ presence in the entrance procession, man's necessity for repentance in the prayers of confession, Jesus’ death and resurrection in the Eucharist, and Man's anticipation of his return in the dismissal.

Within the Lutheran liturgy, the set biblical text fixes a point of focus for each week. This text is both read as part of the liturgical readings and sung as part of the liturgical cantata. The homily also remediates this same text by providing exegetical elaboration. This was why Marshall could put cantata and homily at a similar level. He speaks of Bach's work "not as concert pieces at all but as musical sermons" (1989: 68). The reading, cantata and sermon all serve to clarify the same text through different media.

We can also find a similar redundancy in spatial form in the Trinity. The icon focuses on the Holy Trinity. It is also presumably prepared as the centrepiece of a monastery dedicated to the Trinity. This monastery is then one of many ecclesiastical edifices dedicated to the Trinity throughout Russia and in the world. Meanwhile, Rublev's Trinity is also the remediation of other previous icons of the Trinity, as well as remediation of biblical doctrine through the visual medium of the icon.

**Self-knowledge**

Lotman (2009) proposes that a moment of explosion is associated with unpredictability. Explosion is a sudden occurrence of multiple possibilities of metalanguages and narratives to describe a particular event. With time, a nation is able to take a retrospective look at the event and these possibilities. Narratives that fit within the identity narrative are selected and other alternatives are now unrealised possibilities.

This memory gives rise to self-knowledge. A nation can now look at past events and affirm its identity. It can look at the sequence of events and affirm its identity narrative. Not only does a nation describe itself, it also knows itself. Bearing in mind the earlier section on the importance of a nation's consciousness, remediation shows that a nation is conscious of itself.
Through remediation, a nation is also able to reinterpret events to suit shifts in narratives, thus recreating past events. The past can now be viewed in a more acceptable form within a narrative that still respects continuity. Memory can then be transformed accordingly as the nation reaffirms that this was indeed what had happened.

We think here of how Soviet-era interpretations of Rublev's icon emphasised its nationalism. Antonova provides a list of accolades given to the icon, of which we look at an extract:

Evgeny Trubetskoy (1863–1920) regards Rublev's art as having “expressed the inner history of the Russian religious and national self-consciousness”. Florensky, in a similar vein, speaks of Rublev's *Trinity* as a “symbol of the Russian spirit” [...] The supposed six hundredth anniversary of Rublev's birth in 1960 re-sounds this theme from the inter-war period by stressing the interpretation of the Trinity as “deeply national” and “true to the deep national artistic traditions”. Andrei Tarkovski’s film about the life of Rublev (1966), too, endorses such a nationalistic interpretation. While the rest of the film is in black and white, Rublev’s image stands starkly out in the magnificence of its colours and becomes a symbol of the Russian nation in its struggle against the oppressor. (2010: 159)

Whatever the original intentions of Rublev may have been, his *Trinity* was evidently appropriated as a national symbol of Russia. It may be argued that such interpretations were advanced by those wishing to protect the icon by making it significant for the Soviet authorities, but this does not deny the potentiality of the icon and its possible narratives.

The extensive remediation of nationalistic aspects of the icon suggests that this nationalistic narrative was very much accepted at least during the Soviet era. Not only was this narrative taken up in narration through verbal media, it was also performed through the medium of film. Rublev’s *Trinity* conveys self-knowledge because it expressed what it meant to be Russian in Soviet ideology.

We may even speak of remediation as a form of manipulation, where new narratives can always be traced in a given work of art. Again, these potential narratives are theoretical in nature. They are unrealised possibilities until they are sufficiently remediated and accepted within the nation.

We can also look at remediations of the Lutheran Reformation in this way. Luther's conception of the church chorale was based on as easily identifiable textual and musical style and patterns of German folk traditions (Leupold 1965: 197). From this, the likes of Johan Casper Barthel remediated the Reformation as "interdependence of spiritual and
worldly power in the Reichskirche and defended the 'truth, justice, honesty and integrity of Germany’’ (Whaley 2012b: 306). The religious was now associated with the national in guaranteeing its purity.

Some three centuries after the Reformation, Leopold von Ranke among others would argue that "the Reformation marked the culmination of a national movement that had the potential to create a German nation state" (Whaley 2012a: 62). Retrospective self-knowledge had reinterpreted the Lutheran Reformation as a German Reformation. The Reformation was remediated not merely as a religious reformation but a national one. In speaking of potential, von Ranke implicitly acknowledges the possibility of the Reformation as premediation, even if his statement is a reinterpreative remediation of the Reformation. Again, premediation and remediation are complementary processes.

Tarasti, in his existential semiotics, relates temporal notions to Peircean categories (2002: 85-87). From this, we can see the relation between mediation, remediation and premediation: Firstness is the present. It is the event that is being experienced through both immediate and mediated channels.

Secondness is based on the past. We search for references to orientate ourselves in time and space. Here, we find remediation. Past events within the narrative are being called upon. Linguistic redundancy shows us which events or narratives are more significant. By remediating these possibilities into the national identity narrative, the nation achieves self-knowledge.

Finally, thirdness is the future. We create what Tarasti calls "possible subsituations" within the "field of intertextuality" (ibid. 87). We extrapolate sequences of events within a narrative to predict future developments based on narrative structures. We listen out for noise to find more possibilities. This is premediation.
3. Negotiations

The previous section on premediation and remediation can also be understood as a negotiation of narratives, of which one is selected, preserved in shared memory and becomes part of the larger identity narrative of the nation. Multiple narrative possibilities exist, especially as forms of premediation. However, as we have seen, an ethnicity turns into a nation when it enters the political dimension, and the political dimension is marked by hegemonic domination.

Mouffe emphasises that politics "is not an exchange of opinions but a contest for power" (2005: 51). The political is political because of the antagonisms within it. While multiplicity exists, hegemony values singularity over multiplicity. The nation ought to exist as a single unit. Even where multiple identities exist, only one national identity will be the dominant basis for shared values. Even where multiple narratives exist, only one national identity narrative will be the dominant basis for shared memory.

Here, the notion of negotiation itself begs definition. Laclau considers it as ambiguous and gives one possible definition: negotiation is an antagonistic confrontation and balance of power (1996: 32). As we have seen, negotiation of narratives is often dialectical. This means that the aim is to achieve a form of synthesis. Compromises may be made, as long as the result is a single narrative that falls within the continuity of the existing identity narrative.

Negotiation happens when values conveyed by individual elements "enter into mutual relationships" and "mutually influence one another" (Mukařovský 1970: 84). Taking Rublev's *Trinity* as an example, for the value of continuity to be coherent, this cannot be contradicted by particular elements. Hence, the circular composition of the three figures promotes the value of continuity. The uninterrupted gaze between the three figures coheres with it.
The aim of negotiation is then to reduce multiple narrative possibilities into a single narrative. Elements from various narratives may be adopted as long as the result is coherent. Continuing from the previous example, the fact that the icon has three distinct figures does not undermine the continuity. Instead, the composition emphasises this value.

As we have established, narratives are simplifications of a complex reality. Continuums are divided into clear categories and predictable structures. Negotiation is thus necessary to achieve order.

Foucault (1976) gives us such a conception of a world based on multiplicity. Power is everywhere in the sense that it cannot be canalised as a concrete object. But with power comes its opposite: resistance. Similarly, Attali speaks of unordered noise being a natural counterpart to ordered music. Silence only occurs at death (2001: 11).

This is why we can speak of multiple narratives and multiple voices that occur simultaneously. In this, we approach something amounting to a Bakhtinian dialogism. Bakhtin's notions of dialogism and polyphonic discourse far exceed the scope of this paper and we will only look at the heteroglossia that makes up this dialogic conception.

Holquist understands Bakhtin's dialogism to mean "a world dominated by heteroglossia". Meanings are in constant interaction with one another, and each of these have "the potential of conditioning others" (1981: 426). Here, negotiation is at work as each narrative establishes itself in relation to the others. Not only must a narrative be coherent within itself, it should have intertextual coherence. A national identity narrative can then be achieved from artistic and social narratives.

This can happen because heteroglossia does not exclude one speaker's knowledge of the other. Heteroglossia is "another's speech in another's language" (Bakhtin 1981: 324). There are at least two speakers, each with different intentions, and expressed through different codes.

Hence, an artistic narrative expresses its values through artistic conventions. For example, a German cantata allows a certain flexibility in the musical form of movements as well as the number of movements. Still, the overall structure should follow Baroque conventions of contrast. Similarly, social narratives should interpret events in the light of social conventions. In our case, it is the shared memory that decides the framework for interpretation.
Heteroglossia is so because multiple narratives exist at the same time and each is fully aware of the other's existence. It is as though they were in actual dialogue with one another. Hence, Bakhtin calls them "dialogically interrelated" (1981: 324). Multiple narratives are located in the same dialogic context. Within such a context, negotiation decides what to include and what to exclude.

We look now at the notion of inclusion and exclusion, remembering that inclusion is usually focussed on the self while exclusion is focussed on the other.

### 3.1 The Self and Inclusion

Political decisions can only be decided by the participants themselves. Thus, we are reminded of the importance of self-definition. Connor stresses that this is another distinguishing difference between ethnicity and nation: "While an ethnic group may, therefore, be other-defined, the nation must be self-defined" (1994: 103, original emphasis).

In this sense, a nation has its own consciousness. Sartre emphasises that every consciousness requires being conscious of something (1943: 209). Hence, we can speak of self-consciousness. But of what is this self-consciousness conscious? It is conscious of the values that mark it out from its surroundings. The nation knows that it believes in its own distinct ideology. It knows what is included within it. Russia cannot be Russia without knowing what makes it Russian. Nor can there be a Germany that does not know what makes it German.

National identity is this self-consciousness of the values it has chosen. These values are then included within the category of the self. But for these values to be conveyed, there has to be some form of mediation. This comes in the form of national identity narratives that are remediated and premediated whether through works of art or through social memory.

Even if other definitions of its identity exist, even if it is aware of how other nations sees it, the nation has to decide how it sees itself, in spite of the other. In other words, it has to construct its own identity narrative to convey what it believes, even if this is done in the context of the other. It is the self that has to decide what it wishes for the other to see, precisely because it is conscious of the other.
### 3.2 The Other and Exclusion

Connor states that "a group of people must know ethnically what they are not before they know what they are" (1994: 103, original emphasis). This conception of identity construction is based on negative definition, and more specifically, the setting of external limits. Consequently, anything outside the boundary is the other. Anything within the boundary is the self.

Laclau and Mouffe provide a vivid image of the process of exclusion: exclusion means "expelling outside itself any surplus of meaning subverting it" (2001: 136-137). Each nation has its identity narrative as a framework for understanding the world. Hence, anything that does not fall within this order is automatically excluded as disorder.

This opposition between order and disorder is also found in Lotman and Uspensky’s conception of culture and extracultural space (1978). Culture sees order in itself. Chaos is anything that culture is unable or unwilling to understand as having meaning. This is extracultural space. Within extracultural space, a further distinction may be made between non-culture and anti-culture. Non-culture is accepted as a different model from culture; anti-culture is a diametrically opposing model.

Similarly, a nation considers anything that does not fall within its ideological framework as chaos and disorder. This is excluded from its identity narrative. Disorder is extracultural, and could be non-cultural or anti-cultural. The non-cultural is where chaos represents a narrative not recognised by the nation. The anti-cultural occurs when a narrative is in opposition to that held by the nation.

For example, Orthodox Russia would have seen the Muslim Mongols as anti-culture between the thirteenth and fifteenth centuries. Their identity narratives were founded on oppositional religious values. In addition, power relations were such that the Mongols were seen as hegemonic or at least a dominating power.

Conversely, an example of non-culture could be the Byzantine Empire, especially after the disagreement with the Byzantine Church following the Council of Florence. Antagonism was more selective. Shared elements between the Byzantine and Russian Orthodox Churches were acknowledged, but the disagreement was non-negotiable.
However, there is another dimension of the relation between the self and the other. The self is aware of the existence of the other and has set up its external boundaries accordingly. Still, the self realises that it is observed in a world that is observed (Sartre 1943: 309).

Although the other is treated as an object in the construction of the self, the self is also an object to the other. The self is aware that, while it perceives the other, it is also perceived by the other. In this sense, the other is not only what the self sees, it is also the one who sees the self. The self may exclude the other but the self may also excluded by the other. The self is not solely a subject. It is also an object.

