



# **MUSIC AND THE FIGURATIVE ARTS IN THE BAROQUE ERA**

*International Conference*

**Barcelona, Institut d'Estudis Catalans  
10-12 May 2023**

CENTRO STUDI  
OPERA OMNIA  
*Luigi Boccherini*



Institut  
d'Estudis  
Catalans

INTERNATIONAL CONFERENCE

# MUSIC AND THE FIGURATIVE ARTS IN THE BAROQUE ERA

organized by  
Centro Studi Opera Omnia Luigi Boccherini, Lucca  
Societat Catalana de Musicologia, Barcelona

**Barcelona, Institut d'Estudis Catalans, Carrer del Carme 47**

**10-12 May 2023**

## Scholarly Committee

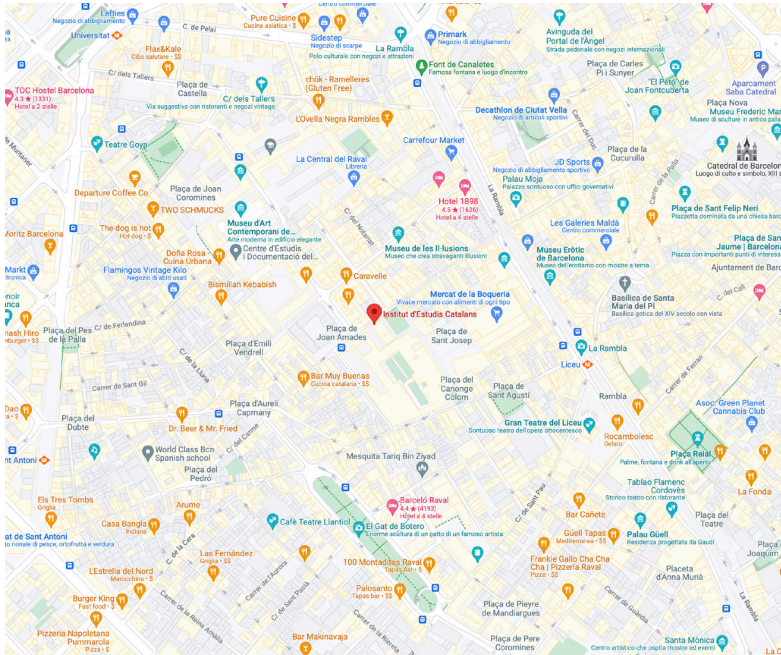
- JORDI BALLESTER (Societat Catalana de Musicologia/UAB)
  - XAVIER DAUFÍ (Societat Catalana de Musicologia/UAB)
- ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)
- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
- EMILIO ROS-FÁBREGAS (Societat Catalana de Musicologia/IMF-CSIC)
- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)



## Keynote Speakers

- JORDI BALLESTER (Societat Catalana de Musicologia/UAB)
- FLORENCE GÉTREAU (Centre national de la Recherche Scientifique, Paris)

# Institut d'Estudis Catalans, Carrer del Carme 47



## WEDNESDAY 10 MAY

### 9.00-9.30 **Welcome and Registration**

### 9.30-10.00 **Opening**

- TERESA CABRÉ I CASTELLVÍ (President Institut d'Estudis Catalans)
- JORDI BALLESTER (Societat Catalana de Musicologia/UAB)
- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)

### 10.00-11.00 **Musicians' Portraits**

(Chair: **Jordi Ballester**, Societat Catalana de Musicologia/IMF-CSIC)

- CRISTINA BORDAS (Universidad Complutense de Madrid), *Memoria visual de Farinelli en los museos de Madrid*
- MARÍA ISABEL RODRÍGUEZ LÓPEZ (Universidad Complutense de Madrid), *Anton Van Dyck y la imagen del músico artista*

*Coffee Break*

### 11.30-12.30

(**Massimiliano Sala**, Centro Studi Opera Omnia Luigi Boccherini)

- NICOLA USULA (Université de Fribourg), «*Quanto può fare il Ciel, Natura ed Arte*». *Sui ritratti ufficiali delle "cantatrici" del Seicento*
- CRISTINA SANTARELLI (Istituto per i Beni Musicali in Piemonte), *I cardinali Del Monte e Montalto e un quadro ritrovato*

**12.30 Guided Tour of the Institut d'Estudis Catalans** (in particular of the Baroque Chapel on the first floor) [for conference delegates only]



