

Le immagini della musica

**Musical Iconography in the XXI Century:
Mapping European Art for Context and Meaning**

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ABSTRACT

IAIN FENLON
CAMBRIDGE, KING'S COLLEGE

Piero di Cosimo and Italian Portraits of Musicians

The earliest portraits of musicians to be painted by Italian artists date from the last decades of the fifteenth century. Framed by general considerations which relate this small corpus to their various contexts, consideration will then focus on Piero di Cosimo's double portrait of Giuliano da Sangallo and his father, now in Amsterdam, in which the older man is depicted as a practical musician. Recent restoration has revealed previously hidden details which permit an interpretation of the two paintings that enhances their importance as biographical documents, and as evidence of the changing status of music and musicians in contemporary Italian society.

FLORENCE GÉTREAU

Institut de Recherche sur le patrimoine musical en France
(CNRS/Ministère de la Culture/BnF)

L'aveugle Frélon and the Romance du chien : interpretation and circulation of an image.

In 1814, Antoine-Pierre Mongin (1761-1827) exhibited at the Salon de peinture in the Louvre, a painting representing *L'aveugle Frélon*. The printed catalogue says : « He is represented on the Louis XV square: his dog is accompanying him ». On the floor, several printed broadsheets show a song entitled: *Romance du chien*. In 1816 Godefroy Engelmann printed a lithograph of the painting entitled *Le chien de l'aveugle* annotated with verse by Augustin-François Creuzé (1771-1839), a famous librettist. Jean-Aimé Vernier, harpist of the Royal Academy of Music, a member and President of the Société académique des Enfants d'Apollon, put this verse into music. Thanks to him, this ballad was performed during a musical session of this academy and printed "for the benefit of the blind musician". Another version of the song appeared in *Le chansonnier des Grâces* in 1819, with the same verse but a different melody. Two other lithographs (one with important variants) were later printed.

This communication will bring out the interrelation and circulation of a "motive" between different media. We will underline how a chronicle is interpreted as a romanticized " painting" of the picturesque Paris, first for the visitors of the Salon de peinture, and then for the members of an Association where artists and musicians are meeting once a month. Taking place in a tradition already vivid during the XVIIIth century (engraved portraits of street singers holding broadsheet), this composition is an exemplary case of dissemination.

ANGELA BELLIA
Università di Bologna

The "Santoni" of Akrai.
Examples of musical representations of the Cult of Cibebe in Sicily

At the beginning of the VII century B.C., the cult of Cybele was already present in Sicily, at Gela, Selinunte, Syracuse, Catania, Lipari, Mozia and presumably Agrigento.

Thanks to the presence of a large group of Sculptures, the main centre of the cult dedicated to the Goddess has been placed at Akrai (Palazzolo Acreide).

It is a rocky shrine on the southern slopes of "Colle Orbo" from which twelve votive niches open up. These niches of different dimensions have relief Sculptures called «Santoni», set out on a 30 metre strip of rock. They date back to a period that goes no further than the century B.C.

In each relief we can see a female figure with a lion on either side of her. It is possible to identify this figure as Cybele because of the presence of typical attributes such as a patera and a tympanon.

The Goddess is sitting on a throne surrounded by smaller figures. In some reliefs we can see corybants, the mythical companions of Cybele, some of which are holding a tympanon. In others we find characters such as Hermes, Attis, Hecate and the Dioscuri. In one relief there appears a male figure holding two torches probably in front of an altar.

The constant portrayal of the tympanon is a reference to the ardent orgiastic atmosphere stirred up by the sound of the musical instrument used for the metroac cult. This sets comparisons with the images of the Great Goddess that are widespread in the Mediterranean and of which the «Santoni» of Akrai are an original proof.

BIANCAMARIA BRUMANA
Università di Perugia

Francesco Bartolozzi (1727-1815) incisore della musica

The over than 2500 engravings that Francesco Bartolozzi (1728-1816) carried out during his live show very often elements of musical iconography. By his elegant graphic art we can know Bartolozzi's musical interests and musical context in London during his stay in Great Britain from 1764 to 1802.

Almost all 21 groups into which De Vesme share Bartolozzi's works we can find elements of musical iconography, from mythological and allegorical subjects to engravings by famous artists. But our research is focus on four groups who, also without evident elements of musical iconography, show the relationships between Bartolozzi and musical context. They are: portraits, illustrations for musical books, tickets for concerts, caricatures.

Haendel portraits are four. But, near the unquestioned genius of English music, there are: Johann Christian Bach, for which Bartolozzi illustrated also musical books; Charles Burney, for which Bartolozzi illustrated, in part, also *The History of Music*; Franz Joseph Haydn, who participated to Bartolozzi's son wedding and dedicated to bride, the famous pianist Therèse Jansen pupil of Clementi, the Trii Hob. XV-27-29; the singer Maddalena Allegranti or Maria Cosway, musician and painter. Between musical books there are works by Abel, Luigi Borghi, Felice Giardini, Andrea Fabbri. Tickets are for concerts of Giardini, but also of singers (Pacchierotti, Tenducci, Brigida Banti, Cecilia Grassi Bach's wife). The caricatures, few but very interesting, ridicule the Italian opera.

«Manus meae fecerunt organum»: un modello educativo per la corte carolingia

This paper offers a new interpretation of the Psalm 151 illumination of the well-known Utrecht Psalter (Utrecht, UB, ms 32, f. 91v), a manuscript commissioned by the Reims Abbot for the Carolingian court in Ninth Century. The choice of the artist seems to be strongly influenced by two matters: 1) the construction of an organ for the emperor Louis the Pius in 826 and 2) the process of reception of this event during the next fifteen years, through the Carolingian chancery's *Annales* and the production of the court poets.

The iconographic programme of the Utrecht Psalter, centralized on the figure of David like antagonist of Saul, appears as a lesson on the difference between the arrogant king (exemplified by the figure of Saul) and the devout monarch (exemplified by David). The Psalter seems to be proposed to the Carolingian court like a good government's handbook. Also the Psalm 151 illustration seems to re-enter in this educational plan. The artist, drawing occasion from the text of the psalm, reassumes in images the life of the future king: David was able to construct organs and "to adapt the fingers on the psaltery", he knew the divisions of the string, but he was humble shepherd; for that reason God anointed him and supported his sword against Golia. The image propagandizes the idea of Carolingian power and the concept of good government based on the action of the humble prince, but in addition it seems to witness the reception process of a particular musical event: the construction of an organ in the palace of Aquisgrana by the priest George in 826. The artist seems to suggest the king's image of *De imagine Tetrici*, a poem written in the 829 by the court poet Strabone. Strabone had exalted the humility of the Carolingian monarch who had distinguished himself: in his court Louis had assembled many world's wonders which he considered humbly as form of his power; he got into a new perspective those objects that others had used in order to show their superiority. Regarding the construction of the organs he had distinguished himself from the Greek: Louis the Pius became able to realize an organ, he knew the constructive principles of the instrument, but he got into a new perspective its importance. He served the God Law with great humility and for this reason he was the only true Christian monarch. In this perspective, the Psalm 151 illustration of the instrument reflects one tightened relation between the work of the Psalter artist and the theological concept of the Carolingian imperial power.

