

CENSUS AS SOURCE MATERIAL FOR THE HISTORY OF MUSIC*)

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The early census – 1787 and 1801.

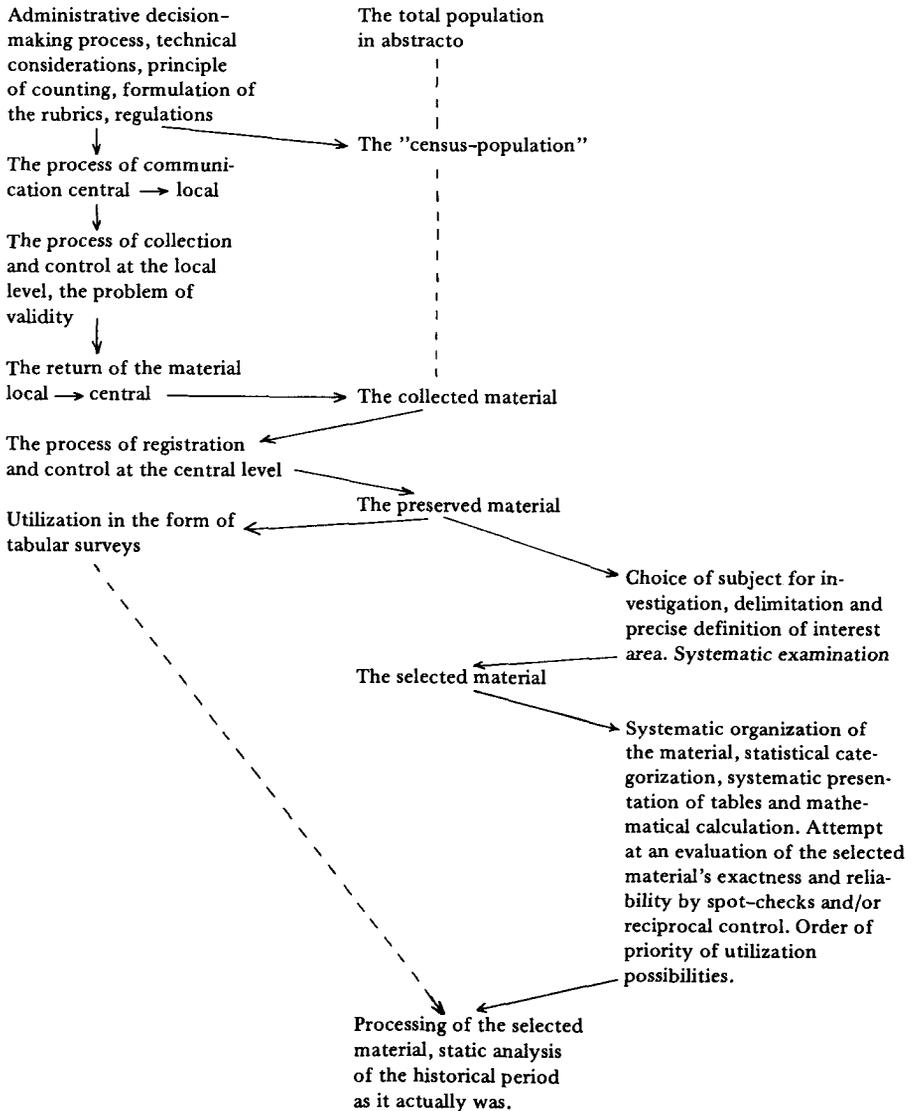
In the course of the next year a work will be published about musicians in Greater Denmark (i.e. the kingdom of Denmark and Norway plus the duchies of Slesvig and Holsten) based on information extracted from the census reports of 1801 (Denmark proper and Norway) and 1803 (Slesvig-Holsten). The book is the result of collaboration between Professor Dr. Hampus Huldt-Nystrøm (Trondheim), Dr. Uwe Haensel (Kiel), Dr. Heinrich W. Schwab (Kiel) and myself. Our association, for which Dr. Schwab took the initiative a couple of years ago, had its origin in a similar study of the census of 1787 (Denmark proper) which I had previously undertaken.