### 15.00-16.00 **Keynote Speaker:**

- JORDI BALLESTER (Societat Catalana de Musicologia/UAB), *The Angel-Musicians in the Old House of Convalescence Chapel from Barcelona (1681-1703): Images, Texts, Spirituality and Heavenly Music in Baroque Painting*

*Coffee Break*

### 16.30-18.00 **Metaphors, Allegories, and Depictions of Life**

(Chair: **Florence Gétreau**, CNRS / IReMus)

- ANNE PIÉJUS (CNRS / IReMus), *Social Harmony, Tactus and Temperance in some Dutch Paintings (early 17<sup>th</sup> c.)*
- SYLVELINE BOURION (Université de Montréal), *Les plaisirs et les jours : la musique éphémère dans deux tableaux de Simon Renard de Saint-André*
- RUTH PIQUER (Universidad Complutense de Madrid), *El amor enseña música: alegorías moralizantes en la emblemática y la pintura holandesas*

## **THURSDAY 11 MAY**

### 10.00-11.00 **Music, Rhetoric, and Aesthetics**

(Chair: **Xavier Daufi**, Societat Catalana de Musicologia/UAB)

- VICTÒRIA LLORT-LLOPART (Independent Scholar, Barcelona), *El pensamiento musical barroco entre retórica y mimesis*
- LJUBICA ILIĆ (Academy of Arts, University of Novi Sad), *Mannerism and the Emergence of Polycrisis*

*Coffee Break*

### 11.30-13.00 **The Debate on Staging**

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- SILVIA BIER (Forschungsinstitut für Musiktheater, University of Bayreuth/Germany), *Early French Opera and the Idea of a Synthesis of Arts*



- MAŁGORZATA LISECKA (Nicolaus Copernicus University), *Taming the Monstrosity: On the Visuality of the Baroque Opera Theatre in French Encyclopaedic Discourse*
- ADRIANA DE FEO (Austrian Academy of Sciences), *The Viennese Libretti by Apostolo Zeno and Pietro Pariati and the Representation of Power*



### 15.00-16.00 **Keynote Speaker:**

- FLORENCE GÉTREAU (CNRS / IReMus, Paris), *The Salon de la Paix (1684-1687) at Versailles: The Iconology of an Encomiastic Program Imbodied as a Political and Musical Allegory*

*Coffee Break*

### 16.30-18.00 **Musical Iconography and Symbolism**

(Chair: **Jordi Ballester**, Societat Catalana de Musicologia/UAB)

- MARA LACCHÉ (Conservatorio ‘G. Verdi’ di Torino / Università di Roma ‘Tor Vergata’), *Dalla lira al viola: le corde di Orfeo attraverso l’iconografia seicentesca*
- CLAIRE BARDELMANN (University of Perpignan Via Domitia), *From Heaven to Hell: Lute Symbolism and Ideas of Love in Early Modern English Emblem Books*
- MONIKA ANNA KOLENDA (University of Warsaw), *Amor y música: una mujer aislada en compañía del instrumento en la obra de Johannes Vermeer*

## **FRIDAY 12 MAY**

### 9.30-11.00 **Musical Iconography and Society**

(**Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- GALLIANO CILIBERTI (Conservatorio di Musica ‘Nino Rota’ di Monopoli), *Un caso di «musica picta»: il mottetto «In te Domine spes mea» attribuito Giacomo Carissimi*

- THOMAS NEAL (Independent Scholar, Oxford), *Music and the Cult of Images in Early Modern Rome: Giovanni Giovenale Ancina's «Tempio Armonico» (1599)*
- MONICA CASTELLANI (Conservatorio 'G. Rossini', Pesaro), *Strumenti musicali e «musica picta» affrescati sul lungo fregio della chiesa della Collegiata di Arco (Trento)*

*Coffee Break*

### **11.30-13.00 Musical Iconography, Treatises and Music**

(Fulvia Morabito, Centro Studi Opera Omnia Luigi Boccherini)

- MARTA SALVATORI (Liceo Musicale 'V. Cardarelli', La Spezia), *Barbara Strozzi dipinta da Bernardo Strozzi, tra allegoria e realtà*
- MARIA LUISA BALDASSARI (Conservatorio di musica 'G. B. Martini', Bologna), *Chi era il maestro di Santa Cecilia? Dipinti di S. Cecilia e trattati tastieristici nel primo Barocco*
- ANDREW SCHULTZE (University of Chicago / Columbia College), *A New Look at Mattia Preti's «Concertino with a Clavichord Player»*