GABRIELA ILNITCHI

Eastman School of Music / University of Rochester

*The Emergence of a Paradigm: Representations of Musical Instruments
in the Paleologan Depictions of the 'Mocking of Christ'*

The earliest known pictorial representations of musical instruments in the "Mocking of Christ" scene come from late thirteenth- and early fourteenth-century Paleologan frescoes found in churches throughout the Balkan Peninsula. In the present paper I will focus on the iconographical characteristics of several Paleologan depictions, particularly those that have survived at Bogoroditsa Peribleptos (Ohrid, Mac.), Chelandar (Mt. Athos, Gr.), St. Nicholas Orphanos (Thessaloniki, Gr.), St. George (Staro Nagoričino, Mac.), St. Archangel Michael and St. Gavril (Lesnovo, Mac.), and St. Nicholas (Curtea de Argeș, Rom).

Through a comparative analysis of the ensembles of instruments participant in the 'mocking', of their disposition in the pictorial realization of the scene, as well as of their symbolic function, I will suggest 1) that Paleologan artists contributed to the formation of a characteristically Byzantine iconographical paradigm that would endure in the Balkan Peninsula for centuries to come, and 2) that one of the most important factors that triggers the formation of this paradigm is precisely the musical iconographic component of these artists' work.

LOUIS DE SOUSA

(Lisbon)

Pratiques musicales dans les relations diplomatiques entre la couronne portugaise et autres cours européennes au XV^eme siècle

The diplomatic relationships between the Portuguese and European courts, during the 15th and 16th centuries, are very intense. There are a lot of written documents that allows us to understand all the diplomatic process. In some cases, unfortunately just in a few of them, we find iconographic documentation that illustrates the ceremonial practices, the protocol, the daily practices, where the music assumed a decisive role. It is the aim of this communication to confront the written sources with the iconographic documentation and to complement the first ones with the information of the second ones. Concretely we will mention some events related to the marriage between D. João I and D. Filipa de Lencastre (1387) - also referred by the writer Fernão Lopes in the "*Crónica de D. João I*" and by Jean Froissard in the "*Crónicas de França e Inglaterra*". Another event will be the marriage of Leonor de Portugal with the German emperor Frederico III (1451): we will present the meeting of the engaged couple at Siena, the reception and nuptial blessing by Enea Silvio Piccolomini, bishop of Siena (the future Pope Pio II). Also this event is referred in some written sources by Lopo D'Almeida, and Pintoricchio's fresco-painting from the *Libreria del Duomo* in Siena. Another exemple will be the exchange of correspondence between D. Leonor and his cousin Maximillian I, considering the offer to the Portuguese convent of Madreus of the St. Auta's relics, as referred in the Damião de Góis "*Crónica de D. Manuel*" and in a painting of an altar piece (1522).

DONATELLA MELINI
Universität Innsbruck

La Madonna dell'Umiltà e angeli musicanti: tema, varianti e significati
nell'iconografia musicale dei secoli XIV e XV

In the historical-artistic field, the *Madonna dell'Umiltà* (*Humble Virgin*), one of the many representations of the Virgin with the Holy Child, is unanimously considered as an independent iconographic subject-matter. It flourished in the 1350s: the Virgin is usually depicted sitting on the floor (therefore she's defined 'humble'), very often on the grass, sometimes on a cushion, while embracing affectionately the Holy Child. Often this subject intertwines with others such as the *Madonna del latte* and the *Madonna del Roseto*. At the beginning of the 15th century, the representation of the *Madonna dell'Umiltà* is enriched with the Musical Angels (in variable consorts) representing the *medium* between heaven and earth, thus belonging also to the field of musical iconography. However, when analysing the angels with musical instruments in 14th and 15th century European artworks, the question I would like to give an answer to is the following: Can this representation be considered also a 'subject' in the field of musicology and musical iconography?

FRANCESCO LUISI
Università di Parma

*Narni's "Incoronazione della Vergine", attributed to Ghirlandaio: proposal for
the interpretation of the musical scene*

This paper will consider the iconographic context of the altar-piece in Narni (attributed to Ghirlandaio) representing the coronation of the Virgin. Such a context assumes canonical representative values of French fifteenth-century culture (see the works on the same subject by Spagna and Siculo). The recurrence of the iconographic forms rests particularly on the musical setting, assuming the attitudes of humanistic traditions (the restoration of the intellectual *milieu*, of the classical concept of "*mousikè*").

PAOLO CECCHI

Università di Bologna

***La musica come simbolo iconico all'inizio del Cinquecento:
"Sant'Agostino nello studio" di Carpaccio e "Gli ambasciatori" di Holbein***

L'intervento si propone di saggiare alcune delle valenze simboliche della musica nelle sue rappresentazioni iconiche – in particolare nella raffigurazione della partitura scritta – all'inizio del Cinquecento. Sono stati scelti due dipinti d'eccezione, *Sant'Agostino nello studio* di Carpaccio (1503 c.) e *Gli ambasciatori* di Holbein (1533), in entrambi i quali compaiono, nell'ambito di una rappresentazione apparentemente realistica, libri o fogli sciolti con notazione musicale. Cercherò di mostrare come la presenza della musica scritta abbia nei due dipinti una prevalente funzione simbolica, che si attivava se l'osservatore colto del quadro (che per certi versi poteva identificarsi anche solo con lo stesso committente) coglieva tale simbolismo operando una sintesi tra alcune concettualizzazioni della musica diffuse nella cultura del primo rinascimento e il significato simbolico complessivo nel dipinto. Nel quadro del Carpaccio – che illustra la potenza ultraterrena della Voce e del Suono come avviso e premonizione nell'ambito dell'escatologia cristiana – i due fogli di musica che appaiono in primo piano rimandano al processo di riscoperta rinascimentale dell'ambivalente concezione agostiniana della musica, mirabilmente riassunta in una celebre pagina delle *Confessioni*: ineffabile strumento di lode a Dio, e nel contempo negazione dell'*amor Dei* per la sua intrinseca capacità di sedurre i sensi e indurre nell'animo la mondanità delle passioni. Nel dipinto di Holbein il libro parte di inni luterani, assieme al liuto con la corda spezzata e alla muta incompleta di flauti, disegna una complessa simbologia ove l'armonia della musica – la sua *concordia discors* – appare infranta perché infranta appare l'unità del corpo politico-cristiano europeo, minacciato dall'incipiente crisi confessionale innescata dalla Riforma. Il crocifisso che appare in alto sulla sinistra, quasi nascosto dal tendaggio, e il celebre *memento mori* dell'anamorfismo che incombe in primo piano, rappresentano i due poli opposti della salvezza e della perdizione secondo una prospettiva eminentemente cristologica, poli che l'allegoria iconica dell'armonia musicale infranta – ma pur sempre ricostruibile in una dimensione di redenzione e di ritrovata unità dell'*ecclesia* cristiana – ribadisce e potenzia nell'ambito della vertiginosa complessità simbolica dell'intero dipinto.