The census lists for all market towns in Greater Denmark have been systematically combed and everything concerning music and musicians in the broadest sense has been sorted out; this documentary material is presented with comments by each of the four participants in the work, and a common index of names, comprising ca. 2,500 persons, completes the material. I do not intend to anticipate here the results of our work but will rather concern myself with some critical problems concerning the two oldest "nominative"¹⁾ census as sources, and close with an evaluation of the importance of census in relation to music history.

The survey which follows is an attempt to describe schematically what happens *administratively*, from the moment the decision to hold a census is taken until it is "completed", and *methodically*, from the time the choice of subject of the investigation – and hence the limitation and precise definition of the area of interest – has been decided upon until the selected material has been processed and submitted.

*) This article is a slightly revised version of a paper read at the 7th Congress of Scandinavian musicologists in Trondheim, June 1975.

Process, material and method



The administrative considerations preliminary to these census are of primarily historical interest and will be passed over here with a reference to the above-mentioned book. Our point of departure is taken in the actual *set of rules* for the census-takers, in the wording of the rubrics (which are virtually identical for the two census under consideration) and in particular stages of the process of carrying out the census. The following information was required:

1787						
The names of the streets together with the nos. of the court-yards and houses as well as the number of families	The full names of the individuals in each family	What each person is in the family, also whether children are legitimate or illegitimate, of first, second or whichever marriage	The individuals' ages, the current year of age included	Married or unmarried, and how often they have been married or widowed	The person's title, official position business, craft or source of income	Total of persons in each individual street and in the town as a whole

1801						
The names of the streets together with the nos. of the court-yards and houses as well as the number of families	The full names of the individuals in each family	What each person is in the family, also whether children are legitimate or illegitimate, of first, second or whichever marriage	The individuals' ages, the current year of age included	Married or unmarried and how often they have been married or widowed	The person's title, official position business, craft or source of income or what they live from	Total of persons in each individual street and in the town as a whole

It was desired to know the true status of the population on 1 July, 1787 and 1 February, 1801 respectively; the census can therefore be regarded as a cross-section of the population and its condition on a particular day. As a fundamental principle²⁾ it was determined that everyone should be "reckoned as belonging to that house where he sleeps". If a person was away from home he was nevertheless included in the count of the family from which he was absent and to which he intended to return. Foreigners who were temporarily resident in the country were counted as well.

With these rules an attempt was made to achieve the so-called "de jure" prin-

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Opfølgelse

paa Folketallet i Kjøbenhavn, saaledes som det befandt sig den 1ste Februar 1801, tilligemed Forklaring om enhver Person's Stand, Embede og Næringsvei, m. v.

Husbondens Navn, hans Bøndergaard og huseffens Nummer, Alder og Familienens Antal.	Verdensord eller Navn i enhver Familie.	Hvad udsøgt Person er i Familien.	Verdensord eller bet. for beskæft. med Hver sit Væsen.	Alder eller alder, og hvor ofte de have været i Døds- eller Udsæjlsplad.	Personens Tilstand, Embede, Forretning, Bøndergaard, Næringsvei, eller hvad de leve af.	Omme den Befordrettes Navn i en hver Gade, hvor den ligger, og den Gades Navn.
159, 160	Stephan Hougaard	Jordbond	44	i sigt	Bøndergaard	Stephan Hougaard
	Christen Hougaard	Jens Bønder	36			
	Nels Hougaard	-----	12			
	Wilhelm Hougaard	Anders Knud	10			
	Stephan Hougaard	-----	4			
	Anne Hougaard	Bøndergaard	39			
	Marion Hougaard	-----	20			
	Claus Schall	Jordbond	44			
	Margrete Schall	Jens Bønder	44			
	Stephan Schall	Anders Knud	39			
24	Peter Funck	Jens Bønder	13	i sigt	Bøndergaard	Peter Funck
	Anne Cecilia	Bøndergaard	17			
	Anne Marie	Bøndergaard	10			
	Stephan Schall	Jordbond	40			
	Stephan Schall	Jens Bønder	44			
	Stephan Schall	Anders Knud	11			
	Stephan Schall	Anders Knud	13			
	Stephan Schall	Bøndergaard	30			
	Stephan Schall	Jordbond	41			
	Stephan Schall	Jens Bønder	30			
24	Stephan Schall	Jordbond	41	i sigt	Bøndergaard	Stephan Schall
	Stephan Schall	Jens Bønder	30			
	Stephan Schall	-----	16			
	Stephan Schall	Anders Knud	9			
	Stephan Schall	-----	9			
	Stephan Schall	-----	6			
	Stephan Schall	-----	3			
Stephan Schall	Bøndergaard	16				

