Musical Encounters at the 1889 Paris World's Fair

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be interpreted in an entirely negative way and thus justify racial and colonial politics by being perceived as reflecting "primitive" cultural dispositions; for example, accounts of performances of the *Théâtre Annamite* often referred to the sounds being like those of animals, and Arab music was qualified as "caterwauling" or worse and thus reflecting racial deficiency.[68] On the more positive side, however, listeners started to engage with the unfamiliar sounds in a process of "active listening" (*écoute réduite*), which may not have been entirely disinterested, but which did show respect for the Other's art.[69] Claude Debussy was but the most famous of these listeners, and in his writings he later referred to the two Far Eastern spectacles on display: the Vietnamese Theater and the Javanese gamelan. Indeed, these musical engagements with the Far East became key experiences for the young composer and widened his sonic horizon in ways that the exclusively visual of Parisian *japonisme* and the musical exoticism of works such as Bourgault-Ducoudray's *Rapsodie cambodgienne* could not provide. Encounters with the Exotic Others at the 1889 Exposition Universelle became most prominently those with the least familiar and most sensational to the French at the time: the music, dance, and theater of Java and Vietnam.

The *Kampong javanais*

"Come to the Javanese village, the *Kampong*, with me," Camille Benoît invites his readers. "There, four very young women, dressed up like goddesses, dance a symbolic ballet accompanied by the sounds of the gamelan"[70] (figure 4.7). The Tout-Paris of writers, painters, and musicians joined the crowds of visitors who gathered, day in and day out, in the small *café-théâtre* (which seated 100–150 people) situated within the Javanese village. Here they consumed Dutch beer, sorbets, Van Houten hot chocolate, and the performance of the dancers.[71] Within just a few weeks, the four

68. Frantz Jourdain, "L'Exposition algérienne," *L'Exposition de Paris* 1–2 (1889): 146–47, at 147: "effroyable charivari."

69. The issue of modes of listening will be developed further in chapter 6. On modes of listening, see Denis Smalley, "The Listening Imagination: Listening in the Electroacoustic Era," in *Companion to Contemporary Musical Thought*, ed. John Paynter et al., 2 vols., 1:514–54 (London and New York: Routledge, 1992).

70. Balthasar Claes [Camille Benoît]: "Chronique Parisienne: La Musique à l'Exposition," *Le Guide musical*, 9 June 1889, 3–4, at 3: "Entrez avec moi au village javanais, au *Kampong*. Là, aux sons du *Gamelang*, quatre toutes jeunes femmes, parées comme des idoles, dansent un ballet symbolique."

71. L. Archinti, "Le Giavanese," *Parigi e l'Esposizione Universale del 1889*, no. 32 (Oct. 1889): 249–50, at 249: "In un angolo c'è une tettoia capace di contenere da 100 a 150 persone con un palco scenico in fondo."

Figure 4.7. The four Javanese dancers (Wakiem, Seriem, Taminah, and Soekia). B.H.V.P., Dossier photographique *Divers XXI*, 364.

tandak became celebrated stars of the Exposition, their dance a spectacle not to be missed. All in all, 875,000 visitors came to see them.[72] Writers and photographers observed their every step and created a trail of documents that records this fascination while offering some information about the nature of these performances and their reception.

The *kampong javanais* constituted a world in itself: a fenced-in re-creation of a Sundanese village, guarded by a large portal flanked by two minarets (figure 4.8). A pastoral idyll, it offered a pre-industrial paradise where women crafted batiks and men wove straw hats. Just over sixty men, women, and children from Sunda and Java lived and worked in the village built at the end of the Exposition des Colonies, right next to the temple from Angkor.[73] Like any other pastoral construct, the Javanese village depended on the dual opposition between city and country, artifact and

72. Alfred Picard, *Rapport général sur l'Exposition universelle internationale de 1889*, 10 vols. (Paris: Imprimerie nationale, 1890–91), 3:285.

73. Chazal lists sixty-three names based on the photographic records of Prince Roland Bonaparte. See Jean-Pierre Chazal, " 'Grand Succès pour les Exotiques': Retour sur les spectacles javanais de l'Exposition Universelle de Paris en 1889," *Archipel* 63 (2002): 134–36.