MARIA TERESA ARFINI

Torino

*From Music in Landscape to Landscape in Music.
Correspondences between Painting and Music in the first half
of 19th Century in Germany.*

At the end of 18th century the natural landscape acquires a completely new importance: his contemplation becomes a complex aesthetic, and often synaesthetic, experience of immense symbolic impact. For many German writers, especially of pietistic formation, the landscape description becomes a «revelation» of the Nature where the poetic dimension is connected with religion, painting and music. Therefore landscape painting acquires a superior rank, and it is brought near to music by writers as Schiller and Fernow particularly.

The presence of music in landscape pictures of early 19th century German painters is in accordance with these literary and philosophical assumptions. Jet Philipp Otto Runge is sensible to musical topics, as it proves for example *The lesson of the nightingale* (1801-1803). Caspar David Friedrich employs expressly musical subjects just in few pictures, as the two chalk drawings of the year 1830 *Die Harfenspielerin* e *Der Sänger*, related to the Wackenroder's philosophy about the power of music. Nevertheless contemporary testimony emphasizes the Synaesthesia in order to interpret his landscapes. With Karl Friedrich Schinkel the music inserts herself completely in landscape painting: an example could be the horn players in the pictures *Der Königssee bei Berchtesgaden* (1811) and *Abschied von Stralau* (1817); they represent the musicalness of the Nature, as well as Aeolian harps and lyres in landscapes of Carl Gustav Carus.

I'm going to illustrate some musical aspects in the works of the cited painters, in order to find connections with coeval Aesthetic and Literature. From this point of view I'll present; too some examples of musical "landscaping", likewise influenced by the same cultural assumptions: from a mention of the Weber's *Freischütz* (1821), to the Mendelssohn's *Ouvertures*, like *Die Hebriden* (1829-32).

CAMILLA CAVICCHI

Bologna-Ravenna

Music in the Iconographical Programme of the Psyche Room at Palazzo Te

Following fashion of his time, in 1524⁶ Federico Gonzaga required Giulio Romano to paint the mythological stories of Psyche in a room of Palazzo Te, in Mantua, a place which was just becoming in that time an oasis of pleasures and relaxing life.

We don't have any documents about the iconographical programme of this room, but the art historian attributed it to Mario Equicola and to Pietro Aretino, two relevant intellectuals who were in Mantua exactly in that period. In the stories frescoed by Giulio Romano, we recognise two main literary sources: the *Metamorphoseon Libri* by Apuleio, and the *Hypnerotomachia Poliphili* by Francesco Colonna. In the realisation by Giulio Romano the music has a significant role, which has been completely omitted by scholars such as Daniel Arasse, Ernst Gombrich, Frederick Hartt, and Rodolfo Signorini.

In the frescoes, the representation of the music reveals a Dionysian connotation, which isn't attested by any literary sources regarding the myth of Psyche, and by Apuleio or Colonna as well. This relevant aspect seems to be connected with the intellectual process at the heart of the Psyche room iconographical programme. Why is the music of Dionysus so strongly represented in the Psyche cycle?

This choice seems to be influenced by the artistic interests of the neighbouring Este Court. In the past years, the duke of Ferrara Alfonso I d'Este had projected a room dedicated to the mythological theme of the Bacchanals for his private apartments, the *Camerini*, which were well-known by Federico Gonzaga (Alfonso I's nephew) and by Mario Equicola.

SUZANNE FAGENCE COOPER

BCUC Research Fellow

V&A Museum, London

The Shifting Orient: Picturing Music in Victorian London

This paper analyses images of music-making by three Victorian artists, the photographer Roger Fenton (1819-1869), and the painters Dante Gabriel Rossetti (1828-1882) and James McNeill Whistler (1834-1903). Their depiction of women playing non-Western instruments encourages us to question their shared assumptions about the Orient. These include the connection between music and femininity, and especially the elision of music-making, heightened sensory experience and eroticism.

These images also highlight significant shifts in the Victorian art-world. In particular, they demonstrate how Japan replaced the Middle East as a fantasy-space after 1862. In 1858 Fenton made a series of photographs of dancing girls in his London studio. These images re-enacted Western stereotypes of the Orient. But they also demonstrated the tensions between the stasis of photography and the inherent mobility of music and dance.

By the mid-1860s artistic focus was moving from Egypt to Japan. Rossetti and Whistler began to incorporate Japanese instruments into their compositions, to signal their enthusiasm for a controversial non-Western visual vocabulary. Moreover, while earlier artists, including Fenton, had tried to create an 'authentic' image of the East, Rossetti and Whistler embraced fantasy, ambiguity and anachronism.

Rossetti's *Blue Bower* (1865) used a Japanese koto as the pretext for a display of female beauty. The musical overtones of this composition also chimed with a new critical interest in linking sight and sound through synaesthesia. Meanwhile Whistler's *Variations in Flesh Colour and Green: the Balcony* (1864-70) played with the contemporary fascination with Japan and revealed the artifice underpinning conventional Orientalist images. Whistler's use of music as a frame for his images, combined with his non-Western references, challenged his Victorian audience. Taking these case studies as its starting-point, this paper argues that the paradox of picturing music opens up new interpretations of British aestheticism.

Suzanne Fagence Cooper
BCUC Research Fellow
V&A Museum, London
s.fagence@vam.ac.uk

The Shifting Orient: Picturing Music in Victorian London

1. Roger Fenton, Pasha and Bayadère
1858, albumen print, J. Paul Getty Museum, Los Angeles
2. Roger Fenton, Egyptian Dancing Girl
1858, albumen print, J. Paul Getty Museum, Los Angeles
3. David Roberts, The Ghawazee
1842, lithograph, Victoria and Albert Museum
4. Jean-Léon Gérôme, Dance of the 'Ālmah
1863, oil on panel, The Dayton Art Institute
5. Dante Gabriel Rossetti, The Blue Bower
1865, oil on canvas, Barber Institute, Birmingham
6. Palma Vecchio, Sybil
c.1522-4, oil on wood, Royal Collection
7. James McNeill Whistler, Purple and Rose: the Lange Leizen of the Six Marks
1864, oil on canvas, Philadelphia Museum of Art
8. Torii Kiyonaga, August from Twelve Months in the South, 1784, print
9. James McNeill Whistler, Variations in Flesh Colour and Green: the Balcony
1864-70, oil on canvas, Freer Gallery of Art, Smithsonian Institution, Washington

MARIANNE GUBRI
Università di Bologna / Tours

**Self-portrait of women with the musical instrument:
woman painters from Fifteenth to Seventeenth Century**

From Fifteenth to Seventeenth Century, a few woman painters dedicated their skill to self-portrait as musicians. Most of them were artists' daughter and were already active in France, Germany, Italy, Holland... These self-portraits can be studied as a small collection of 14 pictures from 1548 to 1659, and constitute a new repertory that is full of interest for iconological and musicological studies.