As can be seen from the illustration above, in February 1801 concert master Claus Schall lived in Vingårdsstræde (no. 159, 160 – 24th family) with his wife, sister-in-law, nephew Peter Funck, a parlourmaid and a cook. The tax inspector for Øster Kvarter was the distiller Stephan Hougaard, whose family is named immediately before the Schall family, and the list is written in Hougaard's hand. The size of the original is 21 X 33 cm.

principle for taking a census, according to which those members of the population who are temporarily absent are to be added to the count of those actually at home; an alternative to this is the "de facto" principle, according to which the population is registered as it actually is at the moment of counting (including visitors). Since a consistent interpretation of the "de jure" principle, however, requires that foreigners should not be counted, we must conclude that the population which was in fact counted by following these rules was *larger* than both the actual "de jure" population (because foreigners in Denmark were included) and the "de facto" population (because Danes who were temporarily abroad were also included). The Treasury (Rentekammeret), which had responsibility for the census and for formulating its rules, was scarcely alert to this problem resulting from the imprecise definition of the desired "census-population".

Since a census assumes completeness – one might say, is complete by definition (at any rate for the population common to both the "de jure" and "de facto" count, i.e. the resident population without addition of foreigners or of temporarily absent residents) – the first question must be: In what degree is the census complete? – i.e. not only in regard to coverage of the country, but in itself complete inasmuch as it counts the people that according to the rules should be counted.

It is *eo ipso* extremely difficult to give a satisfactory answer to this question. The diffuse formulation of the rules and the quantity of the material itself make it virtually impossible to judge the size of the percentage of error in the total number of persons. The relevant question which asks to what extent the census can be regarded as complete in respect of the particular social group under consideration, viz. musicians, is accordingly equally difficult to answer – not least because of an absence of other possibilities of control of the same character as the census.

There is obviously a clear connection between the *quality* – i.e. the *completeness, correctness and exactness* – of the items of information and the possibility of achieving with their help an understanding of, and a reasonable description of an historical relationship. The value of a census as a source of empirical knowledge – in this case, *inter alia* a contribution to an understanding of the place of musicians in society – is therefore closely bound up with "in what degree the information presented gives a correct picture of the reality which it claims to describe".³) Since the quality of the census itself is dependent on a correct collecting process – i.e. that not only is there correspondence between the population which is actually counted and that which according to the rules is intended to be counted (the validity concept), but also that the collected information itself is complete, correct and exact – it is necessary in this, as in every census study, to examine closely its various stages.

In 1787 and 1801 the counting was undertaken in the country districts by the parish priest, who was required to give notice from the pulpit of when the

populace should present themselves to him to be counted; the count should begin on Sunday (the first census-day) and was to continue on the next-following Sunday if not finished on the first day. In the market towns the collectors of taxes, who were appointed by the magistrate, should go around and personally question each "head of household", and if they were not finished on the first census-day they were to continue on the succeeding week-days.