Hence, the self cannot claim universal or objective truth unless this is validated by the other. Further bearing in mind that the other may include both non-cultures and anti-cultures, the self may have to look within other possible cultures in agreement with it for validation.

This may explain why the Russian Orthodox Church initially took its authority from the Byzantine Church and Empire. Similarly, the German Lutherans, in splitting from the Roman Catholic Church, also attempted to gain approval and acceptance into the Orthodox Church. Almost ironically, religion may define the particularity of a nation but it also transcends national boundaries and links the nation with a larger community.

Hence, inclusion defines the self through self-knowledge while exclusion defines the self through the other. But this is a constant and dynamic process. The gaze of the other reduces the self’s mastery of the situation. This then shifts the focus back to the self: what does the self wish for the other to see?

3.3 Negotiation as Inclusion and Exclusion

As each nation develops its own identity narrative, the narrative provides the framework for a nation to organise its particularity. Identity narratives are a form of self-description. Stored in the shared memory, identity narratives reflect self-knowledge. National identity narratives are constantly negotiated. Possibly narratives are constantly being included into and excluded from identity narratives.

Such negotiation of narratives can take place at any level from the individual to the national, as well as across levels. The national narrative provides a framework for the individual to construct his own narrative. But the national narrative also incorporates
individual narratives to make itself relevant to individuals. While it would be intriguing to examine the multidimensionality involved with multiple levels of narratives, we limit our focus here to how artistic and social narratives interact to form national narratives.

We can think of negotiation as a narrative passing through various states within culture. This is how the self can borrow concepts from the other and adapt them to suit its needs. We can think here of the Russian administrative system borrowing from Mongolian administrative structures, or at least continuing to employ these structures, such as in the case of the taxation system that had been imposed on the Russian principalities.

The following scheme shows the categories of inclusion and exclusion put into a simplified semiotic square:

<table>
<thead>
<tr>
<th>Inclusion</th>
<th>Not inclusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exclusion</td>
<td>Not Exclusion</td>
</tr>
</tbody>
</table>

*Scheme 3: Inclusion and exclusion in Greimassian square*

As set out by Greimas (1970: 137), horizontal relations are contraries: inclusion is the contrary of exclusion. Diagonal relations are contradictions: when a narrative is not included, it does not necessarily mean that it is completely excluded. This is why negotiation is needed. Meanwhile, the first row implies the second row: for there to be inclusion, there must also be something that is not included and yet not excluded. This is how premediation can take place.

Even so, it is to be remembered that in reality, these states exist as part of a continuum between inclusion and exclusion. Here, they are defined as separate and distinct for merely for analysability.

Narratives are negotiated through inclusion and exclusion. The narrative can then itself include and exclude members. An artistic narrative, for example, would explain artistic conventions to its community. There has to be a collective awareness of this
narrative for a work of art to be appreciated within society (Mukařovský 1970: 20). Hence, an individual unable to appreciate this work is automatically excluded.

This is how Marshall speaks of Bach’s "most 'parochial' works", which were written for a known audience. Not only should this be a Lutheran congregation, it should be familiar with the local Lutheran heritage in the setting of early eighteenth century Leipzig (Marshall 1989: 68). Such works would then include references to well-loved hymns and require interpretation in the light of the local liturgical and theological traditions.

Hence, negotiation first happens at a linguistic and artistic level. To understand these works, an individual has to first understand the German language in which it was written, and be aware of the musical conventions that it follows. The next level is theological and geographic. To fully understand the works, the individual should have lived in Leipzig during that epoch to be sufficiently immersed in its religious atmosphere. Here, religion as local tradition is very much associated with spatial criteria, and in this case, the territory of church and nation coincide with the Lutheran church being considered the German national church.

In summary, the nation is built on shared roots. It begins as an ethnicity that recognises kinship among its members, even if this is more of a perceived relationship than an actual genetic relation. From this, the ethnicity embraces the political and the hegemonic structures required by it. Members of this community are in turn interpellated to live within these structures. The ethnicity is transformed into a nation.

A nation requires its own national identity. This is based on shared values. National identity has to be remembered and retold; shared values have to enter into shared memory. Hence, these are organised into narratives. Values have thus been mediated into narratives.

The narrative form, in turn, opens new opportunities. Narratives within the nation can be mapped onto one another to find one’s current position and premeditate future events. These narratives can also interact with one another and remediate other narratives, thus ensuring themselves a more prominent place in shared memory. Such processes of premeditation and remediation are particularly evident when narratives are compared using Greimas' actancial model.
Premediation and remediation produces a dialogic context where multiple narratives exist. Negotiation then takes place to include or exclude elements to form a single national identity narrative. Such decisions might be seen clearer when put into Greimas’ semiotic square. From these decisions, a nation defines who it is and who it is not, and by extension, it defines whom it includes as whom it excludes.

The national identity narrative reaffirms national identity, and strengthens the nation. With these thoughts, we end our theoretical section and proceed to the two case studies.
4. A Sacred Communion

In the context of nationalist ideology, Smith speaks of a political religion built around the central concept of a sacred communion of the people (2003: 32). We shall treat this as an underlying structural framework that guides the construction of national identity narratives. That said, in this paper, we will focus more on /sacred/ and /communion/ in the case studies of Germany and Russia respectively.

Again, it must be stressed that narratives exist in a dialogic context. We are always speaking of a multiplicity of narratives. This allows the nation to take into account the complexity of reality. However, one narrative would eventually be dominant and hence exert hegemonic influence.

This dominant narrative then acts as the unifying factor to bind members within the same nation. Smith remarks that "it becomes progressively more difficult to opt out" (1999: 88). Hegemonic narratives are consolidated over time and contribute to the underlying structure in society. The actants within narratives prescribe a certain fixed action and function that preserve the shared nature and thus reinforce national identity and strengthen the nation.

While Smith uses the religious term of "sacred communion", his conception is not necessarily tied with religion. For Smith, narratives provide continuity between the beliefs of the ethnicity and the ideology of the nation (1999: 88). Narratives are thus relevant even when religion is sidelined in an increasingly secular world. The structure is essentially the same. All that changes are certain actors, in particular the actor who is the sender, within the narrative.

It is in this way that Eliade speaks of a non-religious perspective (1957: 27-28). Sacred space is a discontinuity from profane space, but even a non-religious person would see discontinuity within his profane space. This is how the native land or a first foreign city is remembered as sacred places within his private universe. But in this non-religious conception, there is essentially a degradation and desecration of religious values that simplifies the sacred as the other. The sacred is only familiar to those included within it.
We now examine what Smith includes in /communion/. Firstly, this involves "a named community of common ancestry [...] and of shared memories" (2003: 32). Again, as we have seen, this does not have to be genetically proven, only believed. Identity narratives as shared memories are all that are necessary to establish common ancestry. Here, similarities are emphasised. Individual actions are carried out in the name of the community. Heroes are not celebrated as individuals but they represent the entire community (ibid. 42).

Community is based on unity, whose morphology suggests the unit. This emphasises oneness as opposed to multiplicity. Communion is then based on union as a relationship and the action of uniting. We can think of this as a communicational bond that keeps unity intact.

/communion/ also includes equality: "God spoke through the people and the popular will" (Smith 2003: 34). Here, Smith is not only speaking in the sense of elections or of ideals of democracy. He uses this to mean that every member of the nation may have something valuable to contribute. In other words, contribution is not the prerogative of an elite class. The sense of equality is limited here to the recognition that each member of the nation has an equal opportunity to contribute.

In fact, each member of the community ought to contribute because each has a social identity and hence a social role, which may not be identical to those of others. A monk can contribute as much as a soldier. If it was the then-Prince Dimitri Donskoy who led the troops to the Battle of Kulikovo, it was Saint Sergius who blessed the troops. Their roles are different but complementary. Each member is part of a whole, each contribution is needed.

Thus, in our later analysis chapters, we will focus only on these two aspects of unity and equality in /communion/. But now, we will similarly look at two aspects of /sacred/: commission and authenticity.

/sacred/ is understood in the sense of being "set apart" (2003: 38). The nation "prizes its uniqueness, its special bond of intimacy with the divine and its separation from surrounding communities" (2003: 32). The nation is different from others around it. It has been particularly chosen by a higher power, and this election elevates the status of the nation. Remembering that both /communion/ and /sacred/ do interact with each other, /sacred/ does applies to the community as a whole, and not merely to select individuals (2003: 42).
From this divine election, the presence of a special commission can be derived. Hastings relates the presence of an autonomous and national church to the eventual appearance of a nation (1997: 196). He provides two examples where an independent church is identified with a nation, and the nation easily takes the next step to claim election and the carrying out of its mission.

The first is, as with the Russian case, where a Christian history is constructed: "a history of a people's faith and divine providence". It begins from the baptism of a first ruler and incorporates divine deliverances from enemies and disaster (Hastings 1997: 196). We see that divine election is interpreted in the preservation of the nation and the nation responds by keeping the faith.

The other example, as with the German case, is where divine word is understood at an individual level. This happens where the Bible is translated into the local language, one of Luther's key focus. The Word speaks to each individual directly, in the language he understands best (ibid.). Here, this communication with the divine is interpreted as a special privilege and hence a divine choice. In turn, the nation responds by communicating the faith.

In both cases, election is accompanied by commission. It is precisely because one has been called to a mission that one has been chosen. Hastings remarks that the "widely held Christian assumption" was that "there can only be one fully elect nation, one's own, the true successor to ancient Israel" (1997: 198). The self is hence higher in the hierarchy to the other. In addition, there is the weight of tradition and history that speaks for it: the present nation can be traced to Israel, the chosen nation of biblical times. Accordingly, the nation has to be distinct in some way.

This is how /sacred/ as commission follows logically into /sacred/ as authenticity and the "quest for the true self" (Smith 2003: 40). The uniqueness of the nation is often explained as something drawn from tradition. This might be found in a past Golden Age, or in present folk traditions.

Smith provides a few definitions of authenticity, among which we find "unmixed, pure, and hence essential" and "unadorned folk ways" (2003: 37-39). The notion of the essential is linked with necessity: what is authentic cannot be replaced or removed. It is what separates the self from the other. In other words, authenticity lies in the shared values of national identity.
Narratives then put these values into models by giving examples of "heroic virtues of past patriots and national geniuses" (2003: 40). Heroes reveal the goodness that lies within the nation, embody the values it stands for and gives it grounds for hope. Through its heroes, the nation is purified.

Thus, these heroes have to be named or in some way identified. Whether real or imaginary figures, they have to represent real possibilities for present or future action. Heroes are model examples: they are models in terms of structure, they are also to be modelled after. Does this not explain, at least in part, why Saint Sergius is remembered? Or why Rublev's name is known?

Thus, /sacred/ is understood in terms of unity and equality, while /communion/ is understood as election and authenticity. In this paper, we limit their definitions to stay within the scope of this research, and consider the terms separately, using the example of Germany for /sacred/ and Russia for /communion/. We should however remember that both are very much interlinked. Smith's concept of "sacred communion" has both components integrated as the underlying framework for national identity narratives.

We first look at Russia and Rublev's Trinity, before we turn to Germany and Bach's Wachet auf. Each chapter will begin with an introduction to the work of art and the circumstances within its immediate context, defined here as an approximate century before and after its creation. Then, artistic and social narratives will be analysed with Greimas' actantial model and compared. Processes of premediation and remediation, as well as negotiation in the form of inclusion and exclusion, will be seen at the national level before we conclude with final remarks on the concept of sacred communion as a whole.
5. /Communion/ in Rublev’s Trinity

Rublev's *Old Testament Trinity* was completed in 1411 and now stands in Moscow's Tretyakov Gallery. Painted in tempera, it is fairly imposing in size at 142cm x 114cm and was initially commissioned for the Trinity Lavra of Saint Sergius, who revived the monastic hesychastic tradition of continual prayer and communion with God.

The Stoglav Council of 1551, in prohibiting icons elaborated through a painter’s imagination, prescribed Rublev's *Old Testament Trinity* as the model for all icons of the Trinity to follow (Gonneau 2007: 253). No further modification is necessary or permissible on both artistic and theological grounds.

We begin by first laying out the social and religious context that will later be considered, before turning to the icon itself, and finally drawing narratives of /communion/ especially in the sense of unity from it.