Painters are noted by the name of Caterina van Hemessen (1528-1587), Sofonisba Anguissola (1532-1625), Lavinia Fontana (1552-1617), Marietta Robusti (1554-1590), Artemisia Gentileschi (1597-1617), Sophie Chéron (1648-1711), Elisabetta Sirani (1638-1665); we could also cite Eighteenth Century painters as an ulterior development of the theme : Angelica Kauffman (1741-1807) and Elisabeth Vigée-Le Brun (1755-1852). Main questions to focus are the use of musical instrument as an attribute (spinet, lute, guitar) and other musical elements to decipher (score, singing...) may indicate the state of their musical knowledge, and eventually lessons they took with professional musicians together with relationships they maintained with members of musical society. These iconographical and symbolist elements are the sign of a musical practice, for private or public purposes during the Humanistic period and may explain the role of musical skins for a lady in the Early Modern Period; they may have been chosen by the artists themselves to emphasize the role of musical skins for a woman painter and to increase their affirmation to the public scene thanks to a new elaboration of noble patterns for the purpose of legitimate a new female profession.

LUZIA ROCHA

(Lisbon)

*Camille Saint-Saëns in Portugal:
Analysis of a Concert Depicted in Rafael Bordalo Pinheiro's
Caricatures*

“Se o seu talento único enche de admiração o mundo, só em Lisboa não consegue encher de espectadores dez camarotes”, Rafael Bordalo Pinheiro in *O Antonio Maria*, 11 de Novembro de 1880¹

In November (1880) Lisbon received the famous Camille Saint-Saëns, who played on the most important opera house of Portugal, the S. Carlos Theatre. This was a very important event, but, strangely, the playhouse was almost empty, with no more than three hundred spectators. At the same time, in another theatre, the Lisbon public assisted to a circus performance. The Portuguese press and all the music critics (including Rafael Bordalo Pinheiro) censured this attitude. Bordalo Pinheiro presents us with three magnificent caricatures, with important information's considering Saint-Saëns performance (and the reception of his concert by the Lisbon public), the opinion of the press, and also about the his physical details that allowed Bordalo Pinheiro to do an excellent caricature of the composer (like his parrot-like nose, his short stature and his birdlike strutting walk). At last, it is important to mention that one of the caricatures is about Saint Saëns *Danse Macabre*, with a political reference to the French republic and to Bordalo Pinheiro convictions². It is the aim of this communication to contribute with new data to Saint Saëns biography and to do a stylistic analysis of these caricatures, always considering the excellent drawing technique of Rafael Bordalo Pinheiro, a caricaturist who worked in Portugal and in other countries (like England, Brazil and Spain).

¹ “His [Saint Saëns] unique talent fascinated the world, but just in Lisbon was not enough to fill ten boxes with spectators”, Rafael Bordalo Pinheiro in *O Antonio Maria*, 11th November 1880

² Portugal was a monarchy, at this time. Despite this situation, Bordalo Pinheiro assumed his political convictions in several moments. This was one of them.

MARÍA PALACIOS
Univesidad Complutense de Madrid

Music and Mythology at the Prado Museum: Titian, Poussin and Rubens

There is a total of 73 mythological paintings which contain musical elements at the Prado Museum (Madrid). Most of them are bacchanals and images that reflect a great sensuality and eroticism. Music is another sensual element in these works, because most of the paintings "sound" (metaphorically) and they place us in a world of suggestive images and music. In this paper, we will analyse several pieces of art which belong to three painters: Titian, (1485 h. -1576, Italian Renaissance, Venice School); Rubens (1577 -1640, Flemish Baroque) and Poussin (1594-1665, French Baroque, Mannerist Style). Our main concern is to explain the meaning of music in these paintings. We will focus on the relationship between mythological paintings, feminine nudes and foreign painters in the Spanish collections. In this paper, we will carefully examine the collections of paintings in the reserved rooms in the time of Philip the Fourth. In those days, mythological painting were considered immoral and perverse by society. Therefore, these paintings were exposed in a semi-private way. We will see how music plays an essential role in these paintings and it explains, to a great extent, the double morality of the time.

VASCO ZARA

Centre d'Études Supérieures de la Renaissance – Tours

« *'Una certa maniera all'interno del procedere'*.
Corrispondenze architettonico-musicali nell'opera di Poussin »

Time and again, historians from various fields referred to debates arisen within the *Académie Royale de Peinture et de Sculpture* and to the famous letter where Nicolas Poussin implicitly quotes *Le institutioni armoniche* (Venice, 1558) from Gioseffo Zarlino, to evoke a possible programmatic derivation between the *ethos* of the themes represented on the canvas and the theory of musical modes (*Lettre à Paul Fréart de Chantelou*, dated November, 24th 1647). However, the results are contradictory and not very reliable. This issue should be viewed from a different standpoint as suggested by more current research (showing the reasons why Poussin chose this setting with a distinction, between *scena tragica* and *scena comica*, present in theoretical written works of the Renaissance architects). If you think of different models - mathematical, anthropomorphic, rhetorical ones – and of different functions – social, moral, musical ones – which play a part in the definition of the language of architecture orders, you can wonder if the use of the precise elements based on the architectural theory in Poussin does not consciously convey musical meanings. The analysis of paintings from two sets of *Sept Sacrements* seems to confirm directly this research hypothesis.

DEBRA PRING
Goldsmiths College, London

Beware Greeks Bearing Gifts
Music Iconology in Harmen Steenwyck's Vanitas with Antique Sculpture

For Dutch vanitas painters of the 17th century, the choice of musical instruments was, as with all of the objects within their paintings, carefully governed by the intended narratives of those paintings. In turn, by the act of assigning paintings to the category 'vanitas', we predispose our readings of their objects to be located within an over-arching theme of morality. Thus, at the site of the painting, questions of genre meet with those of interpretation and intention. Harmen Steenwyck is unique in that every one of his vanitas paintings includes the recorder. In his *Vanitas with Antique Sculpture* (c. 1650) Steenwyck selects the tenor recorder for reasons of both painterly arrangement and symbolic function. At least two narratives involving the recorder are running in tandem in this painting.

MERCEDES VIALE FERRERO

Torino

Opera depicted

Illustrated plates in periodical magazines (1865 – 1915)

In the second half of XIXth century the theatre holds an important places in the illustrated magazines: the musical performances, opera in first place, are depicted in engravings showing the principal scenes, the costumes, the ballets, the portraits of composers, singers, dancers etc. These subjects are for a while represented in a traditional form, but around 1865 we find a new pattern: many views of the same performance are collected in a large plate, by the way the readers can immediately understand all the plot and (as was advertised at the time) 'see the show in an armchair'. The (perhaps) earliest specimen is the plate illustrating an *opéra-bouffe* by Offenbach, *Les bergers* in «L'Illustration», December 1865. Some more are presented in the following years, among them the plates for the first performances of *Mignon* and *Carmen*. A progressive development takes place after 1876, when this visual approach seems mandatory. For the purpose of understanding the reason of such a successful reception and of trying to analyze the quality of the plates as an iconographic source, three examples will be described: the plates for *Carmen*, both in French and Italian magazines, of *Tosca* in 'L'Illustrazione Italiana' and of *Pelléas et Mélisande*, also in 'L'Illustrazione Italiana', this one compared with the photographs of the original performance printed in 'Le Théâtre'.