On the whole the counting of the country districts seems therefore to have been more loosely organized than the counting of the market towns and the result a priori of poorer quality. It can hardly be questioned that it is more reasonable for the data-collectors to go to the people and not vice versa. Furthermore, the fact that the counting should be continued on succeeding Sundays, rather than on the succeeding week-days as in the case of the market towns, adds an element of uncertainty which weighs against the country count; precisely here the risk is increased that the basis of the census — the principle of counting *stricto sensu* — would be lost. In the market towns we can see that some of the lists have been filled out by the tax collectors themselves, others are written by town or council chamber copyists. This brings to light a new stage in the process since some of the lists may very well be copyists' fair-copy of the tax collectors' notes — a factor which has about it the inevitable uncertainty associated with a copy, but which also may have functioned as a sort of preliminary control. After receiving the tax collectors' signatures, the lists have usually been countersigned by the town bailiff or mayor, after which they have been sent on to the district prefect for signing and forwarding to the Treasury; to what extent this should be taken as evidence of a real control in these instances, or whether it was simply a pro forma matter is not easy to determine. After being sent in the lists were submitted to a control and a registration procedure at the central level. If they had not been completed as prescribed they were returned for correction via the district prefect and thereafter once again submitted to the Treasury through civil service channels.

For a critical evaluation of census material it is necessary to investigate the way in which it was carried out in all its details; thereafter one must as far as possible submit it to a *check for completeness*, and — after investigating the possibilities of error — a *check for error*.

Concerning the question of the utility of historical-statistical source material, it must be stated that it is desirable that the material be *complete*. If however, this is not the case, one can by no means automatically conclude that the historical-statistical series is unusable. Completeness is not in itself necessary if, after having characterized the selected group by means of a precise definition, one eventually achieves a "full realization of what the group one is working with represents"⁴); furthermore, if one by means of diverse methods of supervision controls this groups in relation to itself and, if possible, places the results of the control in relation to the conditions of the remainder of the population.

In other words, in order to check for completeness in the matter of an occupation study such as this one, a discussion of the intention represented by the rubrics – and herewith also an attempt at determining to what extent the information actually recorded answers the intentions of the administrative authorities – is absolutely necessary. The interpretation of the data and the consequent reconstruction of what was once reality is dependent on the "properties" of the collected data.

The possibilities for controlling the completeness of census material differ to an extent, and vary from country to town. In the country the main controls will be first and foremost church records, land registers, conscription registers and administrative minutes; in the towns one can add to these directories (at this time listing mainly the socially better-established musicians), various taxation lists (e.g. of public appointments, comprising precentors, organists, bell-ringers and town musicians); building duty and billeting census (listing those musicians who were houseowners), trade license records (listing instrument makers, etc.), muster rolls (covering military musicians), city treasurer's ledgers (listing the musicians employed by the city), and so on.

If it is important to know by means of completeness-checks whether a census is complete or not – and in the case of the latter, in what degree it is *not* complete – it is equally necessary by means of checks for error to know whether or not the collected information is correct, accurate and comprehensive. These control stages are of equal importance, of course, because if one "loses" some persons by reason of the possible incompleteness of the census, one loses others by reason of its possible deficiencies with regard to precision and adequacy.

The possibilities of error are numerous and mistakes are present under all seven rubrics. In the name column, for instance, there are often spelling mistakes, though these are usually easy to see through. With regard to the third rubric (position in the family) one is obliged to accept the information of the census lists at face value since in this matter there is no effective possibility of control. The age rubric has a number of mistakes which are apparently due to the fact that the current year of age should be reported, not the completed year. The sixth rubric, which for studies of occupation groups must necessarily provide the basis for the separation of the selected group from the rest of the population, includes a number of errors – or rather omissions – which manifest themselves as a lack of *exactness* in the reporting of occupations. It is only right to remind the reader that the figures at which we have arrived after a systematic examination of the lists can only be approximate and in any case are minimum numbers. The great number of musical amateurs and dilettantes known to us from other sources, who in a great many cases practised music more or less publicly in clubs and musical societies, are obviously not covered by this kind of investigation, nor are those persons who are well-known

to have functioned as professional musicians but who for one reason or another are not explicitly named as such in the census lists (ex.: a man who has been both book-keeper and organist may appear in the lists simply as book-keeper). In this regard the directories can provide a possible control, though only for Copenhagen in these early census.