5.1 Rublev's World

This first sub-section acts as the background for Rublev’s *Trinity*. First, we will trace what is possible of Rublev's life, with a focus on his artistic style. This is then followed by listing key socio-political events, beginning with the foreign invasions and ending with the Great Standoff at Ugra River. The final consideration would be the church in terms of the Christianisation of Russia and include a few words on Hesychasm, which was particularly influential in that time. But now, we shall begin with the author himself.

**Andrei Rublev**

Although one of the most famous icon painters, enough for Tarkovsky to base a film on his life in 1966, relatively little is known about Andrei Rublev.

Reimer (2008) traces his life: He was born in 1360 or 1370 and believed to be a monk in the Trinity Lavra founded by Saint Sergius. He was first mentioned in 1405 for working on the Cathedral of the Annunciation in the Kremlin, and then in the Assumption
Cathedral of Vladimir in 1408, with his last work being for the Andronikov Lavra where he died, presumably in 1430.

It was while working on the Cathedral of the Annunciation that Rublev would have met Theophanes the Greek, a revered icon painter who had previously worked at Novgorod and who brought Byzantine traditions to the Russian school of icon painting.

In describing Rublev's influences, Reimer would include "the asceticism of Russian monasticism, as best expressed in the life and work of Sergius Radonezski, and the classic harmony of Byzantine iconography" (2008: 168). Similarly, Antonova considers Rublev's approach to the Trinity as "innovative" but at the same time "steeped in a thorough knowledge of Byzantine artistic principles" (2010: 163).

If Theophanes the Greek had integrated the Byzantine tradition into the Novgorodian one, Rublev had then taken the next step of developing the Novgorodian tradition into a Muscovite one. His work thus consolidates stylistic variations from both Byzantine and Russian localities into a larger Russian school of icon painting.

**Russia in Rublev's time**

Shumskij notes the contrast between the icon and the world in which it was conceived: "For the icon-painter to depict unity, love, beauty, and calm was to depict the Divine idea of a world besmirched by sin and evil" (1982: 220).

Contemporaries would indeed have found it a challenge to recognise such beauty in their world. Russia in the 13th and 14th centuries was a politically chaotic appanage state. Previously, as Kievan Rus, there were both socio-economic and cultural institutions that created unity. In spite of regional and local differences, the land was nevertheless united by a common language and a common religion. But, adopting Riasanovsky and Steinberg's language, these bonds of unity fell before the twin terrors of internal division and external invasion (2011: 59).

Internally, rulers divided their principalities among sons, creating new subdivisions and compromising the already fragmented political order of the state. Conflict and even war was not uncommon in that political climate, and the Russian princes were often represented as self-serving and more concerned with their own appanages than with joining forces with other princes to repel a common enemy.
External invasions would come in several forms. There were the Mongols, who crossed the Urals in 1236 and launched a campaign through 1240. From the West, the Swedish invaded the Novgorod Republic, and were repelled following the Novgorodian victory at the Battle of the Neva in 1240. In the same year, the Teutonic Knights also invaded the republic before being finally defeated at the Battle on the Ice in 1242.

Moscow itself had to pay tribute to the Golden Horde and levies meant the occasional sending of military detachments for the Mongol army. The khan was more than content to allow the princes autonomy over their principalities, although Ostrowski adds that it was not uncommon for Rus princes to fight against Tatars due to a conflict with another Rus prince often from his own family, where the khan supported one prince against another (1998: 163).

Otherwise, the Mongols were content not to interfere much with the status quo and life in general, even if the Horde still exerted political influence and was to have a say during the subsequent Muscovite civil war. The Mongols would maintain effective control over Russia till 1380, the year of the Muscovite victory at the Battle of Kulikovo.

Even so, the appanage state remained till the Great Standoff at Ugra River of 1480. Under the reign of Ivan III, Mongol authority was officially rejected, and concurrently the various principalities and the Novgorodian Republic were brought into a central state under Muscovite rule.

**The Church**

Russia is considered Christian ever since the baptism of Prince Vladimir in 988 and the subsequent baptism of the Rus in the Dnieper river. Ecclesiastic structure began to be established but by the time of the twelfth to thirteenth centuries, Novgorod was the only of the Russian bishoprics that was given the rank of archbishopric, such that it was directly under the authority of the patriarch (Arrignon 2015a: 275).

Under Mongol rule, the Church, associated with the Byzantine Empire, accepted the authority of the khans as the will of God. Ostrowski explains that this was due to the alliance between the Byzantine Empire and the khanate (1998: 145). The arrangement was initiated in the mid thirteenth century by the Metropolitan Kirill, in agreement with Aleksandr Nevskii, and in response, the Mongols allowed the church autonomy and exempted the Orthodox Church from taxes.
The internal wars, the foreign conquests, and later, the Bubonic plague, all contributed to an increasing pessimism within the national psyche. No longer was Russia exulting in the joy of baptismal rebirth into divine wisdom. It now hoped for a holy death.

In addition, controversies and heresies were not foreign to this period. In 1311, a church council condemned the heresy of a Novgorodian priest who denounced monasticism as well as church hierarchy. His teachings were well received and the movement of these *strigolniki* was particularly active in Novgorod and Pskov, acquiring prominence in the second half of the fourteenth century before being stamped out by the early fifteenth century.

The fifteenth century was crucial to the development of the Russian Orthodox Church. The seat of the Church was already at Moscow, having moved from Kiev and Vladimir. By this time, the Church included all lands that belonged to the Rus, even before there was political union between the appanages. Most importantly, the Church was to reject the decisions of the Council of Florence of 1439. At this council, the Byzantine Church supported reunification with the Western Church, which the Russian Church saw as betrayal and doctrinal falling away.

It was only in 1551, that Ivan IV convened a church council to regulate ecclesiastical matters. Known as the Council of a Hundred Chapters (*Stoglav Sobor*) for the resulting decrees, it involved a series of questions by the Tsar on certain doctrinal issues and especially on the relationship between Church, state and society. This would be a milestone in the consolidation of Church teachings and practices, setting ecclesiastical affairs in order, including, among others, the prescription of prototypical icon models.

Religion of that time was not exclusive to an elite. Riasanovsky and Steinberg note the involvement of the population in cooperation with the authorities in eradicating the *strigolniki* in Novgorod and Pskov (2011: 117). Religion also meant a significant cultural flowering of literature, architecture, frescos and icons that attested to celestial beauty as contrasted against terrestrial desolation.

This was an expression of an increasing spirituality: the pessimistic socio-political history that was being experienced did not imply fatalism. Religion thus added another realm to the shared culture experienced at personal, societal and national levels such that numerous authors, including Shumskij (1982), could summarise this cohesion in calling the Russian icon the crystallisation of the Russian national spirit.
Hesychasm

Arrignon (2015b) describes the Russian association between the restoration of their country and the reaffirmation of their humanity in Christ. Calamity was understood as the consequence of falling away from the purity of Orthodox tradition, and this Orthodoxy had to be reclaimed.

In such a climate, the mystical movement of Hesychasm was revived. First defined by Saint Symeon the New Theologian in Constantinople in the tenth century, it would be revived by Saint Sergius of Radonezh in the thirteenth century before being further codified in the early fourteenth century by Saint Gregory Palamas.

The Greek etymology of the term, hesychia meaning "quiet", emphasises its Greek origins, with Mount Athos being the centre of the Hesychasm. Practices were developed to help the hesychast draw nearer to God through prayer and to keep his mind in focus during this duration.

Saint Symeon the New Theologian described the hesychast's aim to be "totally incandescent" and to "become like light". This was the fulfilment of the biblical text 'God is united with gods and known by them' (Palmer et al 1995: 38). In agreement, Saint Symeon the Studite wrote that the purifying light "makes one godlike" (ibid. 56). Saint Gregory Palamas, quoting St. Isaac, summarises that "prayer is purity of the intellect, and it is consummated when we are illumined in utter amazement by the light of the Holy Trinity" (ibid. 318).

This emphasis reveals the association of light with divinity, and by extension, where the hesychast is surrounded by this light, he has been allowed a closer glimpse of divinity while being physically transformed to be more like the divine, the two key attributes being moral purity and intelligence. Such promises of peace and renewal would be a more than welcome contrast from the surrounding destruction.

The Hesychast Controversy of 1335–6 would bring further attention to these practices, when Barlaam the Calabrian questioned both the psychosomatic technique used by some of the monks and the light seen by the hesychasts when praying. Saint Gregory Palamas would be vindicated at the 1341 Council of Constantinople, but the controversy would continue for another six years due to political complications, before the hesychast doctrinal position was reaffirmed in the two subsequent councils of 1347 and 1351.
As for Saint Sergius who revived the tradition, he was behind the reforms in the Trinity Lavra for which Rublev's *Trinity* was prepared. Saint Sergius had begun by seeking out an ascetic life and delving into the works of the early Church Fathers. From this Orthodox heritage, he would learn of the hesychast practices and aspire towards a life of purity. His life itself was held to exemplify these teachings: purity was a life devoted to prayer, free from the riches of the world, such that he famously rejected a gold cross offered by the Metropolitan Alexis.

Riasanovsky and Steinberg explain the influence of Saint Sergius as his putting moral teachings into practice (2011: 116). Through his life, he gave hope and reality to what was being preached about humility, kindness and love. Nor was he detached from worldly realities. He stressed the importance of learning and working, and he would famously bless the troops before they set out for the Battle of Kulikovo.

Many authors have thus found this same spirit in the gentleness and suave lines of Rublev's art. Unlike the Pskovian icon school with its dynamism or the Novgorodian use of contrasting colours and especially its scarlet red, Rublev's style is subtle, his colours are harmonious as though blending into one another. Joining the company of Pavel Muratov and other prominent authors, Arrignon would laud Rublev for conveying Saint Sergius' "message of unity through love" (2015b: 288).

### 5.2 The Icon

After an overview of the context surrounding Rublev's *Trinity*, we shall now turn to the icon. We start with a few words on icons in general, before outlining how the Trinity has been represented in earlier Christian art. Finally, we set out key points of description of the icon, in accordance with Panofsky's principles given in the Introduction.

**Icons**

The icon has been an integral part of the Orthodox faith, in spite of the iconoclasm of the 8th and 9th Centuries, where the veneration of religious images was forbidden and much of religious art destroyed. Forming part of both the divine liturgy and private prayer, the icon has been of primordial importance in spiritual contemplation. The icon brings earth to heaven in imploring for divine graces from heaven to earth.
The icon itself can be described as abstraction. It does not aim for lifelike representation as human features cannot reproduce the divine. Instead, it incorporates symbols that encapsulate doctrinal truth. The icon painter himself ought to be well schooled in theology and given to prayer, and as such, was often from monastic traditions.

Unlike in the West, where the aim was primarily to teach, the Eastern icon focuses on communion between the human and the divine. This is not to say that there is no didactic value in the icon. Apart from the obvious description of texts or figures, the choice of material for the icon itself is particularly telling.

Shumskij (1982) explains that wood symbolises the tree of life and hence paradise, as well as the image of prayer by the plant kingdom, not to mention the cross on which Jesus was crucified. As for the tempera paint, the stone and clay are a metonym of the Earth, while the egg recalls Easter.

Even the priming of the icon in preparation for the actual icon painting has a sense. It was composed of chalk and fish glue, symbolising "the petrified sea of pure prayer" from simple believers, saints and even Christ Himself. The fish makes reference to Jesus, whose symbol, the icthys, is a fish, as well as to "all that breathes" and thus all who are praying and praising God (1982: 213).

Gonneau, citing Joseph of Volokolamsk, clarifies that the icon itself as an object is not venerated, but rather, it is "our spirit and mind that takes off [...] from this material representation to attain the desire and love of God" (2007: 261). The icon acts as a window through which the human can perceive the divine. When a believer kisses the icon, it is not mere wood and paint that is being embraced but it is an expression of devotion towards the portrayed figures themselves.

**Representations of the Trinity**

Alpatov recounts that the earliest Byzantine representations showed three angels side by side at a central table with Abraham under an oak beside them and Sarah emerging from a tent behind them. Progressively, the heads of the three angels were inclined towards the centre of the table, making for more unity.