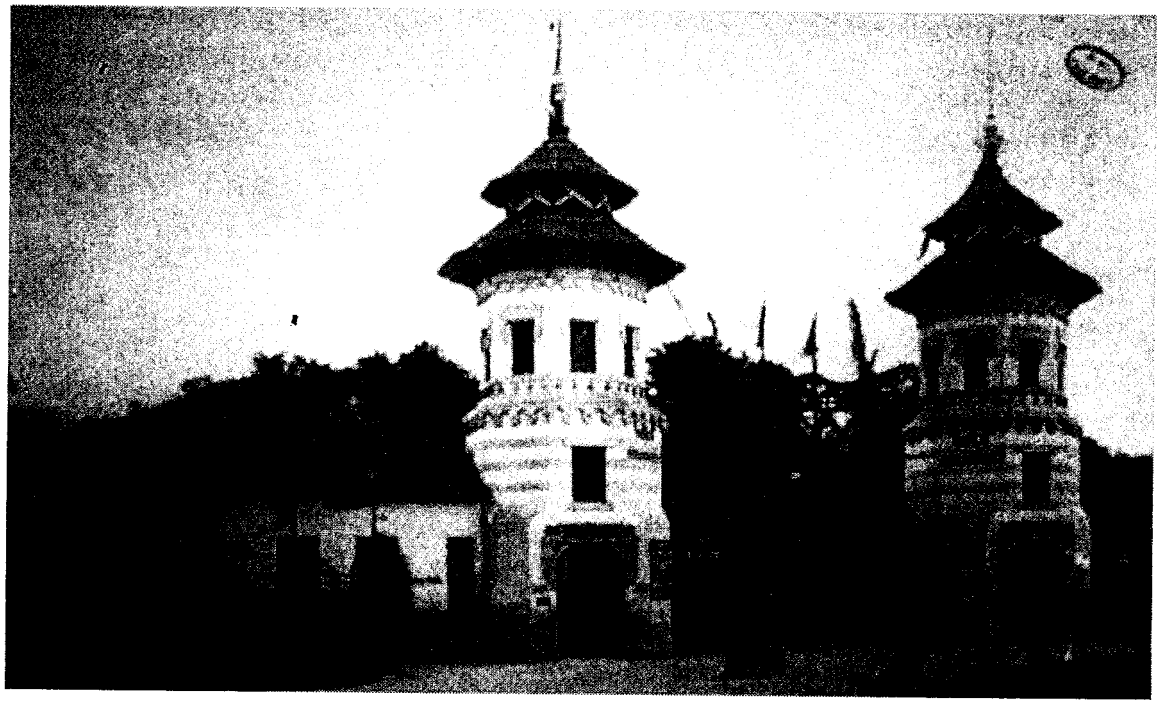

Figure 4.8. Exposition Universelle, Paris, 1889: Exposition Coloniale, Entrance of the Javanese village, photograph. B.H.V.P., Dossier photographique *Divers XXI*, 65.

nature, presenting a glimpse into an exotic Arcadia while containing the Other within the primordial natural space. The placement of the *kampong javanais* at the fringes of the fairground also ensured a certain sonic isolation, which was denied to most other musical performances. (Visitors to the Creole restaurant, for example, could enjoy simultaneously the performance of "La Paloma" inside the restaurant and the sounds of the Vietnamese Theater drifting over.[74]) Thus the village represented an enclave of calm in terms not just of visitors but also of sonic intrusions.

Musical sound formed the visitors' first encounter with Java, even beyond the parameters of the village, in the guise of the *angklung*, whose players literally guided the spectators from the entrance of the compound to the place of the performance, a centrally located pavilion with bamboo columns. The tuned bamboo sticks of the *angklung* thus provided a transition from the Western metropolis into the carefully enclosed pastoral world within which the illusion of traveling into a new culture could be sustained

74. See B. Schulte-Smidt, *Bleistift-Skizzen: Erinnerungen an die Pariser Weltausstellung* (Bremen: Johann Kühtmann's Buchhandlung, 1890), 75: "Mein Gefährte erwartet mich schon längst im Café Créole und hat unterweilen stark Bresche in die *hors d'œuvre* geschlagen. Hier geht's hoch her! Die Musik spielt in rauschenden Tönen "La Paloma," und vom nahen Annamitentheater dringt die winselnde, schneidende Tanzbegleitung herüber."

(figures 4.9a and 4.9b). The audience's physical and aesthetic trajectory was carefully orchestrated. Once the spectators were installed at the tables with their drinks, the sounds of the gamelan replaced those of the *angklung* and announced the beginning of the show. An illustrated program informed "temporary visitors to the mysterious kingdom of Javanese dance" that they were about to witness the most exquisite performance of the entire Exposition (figure 4.10).[75] On the small stage, Wakiem, Seriem, Taminah, and Soekia were already seated in front of a row of marionettes (used in separate performances of Sundanese marionette theater). The four dancers, aged between thirteen and seventeen, ignited the fantasies of the Parisian audiences: they were perceived as nubile courtesans from the "harem of a sultan," the Solonese prince Mangkunêgara VII.[76] As the gamelan began the first piece, the four *tandak* rose slowly and began the courtly dance. Their dance represented an episode of the Javanese epic *Damarwulan*, in which the hero tries to rescue two captive princesses from his enemy, Menakjinggâ.[77] The dance from the princely court of Surakarta was performed in the characteristic formation of four *tandak* to the accompaniment of the Sundanese gamelan, including a singer.[78] Chazal speculates that the dance may have been in the style of *langêndrian*, a fashionable court entertainment in late-nineteenth-century Java.[79] The

75. Jean Kernoa, "La Danse," *1889 / Exposition Universelle / Java / Programme Explicatif Illustré* (Paris: n.p., 1889), 4: "le visiteur de passage au royaume mystérieux de la danse javanaise."