The *control of errors* must consist primarily of determining types of error and judging their extent. *Reciprocal control* can be achieved by reference to the above-mentioned sources and to other census; in so doing one must naturally beware of accepting the source brought in as a control as unconditionally authoritative. *Control by spot-checks* can be a difficult process when working with the early census in which, for example, the birth-place of someone whose age one wants to check is not given, as it is in later census.

These two processes (control for completeness and for error) are, of course, necessary when trying to establish the value of census as source material and when trying to estimate whether its deficiencies or errors are tolerable from a statistical point of view. Both processes are very time-consuming but at the same time involve good possibilities for supplementing the information of the census lists with sources which will be invaluable for depicting the musician and his place in society in a broader social-historical context, as well as for the investigation of the details such a depiction will make necessary.

In this investigation we work with the concepts "musician in the narrowest sense of the term" and "musician in the broadest sense of the term". "Musician in the narrowest sense" is any of whom it is recorded in the occupation rubric that he is an *actively performing instrumentalist or singer*. By "musician in the widest sense" is understood any who has a more peripheral association with musical performance than the actively performing.

A classification of musicians into four groups according to the type of their musical performance and the character of their appointment has seemed reasonable:

1. **S a c r e d:**
precentor/choir-master, organist, bell-ringer, church singer
2. **S e c u l a r / C i v i l:**
town musician, journeyman-musician, apprentice, town drummer, musician, performer, teacher of music, actor/actress, instrument maker, watch, coach-horn player
3. **M i l i t a r y:**
hoboist, staff wald-hornist, wald-hornist, bugle-horn player, staff trumpeter, trumpeter, regimental drummer, battalion drummer, civil-guard drummer, drummer, piper,

4. C o u r t / T h e a t r e : (Copenhagen only)
 court musician, actor/singer, actress/singer,
 dancer

With each of the groups there is another group marked "other" consisting of those which do not fit under the headings listed.⁵⁾

Since the work of Thrane, Ravn, Hagen and Hammerich at the end of the last and beginning of this century, the archival sources of Danish musical history have not received the attention they deserve by reason of their quantity and quality. The census lists have so far been overlooked, though they comprise one of the largest and best-preserved of these archival sources, yet they seem to me to be a real discovery as a starting point for a music history of 19th century Denmark/Scandinavia. The use of the particulars of these seven rubrics in a broader perspective provides a unique opportunity for a many-sided view of the musical profession at a particular moment in history — an opportunity not provided in equal degree by any other source alone, and which ultimately, growing in direct proportion to the number of "cross-sections" studied can make an important contribution to the description of individual aspects of the musical profession at various times.

The following "possibilities of utilization" can be briefly suggested on the basis of the rubrics of the two census:

1. The possible connection between the musician's social status and his residence, (with the help of various taxation lists)
2. The possible occurrence of musical families (with the help of church books, for instance)
3. The distribution of the terms "master of the house", "lodger", "billeted", etc., among individual categories of musicians
4. The average age for the individual official appointments and positions associated with musical performance
5. The distribution of married/unmarried/widowed designations among the individual categories of musicians
6. Terminology: which terms are used for musicians? — the possible alternative employment of musicians, etc.
7. The possible correlation between the topographical situation (size and type of town), on the one hand, and the musical situation (number and type of musicians) on the other.
8. The make-up of a household. — Possibility of lodgers, servants. Size of household.