Oriental representations, however, showed greater differentiation in the three figures, who were now seated at a semi-circular table with the central figure being of greater importance. Especially in Novgorod, this Oriental model would take precedence (1927: 155-157).
Rublev might have been influenced by the icon of the Trinity painted by Theophanes the Greek at Novgorod. Having assimilated the Oriental model, Theophanes pursued a more precise calculation based on a semicircular form, ensuring that the halos of the angels were equidistant from one another - hence breaking the horizontal symmetry of the icon, a trait that would be found in Rublev's *Trinity*. Alpatov also notes that, outside of the more conservative Novgorod, the use of a rectangular table and the more ancient Byzantine models appeared to be in existence (*ibid.* 168-9).

Given the difficulties in representing God the Father, it is no surprise that, in spite of its importance in theology, early Trinitarian iconography was "rare and imperfect" in Grabar's appraisal (1968: 116), while the doctrine of the Trinity was already largely formulated at the Fourth Ecumenical Council at Chalcedon in 451.

Early attempts at representations included a sarcophagus having three figures side by side, one of whom was seated; another attempt used in a fresco had an eagle with raised wings, above which were three identical wreaths enclosing the Greek letters of alpha and omega. This was a superposition of Christ's proclamation as being Alpha and Omega, the beginning and the end, on Imperial Roman iconography.

More common were representations based on events in the Old and New Testaments: the Adoration of the Magi or images of the Ascension combined with that of Pentecost.

Taking for proof the rapid abandonment of most attempted models, Grabar concluded that the early attempts were failures in that they were unable to represent the Trinity concurrently in the form of its three Persons and also as a single God. The only two figurations that were to survive past the Middle Ages were that of the New Testament Baptism of Christ and the Old Testament Hospitality of Abraham (*ibid.* 115).
Rublev's *Old Testament Trinity*

The icon portrays the scene of the Hospitality of Abraham, as narrated in the biblical account in Genesis 18. In accordance with hospitality customs, the patriarch Abraham, seeing three visitors in the heat of the day, hurried to slaughter a calf and prepare a meal for them. The three prophesied that his presently barren wife, who was listening at the entrance of the tent, would bear him a son. They also announced the destruction of two immoral cities, Sodom and Gomorrah.

The figure on the left is clothed in an iridescent shade over a blue tunic. His gaze turns to the figure on the right and his fingers direct towards the centre. Above, or behind, him is a stone building. The figure on the right has an iridescent green over a blue tunic and turns towards the central figure, fingers pointing down on the table. Behind him is an outcrop of a rock. As with the figure on the left, his feet can be seen.

The central figure turns towards the figure to the left but the colours of his habits are the reverse of the other two. He is dressed in a deep maroon with a golden stripe, while a blue coat drapes off a shoulder, reminiscent of Greek and Roman dressing with a stripe.
often used to denote rank and importance. His right hand shows two fingers, and in the background, a tree can be seen.

Directly below the central figure, on the table, is a single cup filled with a dark red liquid. On the front of the table facing the viewer is a geometric figure, much like those used in church altars and reliquaries.

Rublev’s *Old Testament Trinity* marks a break from the earlier representations of the Hospitality of Abraham in that neither Abraham nor his wife is included. Nor is there explicit reference to the calf to be slain although a calf’s head might be interpreted in the liquid within the cup, and hardly any sign of the rest of the meal prepared by Abraham.

**Compositional lines**

Vertically, the icon is organised in three equal sections, each one pertaining to a figure. Horizontally, the background, with its building, tree and rock, is separated from the foreground with the figures and the table. Floch and Collin add that the angles of the background elements encourage a right-to-left movement, mirrored in the right-to-left direction created through the gaze of the three figures (2009: 11-14).

There is also circular flow created by the three figures, and Voloshinov lauds the circle as the perfect shape for its central symmetry (1999: 106). The circular motion is expressed by a higher central figure, and Alpatov traces the seemingly off-centre position of the central figure to a semi-circular composition (1927: 168).

Corresponding to the circular element is the octagon, with its eight sides reflecting the mediaeval Christian association of the number eight with eternity (Voloshinov 1999: 107). While Floch and Collin identify one octagon that shows the main action (2009: 15), Voloshinov identifies three, of which the largest octagon connects the action of the figures with the context given by the background elements, thus unifying the entire icon.

Another aspect of composition is the centre-periphery dimension, further emphasised by the reverse perspective. The sides of the image move away from the viewer while the centre shifts towards the viewer. More weight and importance is attributed to the centre of the icon where the three figures are.

Somov goes one step further. Speaking of connotative forms, he suggests that the cup present on the altar table is only a metonym of two other cups. Tracing the edges of the footstool and widening along the contours of the two figures at either side provides the
outline of another cup, while the third cup in the icon is inverted around the central figure (2007: 126-7).

**Reverse perspective**

Florensky speaks of reverse perspective as a transgression of perspectival norms. Based largely on a geometric definition, he summarises that perspective is based on a fixed and static perception of the world (2002: 261-263). The reverse perspective hence transcends perspective. It represents the world as dynamic. Florensky proposes an experiential comparison of two or three icons from the same period and with approximately equal skill. Among this, the icons that follow perspectival norms would seem "cold, lifeless and lacking the slightest connection with the reality depicted on it" (ibid. 202).

This is because the reverse perspective shows "parts and surfaces which cannot be seen simultaneously" (ibid. 201), and is based on a "polycentredness in representations" (ibid. 204). In other words, the icon is constructed as though the viewer is shifting to look at an object that is shifting.

Similarly, Antonova informs us that Zhegin has also spoken of this dynamism in terms of multiple vanishing points (2010: 53-54). The reverse perspective is dynamic because objects appear to move in different directions. The foreground moves towards the viewer, distant objects move away from the viewer, and at times, lateral movement takes place as well.

From this, Uspensky contrasts an internal and an external position with regards to the icon (1976: 35-36). The internal position observes the world of the icon as a participant, while the external looks at the world from a detached position. To paint an icon from an internal position, the icon painter shows the surroundings as seen from within and hence situates the viewer in this represented space.

**5.3 Narratives of /communion/**

As established in the previous chapter, our understanding of /communion/ will be largely restricted to the two notions of unity and equality defined in our previous chapter. While these are certainly large terms, we will consider unity as the achievement of a single unit, while equality will be considered in the sense of an absence of hierarchy between individual elements.
We begin this section by looking first at artistic narratives and tracing inclusion and exclusion through Greimas' semiotic square. Next, we will take the same approach in examining /communion/ through social narratives. Finally, we will look at the negotiations between these narratives that could lead to a national narrative and conclude with general considerations of Russian identity.

**Artistic narratives of /communion/**

We will now trace /communion/ within the artistic aspects of the Trinity, focussing in particular on expressions of the theological notions of unity and equality within the Divinity as well a union between the Divine and human. We will then see how elements have been included and excluded in the process of constructing an artistic narrative.

The theological understanding of the Trinity has always been polemic. The Church has always sought to understand the Three Persons as distinct but equal; as different Persons and yet the same God. In fact, the difficulty in conceptualising this would lead to major disagreements between the Eastern and Western Churches, and be one of the factors that eventually provoke the Great Schism of 1054.

Voloshinov provides us with an overview of interpretations of the Persons with the icon: Alpatov and Lazarev follow the Stoglavy Sobor in saying that the central figure of the icon was Christ. However, Voloshinov himself, based on geometrical calculations, agrees with Golubtsov and Veletev that the central figure ought to be God the Father (1999:107).

Perhaps the most conciliatory statement would be that of Pomerantz:

> The man who really feels Rublyov's Trinity is sure to feel that the question “Who is who?” is idle and digressing from the main point, that Non-Amalgamation and Inseparability of the angels is the very essence of the matter; and if we try to see a difference between them we are sure to turn the Trinity into “three goats,” as Maister Ekkehard said.

(as cited in Voloshinov 1999: 107)

We can then say that Rublev's Trinity shows the unity of the three Persons precisely through the equality between the three figures. The three figures are not part of a hierarchy, as the Western filioque addition to the Nicene creed might have suggested. Even if the central figure appears larger, it does not denote importance but merely follows requirements of the reverse perspective. Uspensky, based on a comparative study with a
later Pskovian icon, concludes that the apparent larger size in reality compensates for distance in constructing the reverse perspective (1976: 59).

The equality between the figures is also reflected in their Divine status. All three have "the blue of celestial infinity" (Sers 2002: 229). It is in this sense that Antonova says that the three are in actual fact "one figure seen simultaneously from different points of view" (2010: 163). It is one God that is being represented, not three. Rublev's Trinity has three figures with identical faces. It does not aim at a clear identification of the Person, but shows three attributes of God, just as theologically, God is not divided, nor can His work be attributed solely to Father, Son or Holy Spirit.

That is because the three Persons are in constant communion. They are distinct, but not separate one from another. In the icon, the three figures are in a situation of communication. The inclination of their heads suggest a constant dialogue, emphasised by the circular composition. The figure on the left is turned to that on the right, which is turned to the central figure, which is turned towards the figure on the left.

But looking at the gazes of the three figures suggests another dimension. Here, we use as methodology Foucault's (1966) analysis of Velazquez's Las Meninas. In this, he situates the place of the spectator through the intersection of gazes. Similarly, if we were to trace the intersection of gazes of the three figures in the icon we could well fall out of the icon itself, to where the interpellated subject would stand, before the icon.

This Althusserian intepellation is strengthened by the reverse perspective of the icon. The reverse perspective has the icon approaching the viewer. More than that, it is an invitation for the viewer to enter divine space by taking the fourth place at the table.

Just as the spectator of Las Meninas steps into the place of the king as reflected in the mirror, the mirror of the icon is the reverse perspective where the viewer before the icon steps into the divine (Tarasov 2002: 37). Within the icon, it is the laws of the sacred that hold. Things are seen from the perspective of the icon, from divine perspective, which is imposed on the viewer who must now discover the divine laws at work.

In this sense, Reimer could speak of the icon as a "window into eternity" (2008: 171) that encourages an observer to enter the icon to discover God. One no longer merely observes from an external point God's action and appearance; one is invited to see God as He is. This mystical experience proposed by the icon invites its viewer to full participation through the hesychast's light of Tabor.
Rublev's task in painting an icon of the Trinity was hence more than merely producing an image. The icon allows passage and communication between the human and the divine. Guiding the viewer into heavenly mysteries, the icon allows for a foretaste of celestial delights; it brings the celestial to the terrestrial, it makes for heaven on earth.

As a guide, the *Trinity* is then expected to be a negotiated model. As mentioned, Rublev's own artistic style shows Byzantine influences. Lazarev asserts that "his artist soul discerned the grace and beauty of the art of ancient times." For Lazarev, this was the quiet movement of the icon, derived from its reverse perspective, as well as its laconic lines and absence of distractions that was "austere and noble simplicity" (1960: 23).

Indeed, Rublev was to incorporate much of Byzantine styles, especially from Theophanus the Greek, who used a semi-circular arrangement of the three figures based on their halos. This reaffirms the Christian non-hierarchy of the Trinity. And yet, Rublev did not adopt everything that the Byzantine school proposed. Notably, the table in the *Trinity* is rectangular, as opposed to the semi-circular design favoured in the East. This configuration was found in Russia in works from the end of the fourteenth century (Alpatov 1927: 168-169).

Rublev also included other influences from the world around him. Lazarev traces his palette to the "colouring of nature in the Russian countryside" (1960: 23). Similarly, his distinctive shade of blue is said to be inspired by the Russian sky.

At the same time, Rublev's *Trinity* also excluded certain elements previously seen in other icons. The calf to be slaughtered as well as the patriarch Abraham are absent. Here, both Jewish and Muslim narratives are excluded. In place of the old covenant established with Abraham, one finds the communion chalice of the new covenant, echoed through the composition.

We can represent these points in the following semiotic square:

<table>
<thead>
<tr>
<th>Inclusion</th>
<th>Exclusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Russian colours)</td>
<td>(Jewish and Muslim Abraham)</td>
</tr>
<tr>
<td>Not inclusion</td>
<td>Not Exclusion</td>
</tr>
<tr>
<td>(Byzantine semi-circular table)</td>
<td>(Christian Trinity)</td>
</tr>
</tbody>
</table>

*Scheme 5: Semiotic square of Rublev's Trinity*
This is how Floch and Collin could speak of the *Trinity* as a theological treatise as it excludes other religious currents with its choice of elements to be included (2009: 64-73). Being based on a biblical narrative, the icon could exclude all who do not claim relation to the Scriptures. Jews and Muslims are further excluded from this as the central vertical section of the icon affirms the New Testament. Of the Christians, the Trinity is included but the Western *filioquist* church is sidelined by the circular composition and the non-hierarchy of the three Persons of the Trinity.