76. Tout-Paris, "Les Vieilles Lunes de Java," *Le Gaulois*, 2 June 1889, 1–2, at 2: "ces danseuses de cour, empruntées au harem d'un sultan." Judith Gautier, *Les Musiques bizarres à l'Exposition de 1900* (Paris: Société d'Éditions Littéraires et Artistiques, 1900), 5: "ces hiératiques bayadères, échappées du harem."

77. Several newspaper accounts of the Javanese dances, including the one cited in the previous footnote, and the program refer to the plot of the dance as stemming from the epic *Damarwulan*. For a short summary, see Chazal, "'Grand Succès pour les Exotiques,'" 114–15.

78. For an introduction to Javanese dance and music, see "Indonesia," in *NGr2*.

79. Chazal, "'Grand Succès pour les Exotiques,'" 115. See also R. Anderson Sutton, Endo Suanda and Sean Williams, "Java," in *The Garland Encyclopedia of World Music*, vol. 4: *Southeast Asia*, ed. Terry E. Miller and Sean Williams (New York and London: Garland Publishing, 1998), 654: "During the late 1800s, two genres of dance-drama with sung dialogue arose among the nobility and lesser courts in central Java: *langèn driyan* (formerly *langen driya*) and *langen mandra wanara*. Both are thought to have been developed by one highly talented individual, R. M. A. Tandhakusuma, a Solonese master of dance who spent time in Yogyakarta in the late 1800s. In contrast to other genres of drama in Java, these rely on written texts, requiring the singer-dancers to memorize their lines. *Langen driyan* (from *langen* 'entertainment' and *driya* 'heart,' 'sense') presents episodes from the story of the mythical eastern Javanese hero Damar Wulan. Though known in a musical-narrative version in Yogyakarta (as *langen driya*), it has become the quintessential performance genre at the Mangkunegaran court, where it is normally performed by an all-female cast of dancers singing their lines."

Les Joueurs de Ang-Klong (Orchestre Populaire) allant chercher les Danseuses.

Figure 4.9a. "Les Joueurs de *Ang-Klong* (orchestre populaire) allant chercher les danseuses," in *L'Exposition Universelle* 1 (1889): 162.

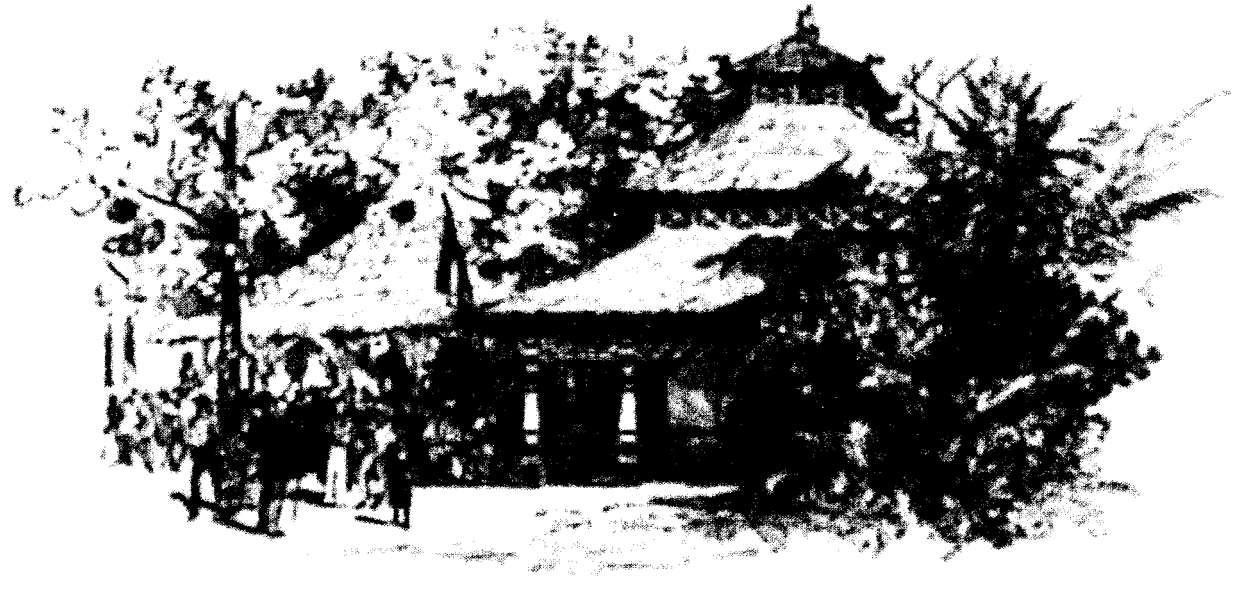

Figure 4.9b. The pavilion for the Javanese dance (building on the left), in *L'Exposition Universelle* 1 (1889): 163.