MARINELLA PIGOZZI

(Università di Bologna)

Il braccio del compianto

Il corpo degli altri ci appare prima di tutto tramite i gesti, le pose, gli atteggiamenti. In quanto immagine, il corpo e i suoi movimenti possono essere difficili da decifrare, oppure possiamo constatare con la continuità del gesto la persistenza del significato. La "Deposizione" di Raffaello alla Galleria Borghese (1507), la "Deposizione" di Caravaggio ai Musei Vaticani (1602), il "Marat" di David a Bruxelles (1793) presentano "il braccio del compianto". Lo stesso gesto ha accompagnato la morte di Violetta nell'ultima rappresentazione della verdiana "Traviata" al teatro Comunale di Bologna. Il gesto in esame è di fatto presente sin dalla scultura antica nella tradizione iconografica. Vi è una verità contemporanea, ma riaffiora il ricordo di cose già viste, già rappresentate e circolanti tra le arti, tra differenti linguaggi.

Allorché assumiamo certe posture si finisce per costruire col proprio corpo un'immagine. Gli antichi ne erano consapevoli, ancora Roland Barthes, a proposito del corpo-spettacolo, ci diceva che il corpo dell'altro è sempre un'immagine. Sarà indagata la persistenza di alcuni gesti dall'antichità all'oggi con esempi scultorei, pittorici, teatrali.

WILLIAM J. GIBBONS

(Chapel Hill)

Illuminating Florence: an Examination of the Composer-Portraits of the Squarcialupi Codex

Dating from ca. 1415, the Squarcialupi Codex (*I-F/ Med.Pal.87, Sq*) is first and foremost one of the finest extant collections of secular Florentine music of the previous 75 years, containing music that spans the entire Trecento period, and including songs by figures such as Jacopo da Bologna, Paolo Tenorista and Francesco Landini. However, **Sq** is also one of the most richly illuminated manuscripts of its time, containing, along with other art, 14 exquisite miniature portraits of the composers whose music is contained in the volume. Author-portraits of this type were usually reserved for figures of the highest social/historical importance (Biblical authors, Dante, saints, etc.); instances of musicians portrayed in this fashion are fairly rare, and portraits of Italian composers of this period are virtually nonexistent. This paper explores both the possible reasons for the sudden aggrandizement of these musical figures in an early 15th-century Florentine manuscript and also the methods used by the illuminator(s) to represent them. At a time when most manuscript illumination was done from model-books (which gave exemplars for artists to follow), the illuminator of **Sq** was left with little help; the dearth of portrayals of musicians to use as exemplars necessitated some decisions on how exactly to depict the musicians of the Codex. In the absence of composer models, the Master of the Squarcialupi Codex turned to images in contemporary art – in particular, the image of Lady Music, one of the Seven Liberal Arts. Through comparison with several contemporary depictions of these personifications, the portraits of **Sq** reflect in multiple aspects borrowings from the Platonic ideal of music seen in Lady Music, a fact that has significant ramifications for the portraits in that it attempts to mythologize them through the association with the perfection of their art. In addition, the portrait technique of “actualizing” the composers through depicting them in modern dress serves to de-historicize the figures and further attempts to mythologize them. These choices, in addition to the very inclusion of portraits at all, demonstrate how **Sq** fits into the Civic Humanist trends in historiography – like both the monumental architectural projects that consumed early Renaissance Florence and the large numbers of histories of the city and its citizens being written at this time, **Sq** attempts to bring glory to Florence by glorifying its composers and mythologizing them through visual representation.

ANDRÁS BORGÓ

Innsbruck

Dance scenes depicted in Hebrew manuscripts

Hebrew manuscripts from the late Middle Ages often contain illuminated decorations related to music, including dance scenes. The fact that there are ten different Hebrew phrases for “dance” in the Bible indicates that dance culture was highly developed at that early time. Dance was often accompanying thanksgiving celebrations and other joyful occasions. The illustrations depict religious and family celebrations and feature hopping, twosome and circle dances alike. The dance most often illustrated in Hebrew manuscripts, based on Exodus 15:20, is that of Miriam and her followers. Clothes, hairstyles, dance motions and musical instruments all reflect the period the manuscripts were created in. The article discusses several Hebrew illustrations and also compares them to Christian miniatures.

ALESSANDRA FIORI
Università di Bologna – Ravenna

Lo bel Verzeppo.
Courtly dances and Arthurian romance in Italy.

For the Italian ruling classes of the 14th and 15th centuries, the chivalric romances represented a world of evocative images, ideals and rules of comportment which, on suitable occasions, they could appropriate in both public and private life; a “text”, so to speak – in the broadest sense of the word – which one was not only expected to follow in particular situations, but even, in certain circles, to represent and embody.

The interaction between music and the visual arts conspired, in certain cases, to render this artifice more credible and all-encompassing, thus reinforcing the identification of the nobility with the heroes of the chivalric tales, in an interplay of association aimed at authenticating the numerous rituals of courtly life.

WALTER KREYSZIG

(Department of Music, University of Saskatchewan and
Center for Canadian Studies, University of Vienna)

Bridging Music-Theoretical Systems through Iconographical Representations: the Woodcuts in the Trilogy of Franchino Gaffurio (1451–1522)

During the fifteenth and sixteenth centuries, an era characterized by immense developments of the organ, composers and theorists, on occasion, used the organ as a means of poignantly illustrating the prominence of abstract music theoretical systems that continued to exert a strong influence on Western music-theoretical thought. The frontispiece of Franchino Gaffurio's *Theorica musice* (Milan, 1492), also reproduced as the colophon of his *De harmonia musicorum instrumentorum opus* (Milan, 1518) provide a point in case. In order to fully understand the significance of this image of the organ, this paper will focus on a detailed examination of the two theoretical systems depicted vis-à-vis the relevant passages from the *Theorica musice*, specifically Chapter 8 of Book 5, the *Practica musica* (Milan, 1496), specifically Chapter 1 of Book 1, and the *De harmonia musicorum instrumentorum opus*. Indeed, what at first glance appears as a rather peculiar use of organ pipes as a means of depicting archaic systems of *music theorica*, is fully justified in the context of the written documentation of the trilogy, where Gaffurio, in an unprecedented manner, sets out to explain the Latin system of the modes as a derivation of the Greek *tonoi* — a fallacy which arises as a result of the same nomenclature applied to both the Greek and Latin systems. Unaware of this terminology describing unrelated scales of the Greek *tonoi* and Latin *modi* that comprise scales with unique (that is, not similar but dissimilar) interval contents, Gaffurio highlights what he considers an unusual contribution to music theoretical thought, in the projection of the familiar monochord divisions of different string lengths onto organ pipes of different lengths.

ELISA BASTIANELLO - MONICA CENTANNI

(Venice)

«Musica coelestis ... angelica ... incorruptibilis». Il cosmo come macchina musicale: lettura del frontespizio della “Practica Musice” di Franchino Gaffurio

Since the very first *Extractus parvus musicae* (C. 1474) which collects various different elements from ancient and contemporaneous musical works, Gaffurius proceeds, so to say, backwards, seeking in the antiquity the foundations of his research. Gaffurius' attention focuses, with progressive intensity and determination, on the recovery of antique sources; thus he commissions the translation to Latin of the principal Greek works known at the time – Briennius, Aristides Quintilianus, Baccheus, Tolomeus. Gaffurius' examination of the texts reinforces his musicological thinking with the comfort of the *auctoritas* of ancient musicologists, and enables him to confront the problematical points with increasing theoretical autonomy: the ambitious objective that is proposed in *Practica Musice* is no longer the abridged *compendium* of ancient theories but their additional synthesis.