Within the Eastern Church, certain elements of the Byzantine tradition are excluded as well, the semi-circular table being an example. Finally, the palette that recalls the Russian countryside sets the icon in Russia. In particular, the reverse perspective inscribes the icon in the Hesychast tradition, where the interpellated subject is called to be like the Subject and enter divine presence.

**Social narratives of /communion/**

Having looked at some artistic considerations, we move on to social narratives. We begin first by filling in Greimas’ actantial model based on a narrative that could be drawn from the two major battles that led to a Mongol defeat - the 1380 Battle of Kulikovo and the 1480 Great Standoff at Ugra River.

Both battles follow a similar narrative, the difference being in the actors manifesting the Subject. In the first battle, the Russians were led by Dimitri Donskoy, who was at that time the Prince of Moscow. In the second, it was Ivan III who led the troops. Other actors remain the same, and the 1480 battle could be seen as a prolongation of the 1380 commission and blessing, even if there seems to be no specific mention of any particular divine blessing before this second battle.

```
God through Church ——> Free (Unify) Russia ——> Russia
         |                        |
         v                        v
Russians ——> Dimitri Donskoy, Ivan III, (Russian troops) ——> Mongols, etc.
```

*Scheme 6: Narrative of Russian victories of 1380 and 1480*

Having been blessed by the church, the battles could be seen as a quest commissioned by the church upon divine authority. The object was to free Russia from the opponents,
particularly in the form of the Mongols. This could only be done by unifying Russia. With the support of everyday Russians, including the peasants, the troops could then be led by distinguished commanders and fight in the name of all Russia, for the good of all Russia.

In this scheme, the quest is carried out with an underlying value of freedom through unity and always benefits a greater whole. Helpers are not plentiful, and there is a subtext of standing alone, and the responsibility falling on Russia as the only one able to undertake the quest.

**National narratives of /communion/ (unity)**

Now, we will focus on the processes of premediation and remediation: Could we claim that Rublev's *Trinity* remediates the ecclesiastical unity of Rus lands and hence premediates the unification of Rus lands? We first begin by comparing Rublev's *Trinity* with its immediate context of the two battles of 1380 and 1480. For this, we fit the narrative of the *Trinity* into a similar scheme, focusing now in particular on unity as the object of the quest:

- **God through church**
- **Unity (Union)**
- **(Russian) Orthodox Christians**
- **Church traditions, Hesychast practices**
- **Suppliant**
- **Spiritual demons, other religions**

*Scheme 7: Narrative of Rublev's Trinity*

Here, the unification is at an individual level and takes the form of union with the divine. Again, it is God, through the church, who calls the supplicant to the quest for unity. Through this, the supplicant is aided by church traditions, such as the Hesychast practices that guide him in prayer.

However, he is being opposed by spiritual demons that sometimes take the form of other religions. Here, we recall the earlier semiotic square. In it, Jews and Muslims are clearly excluded, and the Western church is to be guarded against as well. But where the supplicant is victorious, his union with God will benefit all Orthodox Christians. A union with God is based on the love of God, and this should lead naturally to love for one's neighbour and communion among Christians.
We could compare this with the narrative of the Russian Orthodox Church, whose strength was being consolidated, and who would be independent from the Byzantine Church by the middle of the fifteenth century:

![Scheme 8: Narrative of Russian Orthodox Church](image)

Here, the opponents vary according to the epoch. The Mongols were an opponent beginning from the fourteenth century, when the Church yearned for greater autonomy. The Byzantine Church was an opponent only from mid-fifteenth century, after the Council of Florence. But this was not as antagonistic a relationship as with the Mongols. The Byzantine Church held an opposite viewpoint, in particular over reunification of Eastern and Western Churches, but was not in complete opposition to Russian Orthodoxy.

Recalling the earlier semiotic square of the icon, we see how this actantial narrative of the church corresponds to the icon in terms of the excluded Mongols and not-included Byzantine Church. The actors of both narratives are almost identical. God is always the commissioning authority. The helper is manifested by the resources of the Church, whether in the form of its traditions and practices or in its members.

This is one of the ways in which the icon can be seen as Orthodox. In its artistic narrative of the quest for unity, it adheres to the teaching of the Church: it *remediated* the narrative of the Church.

But at the same time, the *Trinity* differed clearly from contemporary icons of the Trinity, particularly in the absence of Abraham and in the different configuration of the table. Bearing in mind that the Church valued tradition and continuity, Rublev’s innovations would have been far from welcome when the icon was first completed.

However, as mentioned earlier, the absence of Abraham could be interpreted as a form of exclusion. Muslims tracing their faith to Abraham were excluded. Jewish tracing their faith to Abraham saw that the sacrificial calf in other icons has been replaced by the chalice indicating the New Covenant sealed by Jesus’ death and resurrection.
We have previously defined premediation as looking for unordered noise, which can be mapped from one narrative onto another. Here, Rublev's innovations would first have been interpreted as signs of noise. However, his artistic narrative could be mapped over other narratives. In the immediate context, his exclusion of elements could be seen as a premediation of the Russian Orthodox Church's rejection of the Mongol yoke and later, its dismissal of decisions of the Byzantine Church.

We have also noted that the colours of the *Trinity* have been inspired by the Russian landscape. Together with the Russian Orthodox Church already having achieved ecclesiastical unity among churches in the Rus lands, we could say that the icon asserts aspects of Russian identity.

As mentioned when we spoke of ethnic and cultural identity, physical aspects of the nation can be called upon as unchangeable and undeniable aspects of identity. Here, the physical landscape of Russia is invoked, with the subtext that distinctly Russian elements had their place in the icon. Together with the narrative of the Church, the *Trinity* could have premediated the unification of Russian lands: Russia had its place in the world.

We turn now to the social narratives sketched in the previous section. We have already seen the similarities between the battles of 1380 and 1480, the only actor changing being the Subject. Though the Russian troops were involved in both cases, they were led by Dimitri Donsky in 1380 and Ivan III in 1480. The icon, completed in 1411, falls between both battles. Is this premediation of 1480 or remediation of 1380?

Or both. It should be remembered that premediation is nothing but another form of remediation. An icon is conceived as remediation in the sense of embodying gospel truth through the unique technique of icon painting. While Althusser stresses that art is not knowledge in that it is not an understanding of a problem or the definition of necessary means for action, he allows that art draws attention to an experience and its effects, and puts the resulting problems up for resolution (1966: 176).

The icon here reflects the social preoccupations of that time. Rublev, through Saint Sergius, could certainly not have been unaware of the situation outside the monastery. Society and the world was being understood as a whole. Social debates were interrelated with theological debates. Social opposition could be viewed as theological opposition and illustrated as artistic oppositions. What was excluded socially, was also excluded theoretically and artistically.
Hence, the Muslim Mongols were excluded in the narratives of icon, church and society in that, in all these narratives, the Mongols manifest the actant of the opponent. Returning to Althusser's thought that art can only allude to problems and solutions, we can read the icon as an illustration of the quest for freedom and unity in the face of Mongol opposition. Through this, it puts these issues up for resolution, even if resolution was to be clearer only some seventy years later, through the victory of 1480. Unity in the form of a single Russian nation was only to be achieved when the Russian lands were gathered under Ivan III, and completed later by the likes of Ivan IV and Peter I.

The other sense of /communion/ that we have seen includes equality in the sense of non-hierarchy. In the Russian context, a hierarchy still existed. In spite of the focus on the peasantry and its historic collective spirit seen as the fundamental national character (Smith 2003: 186), there was no complete equality. Perhaps hierarchy was reduced only within the more prominent social strata involving the apparatuses of church and state.

At the close of this chapter, it must again be emphasised that this is only one aspect of the Russian national identity narrative. Even in considering Smith's concept of sacred communion as a whole, we have to admit that we have yet to exhaust all the implications of /communion/, much less discuss /sacred/.

The election and commission of Russia and its focus on dynasty and lineage has been treated in greater detail by Smith (2003: 100ff). Hastings mentions Hobsbawn's concept of 'Holy Russia' as Russia assuming the mantle of Constantinople and Rome as the Third Rome in the mission of global salvation (1997: 196-197). Sources of authenticity could be found among the peasants (Smith 1999: 134) and the simple folk, as shown by the notion of the Holy Fool (Smith 2003: 187). Might the simplicity of lines in the Trinity and the inspiration of its colour palette from the countryside also be signs of a quest for authenticity?

But in spite of these omissions, our present analysis, based on a restricted notion of /communion/, has shown how artistic narratives can interact with social narratives through premediation and remediation. The resulting narrative can then be refined, through further negotiation, into a coherent national narrative.

Having seen the narratives based on /communion/ through the Russian case, and more particularly the value of unity in the various narratives, we now turn to /sacred/, exemplified by the value of authenticity and especially purity, in the German case.
6. /sacred/ in Bach's *Wachet auf*

One of the finest examples of German church cantatas, *Wachet auf, ruft uns die Stimme* (BWV 140 "Sleepers awake", or literally "Awake, the voice is calling us"), was composed by Bach for the 27th Sunday after Trinity Sunday (1731), which occurs just before Advent and is a comparatively rare occurrence in the liturgical year.

Spitta speaks of Bach's approval of the *Wachet auf* as "[v]ery closely approaching to this ideal form" of a cantata. He reasons that it was the rarity of the 27th Sunday after Trinity, as well as the "poetically and mysteriously solemn Gospel" set as the reading for that Sunday, that compelled Bach to "compose for it a creation of the very highest order" (1992: 459).

According to the lists of cantatas furnished by Wolff (2000), Bach prepared five years of cantatas in Leipzig. The *Watchet auf*, might have been performed in 1731 or 1742 but it is generally classified with the second year of cantatas of 1724-25, as part of Bach's attempt to create a cycle of chorale cantatas.

Nevertheless, Dürr (2005) considers this as a retrospective composition in that it was prepared after the second year had passed. This would then collaborate with Spitta's analysis of the watermark used on the manuscripts, that groups this cantata with works composed between late 1727 and mid 1736 (1992: 697).

We begin this chapter by having an overview of Bach and his time, before turning to the *Wachet auf* cantata, and finally to the artistic, social and national narratives that can be traced from it.

### 6.1 Bach's World

In looking at Bach's world, we begin first with Bach himself and his professional appointments, in particular, his appointment of kantor in Leipzig and the responsibilities involved. Next, we will turn to the structure of the Holy Roman Empire, before closing this
section with the major church reformations that would have left their mark on social memory and hence be inscribed as social narratives.

**Johann Sebastian Bach**

Bach was born into a musical family in 1685 and died in Leipzig in 1750. He started his career in Weimar as a court musician, and was finally invited to Leipzig as kantor, where he was in charge of music for the main churches of Leipzig, and contributed to the education of boys in the Thomasschule. His various professional appointments can be summarised in the following table:

<table>
<thead>
<tr>
<th>Location</th>
<th>Dates</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weimar, Arnstadt, Mühlhausen</td>
<td>1703-1708</td>
<td>Court musician</td>
</tr>
<tr>
<td>Weimar</td>
<td>1708-1714</td>
<td>Organist</td>
</tr>
<tr>
<td></td>
<td>1714-1717</td>
<td>Konzertmeister</td>
</tr>
<tr>
<td>Köthen</td>
<td>1717-1723</td>
<td>Kapellmeister</td>
</tr>
<tr>
<td>Leipzig</td>
<td>1723-1750</td>
<td>Kantor</td>
</tr>
</tbody>
</table>

*Table 1: Bach's appointments*

We shall dwell more on his last and longest appointment, which was most fruitful in terms of his church cantata output. As part of his duties, Bach was required to oversee and compose church music according to the liturgical year for four churches, and in particular, the two main churches of Leipzig, Saint Thomas Church and Saint Nicholas Church.

In addition to that, within the Thomassschule, he was to give singing, instrumental as well as Latin lessons. While Bach eventually negotiated alternatives, Spitta speculates that, even as a "sound Latin scholar", it would have been a "strange experience to stand in front of the third class of boys with the Latin Grammar in his hand, a church cantata, perhaps -- who knows? -- running in his head" (1992: 185).