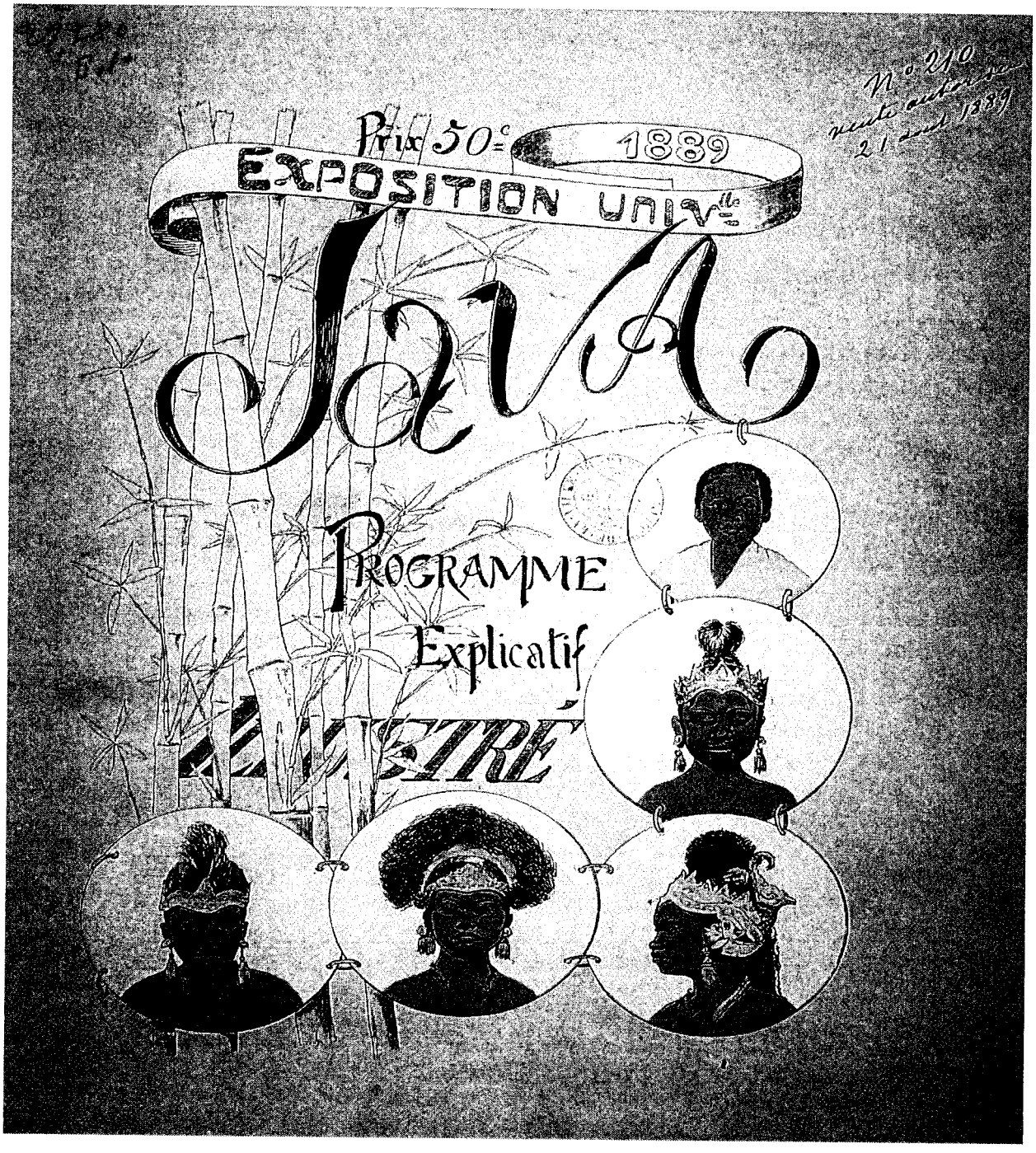

Figure 4.10. *1889 / Exposition Universelle / Java / Programme Explicatif Illustré* (Paris: n.p., 1889), title page.

splendid costumes and jewels, the careful makeup, the controlled poses both before and during the dances, together with the young age and exotic beauty of the dancers, created a spectacle which kept the audience spellbound, while "the foam of the beer withered and the sorbet melted under distracted spoons," as Judith Gautier would recall some eleven years later.[80] Her (estranged) husband, the writer Catulle Mendès, tried to capture the dancers and their movements in a *rondel* that used most of the images derived from nature and mythology that were associated with the *tandak*:

Les Javanaises[81]	The Javanese
Elles dansent, sacerdotales,	They dance, sacerdotally,
Avec de menus airs d'oiseaux,	In their minute, bird-like manner,
Et leurs mains sur l'or des réseaux	And their hands over the gold web
Semblent des ailes digitales.	Seem like fingered wings.
A des gravités de Vestales	Has one to the Vestal's gravities
A-t-on promu des Los, des Zos?	Promoted the Lo, the Zo?
Elles dansent, sacerdotales,	They dance, sacerdotally,
Avec de menus airs d'oiseaux.	In their minute, bird-like manner.
Selon un rite aux lois fatales	Moving their small, boneless bodies
Mouvant leur petit corps sans os,	Following a rite of fateful laws,
Ainsi que serpentent les eaux	In the way waters slither
Et comme ondulent les crotales	And rattlesnakes undulate
Elles dansent, sacerdotales.	They dance, sacerdotally.

But in the end, it was not the poets who were the most attentive audience, as an anonymous writer observed:

> Painters and musicians are the most excited. Every day, one can see *dessinateurs* and water-colorists who use [the dancers] as models during the performance. As for the musicians, they are struck by the unfamiliar rhythms and bizarre sonorities of the two orchestras, which play in the background and at one side of the stage.
>
> Peintres et musiciens sont surtout les plus empressés. Chaque jour, l'on voit des dessinateurs et des aquarellistes qui les prennent pour modèles pendant la représentation. Quant aux musiciens, ils sont frappés par les

80. Gautier, *Les Musiques bizarres à l'Exposition de 1900*, 5: "où la mousse de bocks se fanait, où des sorbets fondaient sous les cuillers distraites."

81. Catulle Mendès, "Les Belles du monde," *L'Écho de Paris*, 18 Sept. 1889, 1.

rythmes inusités et les sonorités bizarres des deux orchestres qui jouent au fond de la scène et dans l'une de ses côtés.[82]

The dance of the *tandak* was followed by a "danced pantomime."[83] This more popular dance from Sunda was performed by the fifteen-year-old Elles from Parakan Salak (a Sundanese tea plantation near Sukabumi) and a partner (unidentified), both in everyday Javanese dress (figure 4.11). In press accounts of this dance, Elles is usually characterized as a "bajadère" (*ronggeng*), a public dancer of dubious morals, who makes her living through performances such as the present one, of a dance of seduction. What seemed to have impressed the audience among other things, however, were the moments of silence and static pose that marked the high points of the dance: "The orchestra—the gamelan—plays more and more softly and hesitantly—and finally becomes mute. Man and woman stand opposite each other, bent backwards, the eyes half closed, fingertips pressed against the chest, knees and hips trembling. The music begins again: nothing but a long, mourning sound, growing and fading; almost without changing her pose, the *bajadère* flees, stepping backwards, the man following her. . . ."[84] After that second dance, the show was over. The musicians exchanged the instruments of the gamelan for those of the *angklung* and guided the audience away, so that the next group of visitors could take their place. It was an efficient and well-organized spectacle, offered repeatedly throughout the afternoon to the visitors of the *kampong*.

The dance of the four *tandak* was received as a stylized, aristocratic, and rarefied expression of an ancient art, and within the controlled environment of a colonial exhibition, the audience could revel in a ritual of subjugation to exotic beauty, which was reflected over and over again in programs, letters, and newspaper columns. The focus, however, was on the splendor of the four *tandak*, not on Elles, the everyday performer. The exotic world of the Javanese spectacle became a place to which one could escape from the modern Paris in search of a world of exquisite primitivism.

82. "Échos de Paris," *L'Événement*, 27 Aug. 1889, 1.

83. Émile Michelet, "Autour de l'Exposition," *Paris illustré*, 6 July 1889, 475–76, at 476: "Aux danses succède une pantomime dansée."

84. Schulte-Smidt, *Bleistift-Skizzen*, 68: "Das Orchester—das Kamelong—spielt immer leiser, immer zögernder—endlich verstummt es ganz. Da stehen Mann und Weib sich gegenüber, zurückgebogen, die Augen halb geschlossen, die Fingerspitzen gegen die Brust gepreßt, Knie und Hüften in zitternder Bewegung. Die Musik setzt wieder ein: nichts als ein langer, schwellender und verhauchender Klagelaut; fast ohne ihre Stellung zu verändern flieht die Bajadere, rückwärts schreitend, von dannen, und der Mann folgt ihr, die weitgespreizten Finger in tastender, suchender Bewegung vor sich hinstreckend und dabei einen eigenthümlichen, miauenden Ton ausstoßend, fast wie das Fauchen des Wildkaters."