The well-known frontispiece, present only in the Milanese edition of the text (and not, for reasons that will be explained, in the two Venetian editions) is the representational figure of theoretical synthesis that Gaffurius follows in his work, which is also completely innovative and new although well founded in the antique sources.

As in a synoptic table, schemes deriving from antique and modern theories on the connections among tetrachords, modes, planets, signs of zodiac, the Muses, are compared and combined in an organic system.

The tradition of each of these schemes and of these groups of elements finds its roots in the late-antique and medieval textual and iconographic tradition: aim of this lecture is to propose and recover some traces and routes of this long story.

MARIA LUISI
Università LUMSA - Roma

Supporting icons for lyrics: a note on the illustration of sixteenth-century publishing

In the field of sixteenth-century literary publishing, iconographic designs have been noted endowing the frontespieces of specific publications, for which the publishers chose to utilise images of obvious musical reference. It does not seem by chance that such iconographic material was adopted for particular poetic anthologies and for the illustration of specific dramaturgical texts in which the musical component proves to be an essential element of the representative discourse and the theatrical structure of the text.

It is enough to cite the case of the publisher Nicolò Zoppino, who in various instances uses frontespieces that present images of musical content, plausibly advertising the genre to which the publication belongs.

This paper therefore proposes an analysis of the iconographic apparatus together with the contents of the same poetic anthologies and dramaturgical texts, with the aim of verifying the semantic relationships existing between the two different levels of communication, textual and visual, offered by the editorial product. This investigation will demonstrate how the typical choice for the frontespiece to a musical topic reveals itself as an aid to the book's contents, which it is possible to situate critically within the genre of poetry for music.

GABRIELE GIACOMELLI
Conservatorio G. Puccini La Spezia

*Il Giudizio Universale di Vasari e Zuccari
fra chiesa, corte e teatro musicale*

The *Last Judgment* frescoed inside the dome of S. Maria del Fiore was begun in 1572 by Giorgio Vasari and finished in 1579 by Federico Zuccari. Under the frescoed vault state ceremonies of the Medici's court, such as marriages, took place. For the marriage of 1589 between Ferdinando I de' Medici and Cristina di Lorena Buontalenti planned a pyramid shaped baldachin which descended from the dome with a cloud full of musicians hidden inside. Unpublished documentation (I-Fd, *Suppliche*) informs us that these musicians – dressed as “The Holy Spirit's Seven Gifts” – sang a 5 choir madrigal composed by Cristofano Malvezzi. In my opinion there was a link with the theatrical representation of the *Intermedi della Pellegrina*, mainly with the sixth one, *Jupiter's Gift to Mortals of Rhythm and Harmony*. Besides the analogy of subject matter (gods giving gifts to mortals), scene-painter and composer were the same, music was in both cases in polychoral style and, very probably, the musicians were the same. Iain Fenlon suggested the identification of the musicians on the cloud with the angels depicted in a drawing (Uffizi 761 F). But in my opinion stronger iconographical evidence is depicted in Vasari's fresco, where, infact, the personifications of “The Holy Spirit's Seven Gifts” are represented. It must have been a great surprise to see the personifications moving away from the vault, going down while singing. A similar sense of surprise – within a courtly context that moved easily from church to theater, full of allusions and quotations between pagan and Christian traditions – must have been evoked in the fourth intermedio by a Lucifer (depicted in Epifanio d'Alfiano's famous engraving and in Ludovico Cigoli's drawing) like the one depicted in Zuccari's fresco. I think the fresco was a source of inspiration for the iconography of the characters who played inside both the church and the theater for the courtly spectacles of 1589. In this way, I think the dome's fresco represents a case different from Santi di Tito's fresco in the inner façade of S. Maria del Fiore depicted in memory of an early musical performance (cfr. Gabriele Giacomelli, *Memorie iconografiche di musiche effimere per le nozze medicee del 1589*, in «Cahiers Accademia» 2001), but this subject matter should be discussed.

Il *Giudizio Universale* affrescato nell'intradosso della cupola di S. Maria del Fiore fu iniziato nel 1572 da Giorgio Vasari e completato nel 1579 da Federico Zuccari. L'affresco costituiva la volta sotto la quale avvenivano cerimonie di stato della corte medicea come le nozze. In occasione di quelle del 1589 tra Ferdinando I de' Medici e Cristina di Lorena, Buontalenti progettò un baldacchino fatto a piramide che scendeva dall'alto celando all'interno una nuvola su cui si trovavano i musicisti. Una documentazione inedita (I-Fd, *Suppliche*) chiarisce che questi cantavano un madrigale a 5 cori di Cristofano Malvezzi e che rappresentavano I Sette Doni dello Spirito Santo. Ipotizzo un legame con la rappresentazione teatrale degli Intermedi della Pellegrina e in particolare con il VI, *Il dono di Giove ai mortali di Ritmo e Armonia*. Oltre all'analogia tematica (gli dei che recano doni ai mortali), scenografo e compositore erano i medesimi, la musica era di analogo impianto policorale e, con ogni probabilità, anche i musicisti erano gli stessi. Vi è stato (Fenlon) chi ha proposto un'identificazione dei musicisti scesi a bordo della nuvola con quelli raffigurati in un disegno (Uffizi 761 F). Ma ritengo che un riscontro iconografico più sicuro si trovi proprio nell'affresco vasariano, dove figurano, appunto, le personificazioni dei Sette Doni dello Spirito Santo. Suppongo sia stata grande la sorpresa nel vedere quelle figure staccarsi dall'intradosso e calare sulla gente cantando e suonando. Analoga sorpresa - in un contesto cortigiano che si muoveva disinvoltamente fra chiesa e teatro, ricco com'era di allusioni e citazioni incrociate fra la tradizione pagana e quella cristiana - dovette manifestarsi nel vedere nel IV intermedio un Lucifero (tramandato nella nota stampa di Epifanio d'Alfiano e nel bozzetto di Ludovico Cigoli) simile a quello dipinto da Zuccari nella cupola. Ipotizzo quindi che l'affresco costitui un'importante fonte d'ispirazione per l'iconografia dei personaggi che agirono tanto in chiesa che a teatro in occasione degli spettacoli di corte del 1589. In questo senso, esso rappresenterebbe un caso inverso a quello costituito dall'affresco che Santi di Tito realizzò sempre in S. Maria del Fiore in memoria di un'esecuzione musicale avvenuta precedentemente (cfr. Gabriele Giacomelli, *Memorie iconografiche di musiche effimere per le nozze medicee del 1589*, in «Cahiers Accademia» 2001).