The town, however, did not have much of a musical focus nor particularly skilled musicians, at least not when Bach first arrived. Bach had to struggle to create a favourable environment, to the point that the Town Council was to declare him incorrigible for his persistent demands (Spitta 1992: 243).

Bach's musical output in Leipzig was largely made up of church music. In this, the liturgical year provided the context for his compositions and often prescribed the texts and even chorales he was to use.
Though it has been questioned if Bach composed church music by choice or out of professional need, it is undeniable that his interest in theology and extensive theological library were genuine expressions of his faith. In addition, prior to his appointment, he had been examined for Lutheran theological orthodoxy by Johann Schmid and Salomon Deyling, both of whom were "leading professors" of theology at the University of Leipzig, and who were "satisfied" with his responses (Leaver 2006: 41).

Bach might also have been particularly influenced by the view represented by Andreas Werckmeister that music was a gift that allowed one to give honour and glory to God and to love and serve humanity in the form of his neighbour. This dualism between divinity and humanity can also be noted in Bach's signing *Soli Deo Gloria* and *Jesu Juva* to many of his cantata manuscripts, invoking God in His majesty and express the human condition in need of divine aid.

**The Holy Roman Empire**

Germany in the seventeenth century existed as the Holy Roman Empire, the epithet "Holy" being added by Emperor Frederick I in 1157, "reflecting his ambition to dominate Italy and the papacy, as well as the areas north of the Alps" (Whaley 2012a: 17).

This was far from a homogenous empire. The extent of the empire was such that it included communities of different origins and cultural traditions. The hierarchy also added to the confusion where it could even give the impression of multiple sovereigns simultaneously in power. New courts could also be created for younger sons to inherit a title, which meant division of larger estates into smaller units that further undermined the coherence of the empire.

These princes were ultimately vassals answerable to the emperor, whom Sagarra likened to the "crown wheel" that regulated the functioning of the entire unit with its complex system of checks and balances (2009: 16). The empire took care of many of the functions of the state, especially where defence was involved.

This included the negotiation of the Peace of Augsburg in 1555, which was both political and religious in nature. It was drafted in response to the Lutheran Reformation that began in 1517 and the ensuing Knight’s War of 1522-3 and the Peasants' War of 1525. But at the turn of the century, the terms of this peace could no longer be enforced, and the Thirty Years' War broke out from 1618 to 1648.
The war itself was a combination of a tense international situation and internal unrest. Most European powers were facing domestic conflict and were more than willing to turn their attention to an external foe instead. Within the Empire, there had been a series of bad winters and poor harvests, all this in a backdrop of confessional animosity, and diminishing imperial authority under Rudolf II and Matthias, and a divided Reichstag.

By the time the Peace of Westphalia ended the war, the overall population of the Holy Roman Empire had been reduced by more than half. Like in an apocalyptic scene, those who did not die by the sword died of pestilence through the Bubonic plague.

Reformations

Within the church, the Great Schism (1378-1417) following the Avignon papacy had cast doubts on the authority of the papacy. Numerous initiatives for reform and revival sprang up, criticising the abuse within the church and also encouraged personal devotion and piety that gave life and vigour to the church.

The Lutheran Reformation itself was triggered by Martin Luther's 95 theses in 1517 that criticised various practices in the church. Although this was initially a localised event within Electoral Saxony, beginning at Wittenberg in particular, the will to reform was far from local. Structural problems within the church were widespread and evident at every level, even at that of individual parishes.

Luther called for a return to a purer tradition, which he interpreted to be based on the Holy Scriptures themselves, although he rejected certain books of the Bible and papal authority. The authorities attempted to suppress the Reformation but by 1519, the year of Luther's disputation with Eck in Leipzig, it had to be acknowledged that interest in the movement was increasing throughout the Empire. The Council of Trent of 1545-63 and the counter-reformation that resulted could not be said to be particularly effective in preventing the spread of Lutheranism.

Whaley speaks of the close associations between the social, the economic, the political and the religious, concluding that it was "hardly surprising in a society in which no distinction was made between religion and life" (1992a: 81). The general population was following every development involving Luther: "Every stage of his prosecution by the Church gave his ideas greater publicity and helped undermine the standing of the authorities." (ibid. 183).
Chiapusso summarises the draw of Lutheranism: Man now had the certainty of salvation that did not depend on church authorities. In this, he "revived individual self-esteem and freed man from the bonds of his physical existence". Man was accountable for himself and only accountable before God (1968: 20).

Other reform movements were also taking place during this time. Zwingli was pursuing reformation in the Swiss Confederacy and Whaley also lists "[q]uietists, spiritualists, mystics, Anabaptists, as well as activists whom Lutherans described simply as 'fanatics'" (2012a: 197). Each of these pursued different reform programmes and some of these currents emerged within Lutheranism itself, for example through Andreas Karlstadt, Luther's former professor against whom Luther eventually wrote.

Pietism, as introduced by Philipp Spener, was a movement that would spread towards the late seventeenth century. Spener considered that the contemporary Lutheranism itself was in need of reform. He promoted an ascetic lifestyle that went together with keen study of the Holy Scriptures. Worldly pleasures were condemned, and the pietists were known to avoid theatre, dance and games.

Eventually, this religious atmosphere would create such a syncretism with the prevailing philosophical and theological thought. Pelikan esteems that most of Bach's theological and clerical contemporaries "would not be classified as either consistent Pietists or thorough Rationalists or unambiguously Orthodox" (1986: 57).

This all led to was a more ecumenical outlook, which Pelikan calls "evangelical catholicity", ascribed to the heirs of the Lutheran Reformation who, nevertheless, held onto the central elements of the Catholic tradition and integrated them into the rediscovery that the Reformation brought. Bach, in particular, would bring together the Lutheran, the Pietist and the Catholic in such evangelical catholicity, especially in his Latin Mass in B Minor (ibid. 118-9).

In this same spirit of reform, Febronianism would arise in the eighteenth century beginning with the Roman Catholic church in Germany. This movement, based on the works of Febronius, the pen name used by Johann Nikolaus von Hontheim, aimed to unite German Protestants and Catholics in a German church that could have some measure of independence from papal authority. While it was never carried out due to the Napoleonic Wars, these themes would reappear in German nationalism, notably through Johann Gottlieb Fichte's works.
6.2 German Church Music

Having seen some of social context around Bach’s *Wachet auf*, we turn now towards its artistic context. In particular, we will look at Lutheran ideas of church music before focussing on the German church cantata as a genre, and finally, we will set out a description of the *Wachet auf* that would be considered when tracing its narrative.

Lutheran music

Leaver observes that, unlike the other Reformers who were "rather cautious and circumspect with regard to music", Luther added a divine dimension to music instead (2006: 40). He considered it as a gift from God and not mere human work. Luther himself said that God has given man both the gift of language and music for man to "praise God with both word and music" (1538: 323-4). Concretely, this meant that both ought to go hand in hand in worship where music proclaims the Word of God.

Chiapusso observes that Luther considered music to be "semimagical" for its ability to convey ideas and inspire towards a deeper and stronger faith (1968: 38). This would explain why Luther reorganised the choirs. Hymns could reiterate the Word of God for the congregation. The choir would familiarise the congregation with the hymns, and they would be able to sing and participate, not only in the church but also in their homes.

Luther’s hymns were based on German folk styles or German refrains that could be traced to the early Middle Ages, which explained the resulting popularity of his hymns, as both a sign of reclaiming heritage and of revolt. His hymns were not based on personal emotions and feelings, but spoke for the community of Christians in that they affirmed the shared faith. Luther thus turned to the folk hymns, as he considered these to be pure and sincere, not burdened by ornate musical devices.

Anecdotes abound of laypeople singing Lutheran hymns at the dawn of the Reformation. Leupold, in recounting one of these incidents involving the imprisonment of peddler singing and selling leaflets of the new hymns, suggests that popular support was high: "the enthusiastic burghers saw that he was freed in short order" (1965: 195).

German Cantatas

The cantata is a musical genre, and here, we are only interested in its use in the German context. Krummacher notes that the German cantata "stands apart from that of other countries", giving as the first reason that unlike its counterparts, of which the Italian cantata might be better known, the German cantata " was cultivated primarily as a sacred genre" (2001: 21).
Here, it is to be noted that in Western music scholarship, the distinction between sacred and secular does not refer to an inherent quality of the work but is based on "the function of music in society and culture" (Nettl 2013). We here employ the term of church music to avoid misunderstandings in referring to music that is based on biblical texts and meant for liturgical usage.

Often associated with Johann Sebastian Bach, who brought the genre to perfection in the form of the chorale cantata, the cantata is nevertheless loosely defined in its structure. It is a setting of music for the Lutheran worship liturgy and could consist of any number of movements. All that was generally required was an alternation of narrative recitatives and lyrical arias, framed by chorale sections.

The pastor Erdmann Neumeister is largely credited for introducing and developing the cantata form in the late seventeenth century. Although the cantata was primarily church music, Neumeister adopted the secular technique of alternating recitatives and arias. From this, he developed what became known as the madrigalian cantata form, despite the ambiguous link to the madrigal itself. The narrative nature of the recitative contrasted with the expressive nature of the aria was a device often employed in German opera, and Neumeister himself largely restricted himself to it, especially in his first cantata cycle (Krummacher 2001: 25-26).

Bach would add another dimension of contrast: that of the alternation between chorus and solo movements. In spite of the fact that the cantata was meant for the liturgy in a congregational setting, Bach did not hesitate to employ individual voices in his recitatives and arias, or even in the chorale settings.

Bach eventually developed the cantata into the chorale cantata, where the entire cantata was based on a single chorale as a unifying core. The chorale would then inspire the text and music for recitative and aria sections that complete the chorale while respecting it.

The second of Bach’s five cantata cycles marked his first attempt to achieve a complete cycle of chorale cantatas. Even if he did not entirely succeed, Wolff notes the importance of the project and the means by which the genre was now extended (2000: 26). The chorale cantata in its fully established form would form the bulk of his work from 1735.
Bach's *Wacht auf*, BWV 140

The chorale used in the *Wacht auf* was published by Philipp Nicolai in 1599. It is based on the Parable of the Ten Virgins in Chapter 25 of the Gospel according to Saint Matthew. Of the ten virgins who were waiting for the bridegroom's arrival, only five were wise enough to prepare extra oil for their lamps. The other five eventually left in search of oil and it was then that the bridegroom arrived. Those who were wise and watchful were invited to the marriage supper, from which the others were excluded.

The recitatives and arias complementing the chorale are derived from texts from the Book of Revelations on the New Jerusalem as the bride of the Lamb, and the yearning for the bridegroom taken from the Song of Songs. The community of Christians is exhorted to prepare and be ready for Jesus' second coming and entrance into a spiritual marital bliss with none other than God Himself.

**Movements**

There are seven movements in this cantata, three of which are based on the three verses of the chorale.

*Scheme 9: 1st movement with polyphonic vocal entry and differing note values*
The first movement could be properly considered as a chorale fantasy, where a stately orchestral section acts as a prelude to the call from the chorus to prepare for the marriage supper. With reference to the Parable of the Ten Virgins, the watchmen awakens Jerusalem to trim her lamps and welcome the bridegroom.

Musically, there is a marked usage of dotted rhythms and syncopations. Motifs are passed between woodwinds and strings while the voices present the chorale melody in polyphonic entries, with the cantus firmus taken by the soprano, and the other three voices echoing in diminished note values. We note in passing the use of octave leaps for the call of "wach auf" and the prescription of melisma to extend the first syllable of "Alleluja".

The second movement, a solo recitative, has a narrative tenor announce the bridegroom's arrival with texts from the Song of Songs. Again, syncopation is used, this time against a sparse, quiet and almost drone-like accompaniment.

This is followed by an aria in a duet between the soul (soprano) and Christ (bass) that combines both earlier texts to express the tender longing for each other. The bass echoes soprano motifs with similar interval shapes in response to soprano questions (S: "wann kommst du?" B: "ich komme") while an intricate violino piccolo part fills in silences.

The fourth movement returns to the chorale, and the tenor sings the second verse, a commentary on the bride ready and eagerly rising to meet Christ. Musical roles are clearly defined. The tenor states the melody, the strings add the countermelody and the continuo provides the accompaniment.