Danse javanaise.

Figure 4.11. Exposition Universelle, Paris, 1889: Exposition Coloniale, Sundanese Dancers (Elles and partner?), *La Revue illustrée* 4 (1889): 44.

The imagined timelessness of the Far East became an antidote to the struggle for progress in metropolitan Paris.[85] Words such as "dream," "symbol," and "hieratic idol" became obligatory ingredients of the press reception, which in turn conditioned the audience's attitude in a feedback loop. One went to the *kampong javanais* to experience "penetrating and unknown sensations" and "to breathe a new air impregnated with exotic perfume."[86] The gamelan provided the acoustic backdrop for an exotic pastoral with its "strange and confused harmony. Whisperings, murmurs, the rustling of a tree in the wind, raindrops . . . nothing but the sounds of nature, and a

85. Timelessness and stagnation were habitually associated in French nineteenth-century anthropology with cultures from the Far East, especially those perceived as "old": India and China. See, for example, La Fage, *Histoire générale de la musique et de la danse*, 2:608. On the philosophical underpinning for such constructs and their resonance in twentieth-century philosophy, see Kerwin Lee Klein, "In Search of Narrative Mastery: Postmodernism and the People without History," *History and Theory* 34 (1995): 275–98.

86. Kernoa, "La Danse," 3: "On éprouve des sensations pénétrantes et inconnues. On y respire comme une atmosphère nouvelle toute imprégnée de parfums exotiques."

melody that is always beyond reach."[87] The fact that the four dancers came from the princely court of Surakarta only added to the fantasy of catching a glimpse of a hidden world of mysterious exotic beauty, even if, as the symbolist writer Joris-Karl Huysmans observed in truly Parisian fashion, these goddesses had dirty feet. . . .[88]

Indeed, every detail of the spectacle—whether on stage or behind the scenes—was scrutinized in press accounts. Life in the *kampong* was shared with the entire world, including the death and funeral, in early July, of Aneh, one of the musicians.[89] The four dancers lived the life of tabloid celebrities: every move of these "living Gustave Moreaus" was described in the newspapers, while the illustrated press ran articles with lavish pictures.[90] A favorite topic was the grooming of the four *tandak,* to which selected journalists were admitted, creating an exotic shade of the Parisian *foyer de la danse,* where for over half a century dancers were exhibited to the gaze of admirers and (possible) "protectors."[91] And when the four *tandak* went to town, the theaters they visited made sure that the public knew in advance about the additional attraction in the hall: "In full gala costume, the Javanese dancers . . . will attend the Théâtre de la Gaîté tonight."[92]

The spectacle itself received the same treatment by journalists as would a major production in one of the Parisian theaters, and the music obtained surprising coverage in the press reports after the "première" in late May.

87. Judith Gautier, "Les Danseuses javanaises," *Le Rappel,* 27 May 1889 / 8 Prairial an 97, 1: "Oh! L'étrange et confuse harmonie! Des rumeurs, des murmures, un frisson d'arbres dans le vent, de gouttes de pluie sur des grandes feuilles rudes, des caquettements [*sic*] d'oiseaux, une cascade lointaine, l'écho sourd et rythmique des lames dans une grotte marine. Rien que des bruits de la nature, une insaisissable mélodie."

88. See François Lesure, *Claude Debussy: Biographie critique* (Paris: Klincksieck, 1994), 105.

89. For the announcement of the death, see Georges Grison, "Courrier de l'Exposition," *Le Figaro,* 5 July 1889, 3. The report of the funeral—which appeared in identical wording in various newspapers—was probably a press release from the organizers. The fullest account appeared in the column "L'Exposition," *Le Rappel,* 8 July 1889, 2.

90. Letter from Henry Lerolle to Ernest Chausson, dated June 1889, in *Ernest Chausson: Écrits inédits,* ed. Jean Gallois (Paris: Éditions du Rocher, 1999), 214: "Ce sont des Gustaves Moreau vivants."

91. For two of the many examples, see: Marcel Édant, "La Toilette des danseuses javanaises," *Le Figaro,* 20 July 1889, 1–2; and Émile Michelet, "Autour de l'Exposition," *Paris illustré,* 14 Sept. 1889, 655–58.

92. Georges Boyer, "Courrier des Théâtres," *Le Figaro,* 2 Oct. 1889, 6: "Les danseuses javanaises, accompagnées de leurs gentilles camarades soudanaises, iront ce soir, en costume de gala, au théâtre de la Gaîté." The "Courrier de Théâtre"–type columns offer normally a mixture of reports and advertising, the latter (if not both) subject to payment by the theaters mentioned in the column. See James Ross, "Crisis and Transformation: French Opera, Politics and the Press, 1897–1903" (DPhil diss., Oxford University, 1998), 13.