Additional possibilities of utilization develop in the course of the 19th century as the catalogue of questions which the state requires the citizen to answer is enlarged and the possibilities of control simultaneously increase. From 1845 and

on an important new rubric is added: birthplace; and from 1855 a rubric concerning religious denomination. Because of such conditions it is scarcely possible to construct a "critical model" of paradigmatic type for use in census investigations; nevertheless a consideration of the problems affecting the value of the material as a source of information is an unavoidable element of every investigation of this sort.

It is not difficult to recognize the value of the census lists as material for the history of individuals — as fundamental material for a biographical dictionary of musicians of the period which they cover — nor, it seems to me, despite mistakes of one kind or another, as socio-demographic material which in this case describes musicians in relation to each other and to the society about them. I have here reviewed briefly the kinds of problems with regard to the sources one may encounter when studying this material — others will occur in connection with the later census, but at the same time, as mentioned, possibilities for better control and utilization will also increase.

The two census specified (1787 and 1801) give a very differentiated picture of the circumstances of town music — especially in the larger towns — in the period around 1800. Numerous different designations occur. The number of musicians in, e.g. Copenhagen, increased by ca. 50% in the course of these 13½ years⁶); furthermore the percentage of the capital city's population which musicians represent increased from ca. 3.9‰ to ca. 5.2‰, an increase which is most pronounced in regard to military musicians and least among church musicians. The numerous concurrent witnesses to an unusually rich musical culture at just this time are here documented with practical instances for the first time.

The market towns are unquestionably more interesting in this respect than the country districts. In the towns, for example, ca. 4.4‰ of the total population of the market towns in the kingdom as recorded in the census lists for 1801 (ca. 191,000 persons) were "musicians in the narrowest sense of the term", whereas it appears from an investigation of the entire Sokkelund District in the County of Copenhagen that only ca. 0.6‰ (= 11 persons) of the ca. 16,000 residents were "musicians in the narrowest sense of the term". This probably gives an indication of the sort of figures one can expect to find in an investigation of the country districts in the rest of the country, even though Sokkelund District comprised only a little more than 2% of the total country population in 1801. This does not necessarily mean that there were not more musicians, e.g. country fiddlers, in this area, but simply that they were not entered on the census lists as such, but perhaps as "ordinary" farmers, small-holders, lease-holders, or such like.

A project which continued the investigation of, for example, the eleven census which took place between 1801 and 1901⁷) would have such value for the study of these 100 years of Danish/Scandinavian music history as to justify the undeniable drudgery which would be involved. Its value would lie in the dynamic longi-

tudinal section of a part of society it would provide and the significant contribution it would make to a typographical description of the musician and of musicians.

The study of musical compositions acquires an extra dimension when one simultaneously studies the people who have composed them together with the historical conditions and circumstances under which they came into existence. For a study of these conditions the biographical angle, in its broadest sense, provides an extremely important starting point. The individual biographical details provide the background for the social scene as a whole and are at the same time the place at which an understanding of the totality and its reconstruction in the historical sense must begin. This is where the census can prove its worth by reason of its character of "detailed mass-observation".

The artistic and social relationships of musicians and musical compositions make up an extremely wide-reaching spectrum. About music and its internal relationships, about all that side of the structural history of music which in the pluralistic view of Carl Dahlhaus comprises the norms of compositional technique, aesthetic categories, matters of taste, as well as the make-up of concert and opera repertoires — about all this the census lists tell us nothing. But concerning the subject's other side — the institutions, the social roles and the economic condition the musician's position in society taken as a whole — about all this it seems to me that the census provides a foundation on which one can build.

Abbreviations used in Appendices I and II

f.	: family
p.	: page
H.h.	: Head of household
h.w.	: his wife
Lodg.	: lodger
bill.	: billeted
l m.	: first marriage
w.	: widower
a.	: after
unm.	: unmarried
Inf.Reg.	: Infantry Regiment

In Appendices I and II the orthography of the census lists is consistently used for names and addresses (Rubrics 1 and 2).