The fifth movement is the bridegroom's reassurance of rest and love, sung as a solo recitative by the bass drawn from both Hosea and the Song of Songs. This is the only movement without a clear and single tonal centre.

This leads into another duet in the sixth movement, an aria where the Soul and Christ pledge themselves to each other in love. This marks the first use of unisons with a fixed recurring pattern: the soprano begins, the bass echoes in intervals of 3rds (and 6ths) and a unison section follows. Similarly, in the instrumental arrangement, motifs are passed between the oboe and continuo.
Finally, the last stanza of the chorale is stated in the seventh movement, where unlike the first movement, parts enter in homophonic unison. Instruments are paired with voices and, in unison, announce the text that alludes to Revelations and Isaiah. This jubilant chorus proclaims the entrance into heavenly bliss.

Scheme 10: Beginning of 7th movement with homophonic texture

**Structure**

The cantata is structured in chronological linearity in which the chorale provides the frame, having its three stanzas at the beginning, middle and end of the work. The chorale is the general narrative, into which are inserted the dialogues between Christ and the bride.

The first three movements dwell on the announcement of the bridegroom, the next three on preparations and the final movement closes with the union. We may summarise the structure of the cantata as follows:

<table>
<thead>
<tr>
<th>Movement</th>
<th>Form</th>
<th>Voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chorale</td>
<td>Chorus (SATB)</td>
</tr>
<tr>
<td>2</td>
<td>Recitative</td>
<td>Solo Tenor</td>
</tr>
<tr>
<td>3</td>
<td>Aria</td>
<td>Duet (Soprano, Bass)</td>
</tr>
<tr>
<td>4</td>
<td>Chorale</td>
<td>Solo (Tenor)</td>
</tr>
<tr>
<td>5</td>
<td>Recitative</td>
<td>Solo (Bass)</td>
</tr>
<tr>
<td>6</td>
<td>Aria</td>
<td>Duet (Soprano, Bass)</td>
</tr>
<tr>
<td>7</td>
<td>Chorale</td>
<td>Chorus (SATB)</td>
</tr>
</tbody>
</table>

Table 2: Movements in BWV 140
While restatements of the Chorale are in E♭ Major, the tonality of the other movements moves from the more conflicted relative minor key (C Minor) of the second and third movements through a modulating passage in the fifth movement, to a major key (B♭ Major) in the sixth.

Additionally, accompanying the increasingly ecstatic language, there is a progression from the polyphonic texture of the first movement, where individual voices enter separately and independently of one another, to the homophonic unison of the final movement.

6.3 Narratives of /sacred/

In this section, we will analyse the artistic narratives reflecting /sacred/ in the sense of commission and authenticity. Commission is here understood in the sense of being a chosen people, interpellated for a mission. Authenticity is restricted to a form of inherent goodness that is seen, more often than not, as ethnic purity.

As with the Rublev, we start by tracing the artistic narratives in the Wachet auf cantata, followed by the social narratives. Finally, we will view these narratives as a whole as a national narrative, tracing in particular the processes of premediation and remediation.

Artistic narratives of /sacred/

We begin this section on artistic narratives by examining commission in the musical dialogues between Christ and His bride. From there, we will move on to authenticity in terms of purity and clarity of tonality in which atonality is excluded.

David Nutter and John Whenham (2013), in their encyclopaedic article on dialogues in music, consider dialogues as important in the church cantata even before Bach. Certain conventions have already been established by then. For example, Christ is represented by a bass, the Church by a soprano, as is that case of the Wachet auf.

Musically speaking, these two voices are at the extreme ends of the usual choir. There is no confusion possible between these two voices, as opposed to two neighbouring voices, such as a soprano and an alto. Hence, the parts sung by each voice can be easily heard and identified, whether they are sung together in homophony or separately in polyphony.
Theologically speaking, the interaction between Christ and the Church would be most important in any dialogue. The clarity in voices enables the congregation to follow this interaction. This is only logical as one of the purposes of a cantata is to show how individuals can respond to God's call. Here, Althusser's notion of interpellation is very much pertinent. God has chosen this people in calling them. All that an individual has to do is to recognise himself in the interpellation, and hence be transformed as a subject and live to fulfil the mission to which he has been called.

The cantata traces this journey. The dialogues begin with polyphony and end in homophonic unison. Polyphony has individual lines entering one after another. In the case of the third movement, the dialogue takes on a question-and-answer form with the similarity in musical shape highlighting how each verbal answer belongs to its corresponding question.

As Tarasti has pointed out, musical communication is not a unidirectional or linear model but an entire situation (2002: 69). In this sense, the Wacht auf is an ordered communication situation primarily focussed on the dialogue between Christ and the bride.

However, in a nested, multidimensional scheme, we see that this dialogue corresponds to that between the complementary natures of male (bass) and female (soprano), of high and low voices. In addition, another dimension draws the congregation in: solo movements are contrasted with the familiar chorale, allowing for the congregation to join in during chorale movements, in dialogue with the choir in reaffirmation of its awakening call.

Hence, the dialogues reaffirm the commission of the congregation. But there is also authenticity that is being reaffirmed. Bach, known for the Preludes and Fugues of the Well-Tempered Clavier that explore musical tonality, expresses this authenticity in the form of musical purity through such order.

Baroque music is largely constructed around contrasts, of which a common opposition is the relation between dissonance as tension and consonance as resolution. This is also reflected in the choice of tonality. The cantata is rooted around the tonic centre of E♭ Major. While the second and third movements drift to the relative key of C Minor, the chorale restatement heralds the return to E♭ Major.
Similarly, the modulating fifth movement leads to the dominant key of B♭ Major before a return to E♭ Major for the final chorale movement. The non-chorale movements, taken on their own, express a movement from minor, through a modulating passage and on to the major.

While Chafe warns against forcing exact correspondences into relations between binary concepts in music and narratives, he notes common associations, such as minor keys often being associated with complexity and turmoil (2000: 28-29). The overarching narrative, taking into account both tonality and voice textures, could be further seen as a movement from sorrowful isolation to joyous union.

Putting together the aspects of texture and tonality, we can draw up the following scheme:

<table>
<thead>
<tr>
<th>Inclusion</th>
<th>Exclusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Homophony [Unison], Tonic Key)</td>
<td>(Monophony, Atonality)</td>
</tr>
<tr>
<td>Not inclusion</td>
<td>Not Exclusion</td>
</tr>
<tr>
<td>(Homophony [Melody w/accompaniment], Dominant Key)</td>
<td>(Polyphony, Relative Minor)</td>
</tr>
</tbody>
</table>

Order is organised around purity of sound. Atonality, or the absence of a clear tonal centre, is excluded, as are dissonances that are not admitted by musical conventions. Similarity, in the cantata, dialogues are brought to the fore. Monophony, being a single voice or the simultaneous repetition of a single part, is excluded. Dialogues seek out complementarity, just as interpellation expects recognition and election leads to commission.

Leaver, speaking of Bach’s music in general, laments that it is often forgotten how music "can in itself be the bearer of ideas and concepts. Music "is the living voice of the gospel" in that it expresses truth through a different dimension, in a manner that could not be expressed in any other means other than music. Music is not a slave to the text but brings it to life (Leaver 2006: 39).
The many references to marriages and feasts in the Bible establish it as the one mystical event towards which the narrative of time inclines. In the ending section of the apocalyptic book of Revelations, it is announced that "the marriage of the Lamb has come, and his Bride has made herself ready" (Revelations 19:7). This is accompanied by an invitation to dine: "Blessed are those who are invited to the marriage supper of the Lamb" (Revelations 19:9).

The cantata extends a similar offer. Based on a known chorale written by Phillip Nicholas over a century ago, the familiar music makes reference to a shared German culture and interpellates those who recognise it. The opening movement with the *cantus firmus* recalls the familiar melody that can easily be followed. If the congregation is ever too daunted by the other polyphonic voices, there are no distractions in the final movement that could hamper the congregation from making what Pirro called a "joyful tumult" (1906: 178) in reference to the biblical exhortation to "make a joyful noise to the Lord" (Psalm 100:1).

The interpellated subjects join as one congregation invited to participate in the liturgy. Unlike the mediaeval Mass where the congregation is little more than a mere observer, the Lutheran service would have its congregation burst into song.

**Social narratives of /sacred/**

The *Wachet auf* falls between the Lutheran Reformation, here including the Thirty Years' War that resulted partially from it, and the Febronian movement. We will thus focus on the narratives of these two events and the possibilities of the cantata as premeditation and remediation.

The intellectual climate that Bach would have been working in, fuelled in part by the Lutheran Reformation, was very much interested in dialogues. This was encouraged in universities and the "insistence on debate and discussion" would continue on in the spirit of the German Enlightenment, *Aufklärung* (Whaley 2012b: 334). Its purpose was to enlighten, to create clarity. By extension, we can understand that the aim of such dialogue was to purify arguments.

Let us then focus on this value of purity in tracing social narratives, beginning with the Lutheran Reformation:
The Reformation was meant to reform, to purify the Church from its contemporary excesses. In this, it drew its authority from the Word of God: Luther denounced the decadence of the Church based on the Bible.

We can see the actors in this narrative: The Reformation was a quest to help Lutherans return to a more authentic faith. The subject and receiver are here the same. However, this quest was opposed by the Roman Catholic Church, as well as other factions branded as heretics for not following Lutheran teachings.

We turn next to another reform movement that has a more nationalistic overtone in its aim to unite German Roman Catholics and Protestants as Germans Christians:

Initiated within Roman Catholicism, Febronianism was a quest for authenticity that sought to purify the German Christians from a corrupt papal institution. In this, they had support of statesmen who saw its potential in rallying a German nation. With its religious aims, the Christians could claim that the commissioning authority was God Himself, who called them to purity through the works of Febronius that started the movement.

In these two reform movements, the same actor is both subject and receiver. While beginning as religious movements, we observe that certain more political aspects can also be found within their narratives. Smith notes that Luther himself was convinced of the superiority of the Germans as "a loyal, constant, and noble nation" with a language that "stood comparison with Hebrew, Greek and Latin", enough for the Bible to be translated into the German language (2003: 197).
Similarly, the narrative of Febronianism shows the quest to move away from papal authority. It implies that German institutions could stand comparison with the papal institution, to the point of being able to criticise it, and thus suggests some inherent worth in German Christians.

**National narratives of /sacred/ (purity)**

What is the place of the *Wachet auf* cantata in these narratives? The verbal text of the cantata sings of the joys of Heaven. Duets between Christ and the soul speak of the soul’s eagerness to be together with Christ. The chorale itself begins with a call to prepare and be ready to meet Christ, a reference to the biblical reading of that Sunday, where those who were praised were the virgins whose lamps were still lit when the bridegroom arrived.

We can understand the Parable of the Ten Virgins as one in a sequence of parables on remaining faithful and morally pure. Let us begin here, then, by drawing up the narrative of the *Wachet auf* with regards to the quest for purity:

![Scheme 14: Narrative of Bach's Wachet auf](image)

As with Rublev’s *Trinity*, Bach’s *Wachet auf* mediates God’s interpellation of the individual. Here, the Lutheran is aided by the choir that encourages and advises him, as well as the congregation that sings with him. Opposition is here spiritual, being the transgression of God’s commandments through moral sins, in particular sloth, as encouraged by spiritual demons. But if the Lutheran overcomes this, he attains moral purity, and he benefits from a closer relationship with God.

In this cantata, Bach has clearly remediated the narrative of the Lutheran Reformation, the only difference being that the subject of the narrative is now manifested by an individual actor, and not a collective one as with the Reformation. However, the same categories persist. There is the same opposition between the self and the other, in the pure soul and the impure spiritual enemies to be overcome. The commissioning authority is divine in both cases.
In remediating the same narrative of German purity, especially in the German language now elevated as a liturgical language, the *Wachet auf* certainly stood in the continuity between the Reformation narrative and the Febronianist one. But can this particular cantata be said to premediate Febronianism?

Here, additional contextual facts have to be called in. Bach’s works were fading out of popularity and shared memory by the time the Febronianist movement grew popular. Though certainly not seen as anti-culture, his works were well within the non-culture sphere until they were revived later by Mendelssohn. The possibility of this particular cantata being used as part of a national identity narrative is all the more diminished.

In addition, Bach’s works are more often considered as a whole than as individual pieces. In the case of Rublev’s *Trinity*, the icon itself was exalted, in no small part due to the tradition of icon-painters being anonymous. For Bach, it is the author that is considered more important, with his works taken without distinction to collectively show his genius, and hence the German potential.