ALESSANDRA BONOMO
Bologna

Music and devotion in the paintings of Saint Martin church in Venice

Saint Martin church is situated in the Arsenale area, in Castello quarter, in Venice. The present building was projected by Jacopo Sansovino and erected in the 16th century. In this church had its seat, since 1690, the “Sovvegno di Santa Cecilia”, an association whose goal was to assist its members, only professional musicians, in case of disease and to provide masses for the souls of the departed. The deviser of this institution was Giandomenico Partenio, but it was only Giovanni Legrenzi who made the formal request to the “Consiglio dei Dieci”, whereas the permission to begin the Sovvegno activities came only after Legrenzi’s death, in 1690. The new association had its own placement in Saint Martin church, where an altar dedicated to Saint Cecily already existed. It’s interesting to see how, in this social and cultural perspective, from the end of the 17th century to the 19th century, the church enriched with paintings and frescoes containing many references to music and its typical sacred characters: Saint Cecily and King David. In this paper I’m going to analyze the paintings by Jacopo Guarana, Giovanni Segala and an interesting “Santa Cecilia”, dating back to 1840, by an anonymous painter.

MICHAEL CHRISTOFORIDIS

(Melbourne)

Pablo Picasso and Igor Stravinsky: Between Naples and 'Madrid'

This paper explores the encounter between Pablo Picasso and Igor Stravinsky in Italy in 1917 and the creative parallels and synergies that developed in response to their visit to Naples. This meeting between the two artists had been much anticipated, both by Serge Diaghilev and the Chilean heiress Eugenia Errazuriz, who encouraged them to work together. While the final collaboration in the form of the ballet *Pulcinella* has received considerable scholarly attention, their Neapolitan sojourn and its immediate outcomes has attracted less study. Material from Picasso's Sketchbooks 19 and 20 (Musée Picasso, Paris) and Stravinsky's Sketchbook 5 (Paul Sacher Stiftung, Basel) along with unpublished manuscripts located at the Archivo Manuel de Falla (Granada) suggest a number of early creative analogues between the artists.

This paper will demonstrate that for both artists there was an attempt to evoke and parallel aspects of the other's medium and techniques. It will also argue that they drew similarities between and consciously conflated Neapolitan sources with those from Spain (a country that had fascinated Stravinsky upon his first visit a year earlier). The cross influences of this encounter will be traced primarily through the Stravinsky's Etude for pianola of 1917 (later subtitled "Madrid"), including the visual disposition of the sketch materials. Picasso's reactions will be gauged through his sketches of 1917 and in the light of his later work for the cover of Stravinsky's *Ragtime for eleven instruments* (1918), and designs for the ballets *The Three-cornered Hat* (1919) and *Pulcinella* (1920).

LICIA MARI

Università Cattolica di Milano, sede di Brescia

*Two Lunettes for the Same Altar-piece
in the Palatine Basilica of Santa Barbara-Mantua*

“The Martyrdom of St Barbara” by Domenico Brusasorci is the altar-piece of the high altar in the Gonzagas’ Palatine Basilica. In the XVIII century, during a general restoration of the church, the lunette, probably damaged, was replaced with another one (by Pietro Fabbri), but it was preserved and recently restored. The analysis points to the choice of the instruments (among them there are organ and cornetto), and the organization of the angelical “concert”, to explain the relationship with the late fifteenth century praxis, the contemporary paintings, and also with the project of the basilica. It is well-known that Santa Barbara is a church built for music; moreover, architecture, altars, internal pictures, relics, liturgy, music repertoire aim at a unitary plan.

The lunette by Fabbri, judged a “bad copy”, as a matter of fact is different, even if the composition of the figures tries to be in consonance with the underside of the altar-piece. It is interesting the choice to represent an instrumental form developing in the first decades of the XVIII century: the “Sonata a tre”. The painter was a musician, too (he played oboe) and he created a link with the musical praxis of his time.

The Basilica of Santa Barbara is now in the final stage of a complete restoring: the temptation of putting the original lunette of Brusasorci is strong, but there are some problems and we are waiting for the decision of the competent Authority.

DUJKA SMOJE
Université de Montréal

The Magic Mirror
The Art of Fugue in Twentieth Century Painting

The presence of the counterpoint in visual arts since the beginning of the XXth century has been continuous; as witness, number of “Fugues” in color and in lines. Artists of different trends explored various musical devices, in particular polyphonic and contrapuntal techniques, transposing them on canvas, seeking an original pictorial language. Among painters, Kandinsky, Braque, Kupka, Delaunay, Picabia, Albers, Doesburg, elaborated their strategies, attempting to transpose the polyphonic organization of musical lines into visual structures.

“To paint according to the laws of the absolute music, as it were Bach’s music,” Kupka wrote in 1912, at the first exposition of non-figurative painting in Paris. Among his works, *Amorpha* or *Fugue in two colors*.

Following Kupka, numerous artists found a model and inspiration in contrapuntal scores. This paper proposes to have a closer look on the works of two artists, Kupka (1871-1957) and Weder (1906-1990), in order to understand the vitality of the polyphonic devices adapted to the visual medium. Distant in time, both of them produced original works, integrating movement into the static pictorial space, giving the temporal effect to the succession of forms and colors.

FRANZ JÜRGEN GÖTZ
(Munich)

*From Student Life to Family Music:
Some Observations on Musical Imagery in German "Stammbücher"*

Abstract: Das Stammbuch entstand im 16. Jahrhundert im Umkreis protestantischer Universitäten und diente vornehmlich der persönlichen Erinnerung an Freunde, Dozenten etc., deren eigenhändige Inskriptionen man sammelte. Schon bald wurde das Stammbuch in (bürglichen) Bildungskreisen aber auch in Adelskreisen (hier im Zusammenhang mit der Weiterentwicklung aus genealogischen Ursprüngen) eine beliebte Ausdrucksform persönlicher Verbundenheit und Kommunikation. Neben der Unterschrift, kurzen Texten und nicht selten auch Musiknoten trat schnell das Bild (als Malerei, Zeichnung oder auch als eingeklebte Druckgraphik) als wichtige Gestaltungsform der Einträge. Häufige Bildthemen sind (studentisches) Alltagsleben, Wappen, mythologische und religiöse Darstellungen, oft mit allegorischen Anspielungen. Im späten 18. Jahrhundert wandelte sich das lange vornehmlich auf den Adel bzw. das Bildungsmilieu beschränkte Stammbuch langsam zum (bürgerlichen) Poesiealbum.

Stammbücher (Alba Amicorum) wurden bereits im 19. Jahrhundert als besondere kulturhistorische Quellen wahrgenommen. Das Interesse galt zuerst vor allem den autographen persönlichen Einträgen (berühmter) Persönlichkeiten, aber auch bereits den oft enthaltenen Bildern, besonders für die Bereiche Wappen, Topographie, Kostüme oder Studentenleben. Eine intensive Erforschung mit neuen Fragestellungen erfolgte jedoch erst in den letzten ca. 30 Jahren, verbunden mit einer neuen grundlegenden Erschließung einzelner Sammlungen. In der Musikwissenschaft wurden bisher vor allem Stammbücher mit Musiknoten untersucht, nicht zuletzt, da es sich oft um originäre und autograph niedergelegte Kompositionen handelte. Im Zentrum des Tagungsbeitrags soll jedoch die Untersuchung musikikonographischer Darstellungen in Stammbüchern stehen. Dabei soll anhand von Beispielen versucht werden, eine Typologie der Darstellungsarten zu erstellen und die Ausdifferenzierung der Bildthemen im 18. Jahrhundert zu verdeutlichen. Als Quellenbasis für die Untersuchung dienen in diesem Zusammenhang v.a. Stammbücher aus Nürnberger Sammlungen (Stadtbibliothek und Germanisches Nationalmuseum Nürnberg).