APPENDIX I

Examples extracted from the census lists for Copenhagen

Amagertorv no. 13 5th f. — p.10(b)	Jørgen Jørgensen	Lodg.	— 41 —	unm.	Piano player
Lille Caniche Stræde no. 30 — 1st f. p. 127(a)	Andreas Hiorth	H.h.	— 47 —	w.a. 1 m.	Instrument maker
	Mariane Johanne Hiorth	} his children	— 15 —		
	Hans Berent Hiorth 1 servant girl		— 13 —		
Store Fiolstræde no.107 — 3rd f. p.175(b)	Giert Diderich Buch	H.h.	— 80 —	1 m.	City and Vor Frue's
	Johanne Henrica wife's sister 1 servant girl	h.w.	— 58 —	1 m.	Latin School Prece or
Nørregade no.246 59th f — p.242(b) Vor Frue Church	Johan Christ: Mulvat	— 70 —	w.a. 1 m.	Tower watch
Christenbernikov- stræde no.306/307 71st f.	Inger Petersen	Housewife	— 30 —	1 m.	Ballad seller
	Andreas Petersen	son	— 3 —		
Antonistrædet no. 326 — 2nd.f. — p.229(a)	Jørgen Friderich Berg	H.h.	— 27 —	1 m.	Hoboist with Foot
	Anne Marie Andersen	h.w.	— 28 —	1 m.	Guards
Vognmagergade no. 136 — 112th f. p.87(a)	Lovise Hendriette Hartvig daughter (lives with mother, who has a pension)		— 28 —	unm.	Chorus singer at the Comedy Theatre
Compagnistrædet no. 62 — 6th f. — p.38(b)	Isac Bernt Cohen	H.h.	— 41 —	1 m.	Cantor in a Jewish
	Sophie Wulf Cohen	h.w.	— 50 —	1 m.	church
	Wulff Cohen	son	— 7 —		
Badstue Stræde no. 88 — 6th f. — p.48(b)	Anders Brodersen	Lodg.	— 36 —	unm.	Teacher of music
Compagnistræde no. 163 — 102nd f. — p.84(b)	Georg Johan Abraham Berwald	Lodg.	— 42 —	1 m.	Musician to the King of Sweden residing here for a short time
	Catrina Berwald	h.w.	— 40 —	1 m.	
	Johan Friderich Berwald	son	— 12 —		
Laxegaden no. 306/307 68th f. — p. 112(b)	Friling	Logd.	— 29 —	unm.	Travelling musician