It must also be remembered that this same narrative of purity was not unique to the *Wachet auf*. In fact, within Bach’s œuvre, this cantata introduced innovations at a formal level, and certainly stands among the most well known cantatas, but unlike the Rublev’s *Trinity*, it did not have the same revolutionary impact. While the *Trinity* could have even shocked more conservative contemporaries, the *Wachet auf* would not have been remarked to such an extent.

Again, cultural factors come into play with the cantata form not being as fixed as icon representations are. This, in turn, would have stemmed from the Lutheran Church’s practice of providing little more than guiding principles that allowed for local variations, while the Orthodox Church, valuing tradition and continuity, prescribed actual practices.

With the nation, the *Wachet auf* was far from the only form of remediation to take up this narrative of a quest for purity or to participate in the elevation of the status of the German language. Through the time between the Reformation and the Febronianist movement, the belief in German pre-eminence was never abandoned, and the German language in particular became all the more important as a unifying factor in the face of the political and religious uncertainty especially during the Thirty Years’ War (Smith 2003: 197).
We have to add to this the literary development of German even in the Middle Ages, as well as the development of the publishing industry, notably so in Leipzig. Printing reflected on the culture and needs of German cities. The complete German Bible was printed in 1466, a mere ten years after Gutenberg's Latin Bible. (Hastings 1997: 107). Literary German was all the more strengthened by Luther's works, read in Lutheran churches and home. The language was an important source of unity in view of the oral German dialects that were not always mutually intelligible (ibid. 108).

This linguistic pride was a factor behind the German predicament, as identified by Hastings, which would lead to "the most dangerous" form of nationalism that was, at the same time, "almost inevitable": the nationalism of *jus sanguinis* (1997: 108-109). The diverse oral forms of the German language were not particularly conducive to unity, and language was not enough to unite the community as it could be learnt by foreigners. In addition, many of these foreigners were Jews and there was "too much long-standing hostility, including Luther's particular hatred for them" (ibid. 110).

Hence, Germany had to seek a national identity based on blood ties that could "conveniently exclude them" while at the same time include all Germans who could claim that their ancestry had "no [...] mongrel mixing" as there had always been German tribes in Germany, "German" here being a generic name for "a considerable number of related tribes" (Hastings 1997: 110).

Ethnic purity could thus be established on the basis of cultural superiority, but where it appeared too inclusive as an imagined community, it could turn to a genetic basis for exclusion. There was nothing that could change a person's genetic ancestry, and all the Germans had to do was to insist on a real genetic relation as the basis of the nation, which would exclude undesired foreigners.

The verbalised narratives presented a strong case for ethnic purity and were able to explicitly state both the problems of having too many foreigners and the solutions in the form of restoring purity by excluding them. In comparison, art would be less able to present problems and solutions as concretely, and hence, the discussions and debates that so interested Germany were more likely to occur in verbal form than in artistic forms.

In the case of Bach's *Wachet auf*, remediation of narratives can be clearly identified, but instances of premediation are more dubious. This cantata was not sufficiently radical to present a moment of explosion, except perhaps within the limited field of music or even church music.
After all, Bach is credited for developing the German cantata, and especially so in terms of chorale cantatas. Within the field of music itself, Bach is credited for premediating the purity of sound through order and harmony, which would be further developed in the Classical era (Attali 2001: 80).

However, his contributions beyond the field of music appear limited. If anything, the *Wachet auf* and even Bach’s œuvre in general seem to have been subsequently sidelined, forgotten as a form of non-culture, and hence unlikely to participate in the construction of national identity narratives. Bach’s status as a *German* composer would only be emphasised after his works were revived in the nineteenth century and praised by nationalistic composers such as Wagner.
7. Art, Society and the Nation

In the previous two chapters, we have seen, through Greimas' semiotic square and actantial model, ways through which artistic and social narratives can be compared with one another in the negotiating of national identity narratives.

From this, we can conclude that art and society do interact, and that often enough, religion is a possible point of intersection. Such points of intersection are also where national narratives are formed. Where religious narratives coincide with national narratives, they are all the more important because of the clear categories that could be drawn, and the divine authority that could be claimed for them. No longer is the quest a personal venture, it is a divine commission. No longer is a nation's motivation intrinsic, it can appeal to a higher authority.

Such justification is particularly convenient as the relationship between the self and the other is shown as an antagonistic opposition between the subject and opponent. However, opponents are almost arbitrary in the sense that there is nothing natural or inherent within them that cause them to be opponents. They are opponents only because they are excluded, because they are anti-culture, because a higher authority considers them as such.

Within the narrative structure shown by the actantial model, the object along the quest axis shows the direction in which the nation should proceed. In this way, the national identity narrative emphasises the value or values that are most important to the nation -- these shared values make up national identity.

For simplicity's sake, we have traced only one value in each case, but we have seen how this same value can be interpreted with varying nuances throughout the same national narrative.

In Russia, /communion/ was viewed in the sense of unity in diverse meanings. Unity could mean love for the neighbour inspired by union with God. It could also mean coming together with the larger aim of liberating this collective from an external oppressor.
Such shifts in meaning is particularly clear in Germany, where /sacred/ in terms of purity was first expressed in a moral and religious sense, but could also be linked with themes of ethnic purity and superiority as part of German nationalism.

We also note the differences between the two case studies. While the Russian case shows a strong focus on the church within the nation, the German case sees the role of the church greatly diminishing over time. Here, we note Hastings' observation that, in different nations, "different elements are taken to provide the decisive criteria of belonging" (1997: 173).

Comparing the structures of narratives provides us with more differences. The Russian narrative claims to be altruistic in that an individual actor is the subject that undertakes the quest for the benefit of a collective receiver. The German narrative is, however, individualistic. Subject and receiver are often the same actor.

In the Russian case, narratives of both the Trinity and its society are clearly related, especially in the designation of the other. The icon excludes Muslims, just as the society excludes the Muslim Mongols. However, in the German case, there is not such clear relation between the Wachet auf and the nation.

The cantata speaks of moral and religious purity in a world of spiritual combat, through the language of musical purity in harmonious tonality. This remained very much philosophical and abstract. The closest that its contemporary society could come to it was either in the setting of an amoral world of debate, in which there was no clear antagonistic opponent; or in the competitive trade industry, where everyone was a potential opponent. This may also explain why in later centuries, the Trinity could be far more easily associated with the Russian nation than the Wachet auf could be with the German nation.

Here, we see the limits of the actantial model. While it allows for dynamism in that actors could be different actants at different points of the narrative, the subject-opponent relationship is always antagonistic. While this is well adapted for political analysis where clear limits and oppositions are appreciated by a dominant narrative wishing to exert hegemonic influence, there are often more nuances that should be accounted for in artistic and social narratives. This is where the semiotic square steps in to allow us a few more possibilities within the spectrum, instead of a purely antagonistic relationship.
The actantial model has been chosen for this study for its reduction of complex narratives to a simple representation. But as we have seen, in evaluating possible connection between the *Wacht auf* and Febronianism, the complexities of reality exceed the possibilities of the actantial model.

The model allows for potential relationships to be explored. By mapping one narrative over another, signs of premediation and remediation could be detected, even when History does not recount them. These signs only indicate potential relationships: the methodology offers only one possible interpretation of narratives. Further contextual knowledge is then crucial if these possibilities are to be considered as historic fact.
Conclusion

In the course of this study, we have first seen how national identity narratives function. The nation has shared roots in the form of an imagined ethnic-based community that turns into a political nation when it enters the realm of power relations with one ideology exerting hegemonic domination over the others.

This domination is reinforced by a national identity composed of shared values. Ideology, in the form of Balkinian cultural software and Althusserian interpellation, articulates these values as ethnic and cultural identities as well as social and national identities. However, to be effectively organised and stored in shared memory, identity is conveyed by identity narratives. Our view of narrative structure is very much based on Greimas' actantial model: Narratives turn events into coherent sequences. They are normative in that they prescribe as well as predict actions.

Mapping the structure of one narrative over another thus provides one possibility of premediation. Another possibility lies in a reflective examination through listening for signs of unordered noise. Premediation is very much similar to remediation in that it remediates the future in the present by presenting possibilities. Remediation itself creating a hyperreality where every event of is already mediated by its narrative.

Narratives mediate events by providing a framework within which events can be interpreted. These mediations can then be multiplied within the same narrative or across different narratives. Such remediation may take the form of linguistic redundancy, where various channels convey the same message. They may also contribute to Lotmanian self-knowledge, where remediation fixes the metalanguage that can be used to speak of a particular event, and hence negotiates it into a coherent narrative.

The process of negotiation selects narratives that would be preserved in the shared memory of the nation. Here, unequal power relations encourage the reduction of multiple narratives into a single narrative that can be considered as the rallying point of a nation, shared by the nation. This negotiation happens is a heteroglossic context where power is faced with its resistance, and music with its noise.
Processes of inclusion define what is the self by taking into account the observation of the other. Processes of exclusion define the self in terms of the other, in terms of what it is not. Set into a Greimassian square, we observe how narratives may exist in various states along the inclusion-exclusion spectrum, ranging from culture through non-culture and on to anti-culture.

With this background, we then turn to Smith's concept of sacred communion in the sense of commission and authenticity as well as unity and equality. In Rublev's Trinity, we trace the value of unity. Artistic and social narratives coincide easily, with religion being particularly pertinent. Unity is associated with freedom in the national narrative, which bears an altruistic character in pursuing these values for a greater good.

Bach's Wachet auf, on the other hand, illustrated for us the quest for purity. Though coherent with social narratives, the cantata has not attained the same status in Germany that Rublev's Trinity has in Russia. Instead, the totality of Bach's works are considered as a single unit, and may be referred to as part of one German Golden Age revolving around the Lutheran Reformation.

From these two cases, we note certain limits of the actantial model. While it provides possibilities of interpretation and has the advantage of acting as a single universal metalanguage across multiple disciplines, the model's simple structure risks an oversimplification of complex reality. While it is a dynamic model in allow for shifts of actors and actants, shifts in the meaning of values which are the object of the quest axis have yet to be accounted for.

Still, from this, we are able to return to our research questions. What is the potential of art in premediating society? We have seen that art that can convey an artistic narrative similar to that of social narratives has a greater potential of being remediated. By mapping the artistic narrative over the social, possibilities of premediation can then be explored.

In turn, the artistic narrative is formed through remediation of social tendencies. These signs of unordered noise are ordered into artistic narratives, which then become sources of premediation. While the researcher risks forcing connections where none exist, a more detailed study of historic context would allow an evaluation of the plausibility of such links.
How are artistic and social narratives negotiated into national narratives? Through processes of inclusion and exclusion, elements from narratives are incorporated or rejected. Excluded elements of artistic narratives can be related to the opponent of social narratives, creating a linguistic redundancy across multiple narratives that strengthens the identity of the self through its opposition to the other.

From this, we see that similarity in narratives appears to be a decisive factor: the more similar a narrative is with the others, the more likely it would be included. A work of art, where the artistic narrative can be closely related to social narratives would thus have greater recognition on the national level, as in Rublev’s *Trinity*.

However, we note that other factors, such as the domain of remediation, are also involved. Here, we have Bach’s *Wachet auf* that was remediated mostly as part of Bach’s œuvre as a whole, and largely within the domain of music, within which it participated in a premediational role as part of the totality of Bach’s works. With verbal channels remediating social and national narratives, this cantata itself did not attain a prominent place in the construction of national identity narratives.

At this moment, we could return to our opening question: What can Semiotics bring to other disciplines? Indeed, Semiotics has the ability to transcend disciplinary boundaries by providing methodology that could be applied across multiple disciplines on a common metalingual level. Semiotics is the coordinator that sees the potential and strengths of individual disciplines and assembles them into a collective team whose capabilities far exceed the sum of its parts.

This allows us to approach a form of universality and from the limits of the methodology, trace the particularities that have not been accounted for. But far from ending the study there, Semiotics is then able to call upon the individual disciplines to provide specific and complementary input. Perhaps, Semiotics is not far from a theory of knowledge, not because of any particular inherent merit in its wealth of theories, but simply because it is able to bring other disciplines into dialogue.
Bibliography


Biblical quotations have been taken from the English Standard Version.