Traditionally, only opera criticism would put a similar focus on the music, although plot and *mise-en-scène* received significantly more prominence even there.[93] In reviews of vaudeville and similar attractions, the musical side of the show remained further in the background. In the case of the *kampong javanais,* however, music seemed to have suffused the experience to such an extent that it could not but pervade the accounts in newspapers. These accounts allow us to trace what Parisian writers perceived as the distinctive qualities of Javanese music.

In contradiction to most Western spectacles, here the musicians themselves were part of the show. They guided the audience into the theater. They were sitting visibly on the stage and were part of the exotic ambience. Their instruments were unusual and ornamental in ways few Western instruments of the nineteenth century could rival (save, perhaps, the harp and artisan-built pianos).[94] Most drawings and engravings of the Javanese spectacle show the musicians playing their unusual instruments, and even caricatures—always a sign that an event had caught the imagination of a wider audience—represented the gamelan players and their music (figures 4.12a and 4.12b). Yet not only their music and instruments, but also their posture, their clothing, and their expressions were scrutinized: "The Sundanese beat on all the instruments, some with a serious face, others already half-ironically."[95]

Journalists—themselves rarely musicians—tried to explain to their readers what this music was like. In the unsigned column in *Le Petit Journal,* we read of the gamelan as "a grouping of instruments of wood and brass, kinds of rudimentary pianos with a nasal and monotonous sound, which are supported by a cello with two strings and a drum made from the bark of a coconut tree."[96] Gustave Geffroy described the gamelan as an orchestra

93. On the "formula" of nineteenth-century opera criticism, see Hervé Lacombe, *The Keys to French Opera in the Nineteenth Century,* trans. Edward Schneider (Berkeley, Los Angeles, and London: University of California Press, 2001), 68.

94. While the gamelan used in the *kampong* was most probably a smaller ensemble, it nevertheless featured *bonang, gambang,* gongs, *jenglong,* drums, and *rebab.* Whether the ensemble had *sarons* and a *tarumpet* is not clear. See Chazal, " 'Grand Succès pour les Exotiques,' " 122–23. The splendor of the painted and carved wood-work and of the shiny brass gongs formed part of the spectacle. The visually more spectacular "gamelan de Cirebon," which had been offered to the French in 1887, could be admired in the Palais des Expositions Diverses (Ibid., 120).

95. "Chronique de l'Exposition; Le kampong javanais," *Journal des débats,* 28 May 1889, 3: "Des Sundanais [*sic*] tapent sur tous ces instrumens [*sic*], les uns au visage sérieux, les autres déjà à demi-ironiques."

96. "Curiosités de l'Exposition: Un kampong javanais," *Le Petit Journal,* 29 May 1889, 1: "réunion d'instruments de bois et de cuivre, sorte de pianos rudimentaires aux sons nasillards et monotones, soutenus par un violoncelle à deux cordes et par un tambour en écorce de cocotier."