APPENDIX II

Examples extracted from the census lists for the provincial market towns

Aarhus:					
Medelgade no. 76 – 83rd f. – p.23	Falentin Christian	Bill.	– 21 –	unm.	Drummer in 1st Jydske Inf.Reg.
	Josephsen				
	Hans Chr. Josephsen	Bill.	– 17 –	unm.	Piper in 1st Jydske Inf.Reg.
Aarhus:					
Wolden no. 245 273rd f. – p. 224	Carl Peter Schiæfer	Lodg.	– 24 –	unm.	Organist's assistant
Helsingør:					
Sudergaden no.307 a – 89th f. – p.136	Christian Beyer	Bill.	– 17 –	unm.	Bugle-horn player in the Hunter Corps
Helsingør:					
Sudergaden no. 499 – 227 th f – p.219	Johann Chrestian Föns	H.h.	– 19 –	1 m.	Vald-hornist in the Hunter Corps
	Chrestine Leerbeck	h.w.	– 22 –	1 m.	
Horsens:					
Nørregades Sønder Side no. 266 – – 306th f. – p.83	Johan Christian Rommel	H.h.	– 52 –	2 m.	Staff trumpeter in the Slesvig Cavalry Regiment
	Hendriche Møller	} h.w. her children their son	– 39 –	2 m.	
	Christopher Friderich		– 9 –		
	Rasmine Andrea		– 6 –		
	Johan Ludvig		– 1 –		
	3 Bill.				
1 Lodg.					
Odense:					
Overgade no. 50 – 69th f. – p.28/29	Albert Rauch	H.h.	– 50 –	1 m.	Town musician
	Christine Elisabet	h.w.	– 43 –	1 m.	
	Maria Theresia	} their children servants	– 10 –		
	Lowiise Albertine		– 1 –		
	Hans Larsen		– 25 –	unm.	Journeyman musician
	Jens Lindstrøm		– 33 –	unm.	Journeyman musician
	Nicholai Siwert		– 20 –	unm.	Apprentice
	Friderich Hansen		– 19 –	unm.	Apprentice
	Michael Møller		– 20 –	unm.	Apprentice
	Wilhelm Striegler		– 16 –	unm.	Apprentice
	Hans Groneman		– 14 –	unm.	Apprentice
	Sybine Kirstine		– 24 –	unm.	
	Anne Kirstine		– 13 –	unm.	
Roskilde:					
Muchebroee no.7. – – 231st f. p.60	Carl Ludvig Ronge	Lodg.	– 52 –	w.a. 1 m.	formerly precentor in Traquebar (sic) has 100 Rd. pension

Notes

- 1) i.e. those which list each individual person by name.
- 2) c.f. Jørgen Nybo Rasmussen: *Ordning og registrering af folketællinger* (Arkiv Vol. 5, No. 2, Copenhagen 1974), p. 101 f.
- 3) Jørgen Elklit: *Folketællingen 1845* (Aarhus 1969), Vol. 1, p. 55
- 4) Birgitta Odén: *Problem vid användning av historiskt-statistiskt material. (Studier i historisk metode II – Historiens plass i samfunnsforskningen, Oslo 1966), p. 65*
- 5) e.g. "harp-player at a beergarden", "plays violin", "studies music", "artist", "bellows-operator", "dancing-master at court", "dancing-inspector", "tympnist", "percussionist", "musician in the Life Guards", "clarinettist", "pupil at the music school", "director of music", "ballet master", "choir singer", etc.
- 6) Thus in Copenhagen more than 500 persons out of a population of ca. 100,000 were musicians in the narrowest sense of the term in 1801.
- 7) Census were held in 1801, 1834, 1840, 1845, 1850, 1855, 1860, 1870, 1880, 1885 (Copenhagen only), 1890, 1895 (Copenhagen only) and 1901.

Translated by John Bergsagel.

RESUMÉ

På grundlag af folketællingslisterne for samtlige købstæder i Danmark, Norge og Slesvig-Holsten fra henholdsvis 1801 (Da., No.) og 1803 (S – H) udkommer i løbet af 1977 en bog om musikere i Helstaten.

Den foreliggende artikel meddeler ikke resultater, men omhandler de kildekritiske problemer i forbindelse med denne undersøgelse og fremhæver vigtigheden af:

1. at den normative ramme klarlægges
2. at undersøgelsens genstand defineres præcist
3. at indsamlingen i det databærende led – selve indsamlingsproceduren – granskes nøje
4. at den nødvendige kildekritiske kontrol af oplysningernes fuldstændighed og præcision udføres ved *gensidig kontrol* med andre kildegrupper.

En inddeling af musikerne i 4 hovedgrupper efter arten af deres musikudøvelse og karakteren af deres ansættelsesforhold ses s. 161–162.

Nogle af de "udnyttelsesmuligheder" som folketællingsmaterialet byder, omtales, og betydningen af en fortsat forskning i denne kilde, der vil kunne give et værdifuldt bidrag til musikerens socialhistorie i Danmark, betones. For et studium af musikerens placering i samfundet i en bredere sammenhæng vil folketællingen – som det kan ses af dette materiale – være et fortrinligt fundament, i hvert fald hvad angår købstædernes musikere.