CRISTINA SANTARELLI

Torino : Istituto per i Beni Musicali in Piemonte

The descent into hell of Rene' Magritte

Except for the covers of some scores, the Belgian surrealist painter René Magritte never dedicated specific works to music, even though he occasionally used music-related images. Among the musical instruments most frequent in his pictorial arsenal are the tuba and the rattle, which by means of unexpected associations with other objects are able to evoke mysterious and disturbing realities. In the ancient world and in many primitive cultures, wind instruments with a powerful sound and metallophones are often linked to chthonic powers and, in particular, to the cult of the Great Mother, dispenser of life and death. They belong to the category of objects that Lévi-Strauss defined “instruments de ténèbres”, the means of transition between the underworld and the world of the living. We now know that the artist's adolescence was marked by an early tragedy, the suicide of his depressed mother. Magritte always refused to accept the thesis that the traumatic loss of the primary object of his love had determinant effects on his art. Nevertheless, we will argue - on the basis of psychoanalysis - that he drew on the collective unconscious to effectuate his personal descent into hell and after elaborating his mourning was able to repopulate the world of his painting with the amazing creations we all know.

THOMAS F. HECK
Ohio State University

The musical Frescoes of Genoa's Palazzi Spinola

The Spinola family of Genoa was among the city's most prominent in several respects: politics, diplomacy, the arts of war, and in particular the construction of palaces. Ten such *palazzi* bore the Spinola name, far exceeding in number those of such patricians as the Grimaldi (four), or the Balbi (two). The Spinolas commissioned some fine *trompe l'oeil* frescoes of musicians performing on balconies in several of their palaces. This paper focuses on those attributed to Giovanni Carlone, Gio Andrea Ansaldo, and Giovanni Battista Carlone, all executed in the years 1625-1630.

The groupings are of special interest in music-iconographic terms, as they suggest social functions as well as musical roles. They further confirm the ascendancy of the guitar in early 17th-century Genoa as an accompaniment instrument suitable not just for polite society, but also for the performance of sacred music. The latter is corroborated by the existence in Italy of published *canzonette sacre* with guitar accompaniment of the period.

Finally, the balcony frescoes, with their prominent guitars and the sometimes hispanic dress of the nobles portrayed in them, point clearly to the strong ties that Genoa, presumably through trade or through its connections with Naples, had with Spain in the early 17th century. The Spinola family in particular, acknowledged *filospagnoli* of the highest order, would have welcomed the performance of music involving the Spanish guitar, as the frescoes of their *palazzi* strongly suggest.

DJENNET ATAIEVA

(Saint Petersburg)

***Musical Iconography in the Decor of Palatial Interiors of Saint Petersburg
and Suburbia
in the Eighteen and Nineteenth Centuries***

The diversity of images of musical instruments in the decor of palatial interiors eagerly incorporated in the notional and esthetic systems of relief and pictorial panels, stucco moldings, pictorial plafonds allows one to trace the changes in its symbolism, meaning, and treatment in various epochs and styles.

The Winter Palace, the Mikhailovsky Palace, the Yusupov Palace, the Marble Palace in Saint Petersburg, the Catherine Palace, the Alexander Palace in Saint Petersburg suburbs, are to be studied. Both known Russian architects, sculptors, painters and foreign masters who came to Russia on invitations took part in creating their decor. This circumstance allows us to follow the influence of West European art on Russian palatial interiors, to compare iconographic motifs in works of Russian and foreign masters, to draw parallels with West European architectural decor.

A great many monuments afford an opportunity to study the iconography of various musical instruments, among which the trumpet and the lyre are most often encountered. However, one also comes across rare images of Russian folk instruments; the balalaika, the accordion, and others.

I have an opportunity to address the preserved artistic legacy, to work in museums; archives, and also make quality photographs of interiors. Besides, the sources of information for this research are the Archives of Literature and Art, the Scientific and Bibliographical Archives of the Russian Academy of Arts, The Central City Archives of Saint Petersburg. The Russian National Library, and the Scientific Library of the Russian Academy of Arts give access to both modern scientific publications on this issue (materials of scientific conferences, albums, transactions of museums, special publications, reference books) and ancient books published in Saint Petersburg (among them, for instance, one should mention the encyclopedia; Emblems and Symbols; printed in 1788 in Saint Petersburg and giving explanations of symbolic images used in decorative art).

ALESSANDRO ARCANGELI

Università di Verona

Dancing peasants in sixteenth-century German prints

It is well known that, in the German area and in the Low Countries, dance scenes appeared frequently within the sixteenth-century iconography of peasants and village life. The representation of dancing villagers is characteristic of northern European prints to such extent that, if an Italian sixteenth-century artist drew a peasant dance (Lelio Orsi, ca. 1575), art critics tend to see a German influence in it. This can be (and has been) used as a mirror of the central role played in that world by dance within the forms of village sociability. It can also be easily compared with the contemporary representation of upper-class and courtly dancing scenes, thus testifying to a striking difference in the visual modelling of the bodies, attire, movement and background. However, this does not yet tell us much about the nature of the images, their stylistic features and cultural meanings.

On the one hand the predominant representation of couples inscribes this imagery within the *révolution du couple* breaking up medieval chains and circles, which French sociologist Rémi Hess revisited as prehistory of the waltz. On the other hand, in the prints and paintings surrounding the dance scenes, images of the folk tell us a Bakhtinian story of the lower body, its functions and its pleasures. Style matters too. In the case of Albrecht Dürer's engraving of 1514 (*Couple of Peasants Dancing*), art historians have found that it conveys "a feeling of their being swept off their feet" (Tietze); it has been found "buoyant", and opposed to a representation of peasants which offers "a spectacle of statuesque heaviness and immobility" (Panofsky).

Do those images after all embody a sympathetic attitude of the artists towards the folk (the Renaissance artist discovering the underdog and, to some extent, siding with them), or rather an ironic one (as an élite displaying the foolishness of the folk, while setting themselves clearly apart from them)? Ultimately, only a contextual knowledge and detailed analysis of the circumstances of production and circulation of individual items may promise to deliver any satisfying answer.

IRINA CHUMERINA

(Saint Petersburg)

Iconography of Musical Instruments in Russian Popular Prints

There were no special work on the theme of the iconography of musical instruments in popular print, but it was always source for learning old and national musical instruments. Wind-instruments, percussion, stringed, accordion, spoons, rattles - it seems, that the sound accompanies always representation of movement or event, making original frame of mind.

The history of the popular print encompasses a period of more than two hundred years, from the 1660s until the 1880s. Its techniques went through changes: xylography (woodcuts), copperplate, lithography. From its very beginning the popular print addressed genres of the secular literature, folklore songs, bylinas, and fairy-tales. At all stages of its development it responded to contemporary events, that's why it can serve as a source of study of the iconography of musical instruments and as an example of Russian and East-European art influence.

Throughout centuries the cheap popular print interacted with folk and professional arts, while developing individually according to its own intrinsic laws.

It is already in the end of the 17th century that collectors of popular prints appeared, and starting from the middle of the 19th century, researchers have constantly kept an eye on them.

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