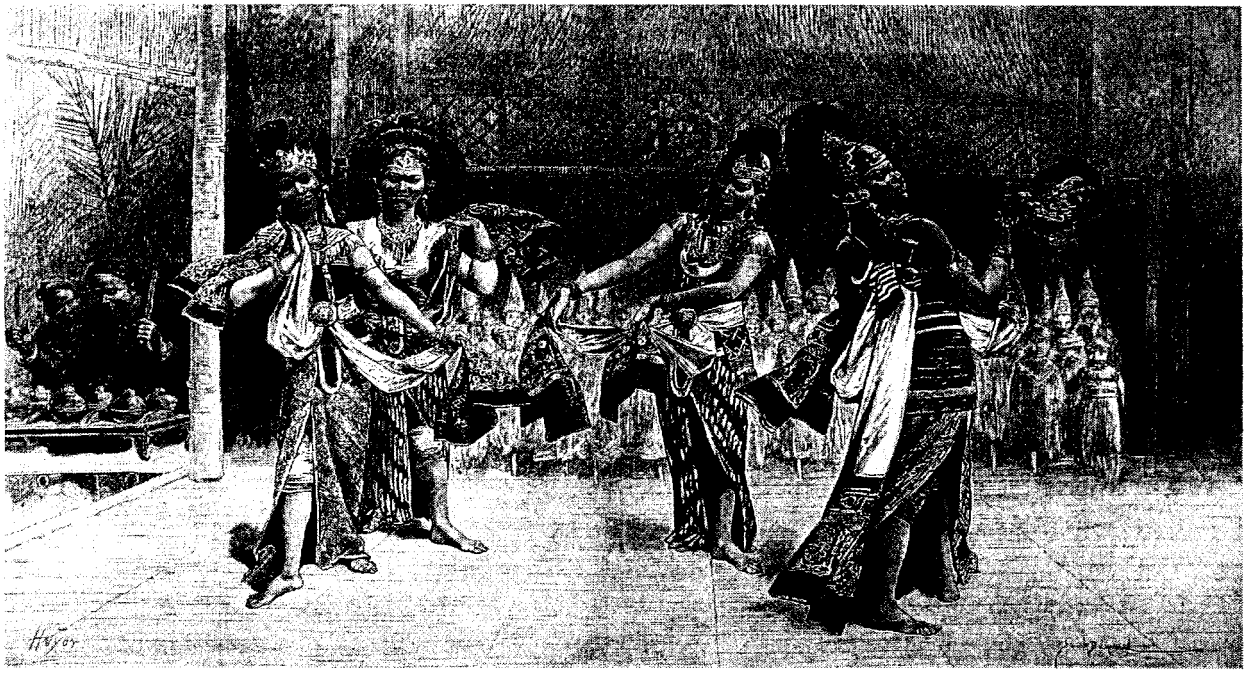

Figure 4.12a. Engraving of Javanese dancers, in *L'Exposition Universelle* 1 (1889): *Supplément no. 27.*

Figure 4.12b. Caricature of gamelan players, *La Caricature,* 20 June 1889, 195.

that comprised a violin, drums, gongs, and harmonicas, while G. Lenôtre was reminded of pastoral cowbells in the Alps.[97] The apparently nasal grain of the singer's voice represented a strange form of vocal production that the audience had not expected, and it was greeted at first with merriment.[98] The sonorities of the *angklung*, on the other hand, seem to have found easier resonance with the Parisian audiences as a soothing sound of nature.

Only a few musicians, though, left any specific descriptions of the sonorities at the *kampong*. Julien Tiersot, whose interest in non-Western music was just emerging at this time, tried to offer transcriptions and explanations of the music, while Louis Benedictus arranged his renderings for piano in a lavishly illustrated music album, *Les Musiques bizarres de l'Exposition*, published by Hartmann in August 1889.[99] Some sparse information about the music can be gleaned from these sources.

As Chazal has shown convincingly, the gamelan that accompanied the dances was most probably a gamelan *salendro* from Bandung.[100] Thus the

97. Gustave Geoffroy, "Chronique," *La Justice*, 30 May 1889, 1: "Un violon conduit le tapage sourd des tambours, des gongs, des harmonicas." G. Lenôtre, *Voyage merveilleux à l'Exposition Universelle de 1889* (Paris: Duquesne et fils, n.d.), 31: "Écoutez ce bruit bizarre, assez semblable à celui que produisent les clochettes des troupeaux des Alpes: c'est le *gamelang*, nom général donné à l'orchestre javanais. . . ." This volume is based on Lenôtre's contributions to *Le Monde illustré*.

98. Gautier, "Les Danseuses javanaises," 1: "Quand la voix humaine se mêle au concert, inattendue, nasillarde, sans s'inquiéter de l'accord, le public s'égaye un peu."

99. Julien Tiersot published his regular column, "Promenades musicales à l'Exposition," in *Le Ménestrel* between 26 May and 20 Oct. 1889. These were reprinted as *Promenades musicales à l'Exposition* (Paris: Fischbacher, 1889). Louis Benedictus, *Les Musiques bizarres de l'Exposition* (Paris: Hartmann & Cie, 1889). Richard Muller discusses these two sources to some extent in his article "Javanese Influence on Debussy's *Fantaisie* and Beyond," *19th-Century Music* 10 (1986): 157–86. In his sources for *Vani-Vani*, he neglects, however, the version offered in the program for the *kampong javanais*. Furthermore, he misreads Benedictus's *Danse javanaise* as a version of *Vani-Vani* (166–67), for which there is no evidence. In contrast, I propose that Benedictus is offering a version of the first dance from the *langêndryian*, which is supported to a certain extent by the analysis in Jürgen Arndt, *Der Einfluß der javanischen Gamelan-Musik auf Kompositionen von Claude Debussy* (Frankfurt/Main: Peter Lang, 1993), 63–64. The publication date for Benedictus' volume is confirmed by a publication of one piece in *Le Figaro*, 16 Aug 1889, in which the imminent release of the volume was announced.

100. Chazal, " 'Grand Succès pour les Exotiques,' " 125–26. For a brief introduction into the music of the gamelan (and in particular the Sundanese gamelan), see Anderson Sutton, Suanda, and Williams: "Java," 630–728. See 701 and 703: "A Sundanese gamelan usually consists of a core group of metallophones (*saron*), horizontal gong-chime sets (*bonang*), vertically suspended gongs (*go'ong*), and a set of barrel drums (*kendang*). Other features, including xylophones, aerophones (flutes or oboes), a bowed lute, and vocalists, are included according to the type of ensemble. . . . *Gamelan saléndro* includes metallophones, gong chimes, gongs, drums, a bowed spiked lute, and a vocalist."