## Keynote Speakers

- **JORDI BALLESTER (Societat Catalana de Musicologia/UAB), *The Angel-Musicians in the Old House of Convalescence Chapel from Barcelona (1681-1703): Images, Texts, Spirituality and Heavenly Music in Baroque Painting***

The 17<sup>th</sup> century was a difficult one for Barcelona. It was a period of political and economic decline. In 1561 the Spanish Court was settled in Madrid, and Barcelona lost both the permanent residence of the royal family and the presence of the kingdom's high nobility, which implied the loss of wealth and the chances for artistic and cultural patronage. From the economic view, however, Barcelona continued being a bourgeois city devoted to trade and connected to other parts of the world. During that century, the local government, the so-called Consell de Cent (Council of One Hundred) was made up of 144 people, but only 4 of them were nobles and only 12 were knights. In consequence, the cultural patronage of that period was basically in the hands of the bourgeoisie, the local government and the lower nobility, as well as in the hands of the church. It is in this context in which the building where this conference is taking place was built: it is known as the Casa de Convalescència (House of Convalescence) and it was built as an extension of the Antic Hospital de la Santa Creu (Old Hospital of the Holy Cross) dating from the 15<sup>th</sup> century. The House of Convalescence was the place where patients recovered once discharged from hospital. The foundation of the Hospital — and later of this House — was the result of an agreement between the local government (the Council of One Hundred) and the cathedral chapter. Due to financial problems, the construction of the House of Convalescence was possible thanks to the charity and donations of several citizens. Although it is a building basically in late Renaissance style, it contains a baroque chapel placed in the Nord-east corner of the first floor. This chapel is richly decorated with frescoes, ceramics and a polychromed altarpiece. This paper will focus on the ceiling of the chapel (decorated between 1681 and 1703): it is a cross vault divided in four sections, where the Heavenly world is depicted. The Est Section shows the Holy Trinity crowning the Virgin Mary, whereas the West section is full of angels, most of which are singing or playing musical instruments; finally, in the North and South sections there are ten saints who are flanking the Coronation of the Virgin. Most of them are local saint patrons or saints especially worshiped in Barcelona. As a group, the four sections of the ceiling allows us to identify a very specific iconographic program: the Assumption of Mary which reaches its highest point when Mary is crowned Queen of Heaven. Although the Assumption is not really depicted in the ceiling, it is implicit in the composition. It seems highly probable that the painter was inspired by the text of the book *Flos Sactorum*, written by the Jesuit Pedro Ribadeneyra (Toledo, 1527 - Madrid, 1611) in the 16<sup>th</sup> century. *Flos Sactorum* is, in fact, a Spanish version (an adaptation

with addons) of the popular medieval *Legenda Aurea* by Jacopo da Varazze. Certainly, Rybadeneira doesn't mention which musical instruments were played by angels, but the painter, Josep Bal, a native from Barcelona whose parents came from Flanders, decided to include depictions of several angel musicians and consorts playing supposedly 'actual' instrumentarium (i.e. viol, flute, guitar, curtal, violin, etc.). Those musical instruments were probably inspired by Italian or Flemish engravings that circulated around Europe at that time. The details of such instruments suggest the coexistence of different traditions depicted in the ceiling (classical vs popular, etc.) that have not been studied until now by musicologists but which can be a good approach to help understand this moment of civilization in Barcelona.

• **FLORENCE GÉTREAU (CNRS/IReMus, Paris), *The Salon de la Paix (1684-1687) at Versailles: The Iconology of an Encomiastic Program Imbodied as a Political and Musical Allegory***

Among the profusion of publications devoted to the Galerie des Glaces at the Château de Versailles, none has so far been devoted to an analysis of the Salon de la Paix (1684-1687), which is in a sense the culmination of the work. The sources for tracing its program and execution are relatively abundant; its iconography deserves to be examined in detail in the light of the context of propaganda at its pinnacle during these years, when Louis XIV installed his court at Versailles after a decade of design and work for the palace. This paper will begin with the gradual construction of the King's image, which from the outset was strongly associated with the music he practiced and protected. It will then show how the absolutist political project is embodied in the symmetry of the architectural and decorative program of the Galerie des Glaces. It opens with the Salon de la Guerre and ends, like an apotheosis, with the Salon de la Paix. Its pictorial program, again entrusted to Charles Lebrun, evokes the Christian Europe (France, Spain and Germany) and the benefits of peace, which is conducive to the development of the arts and sciences: music is indeed predominantly present among literature, comedy, painting and drawing, astronomy and geometry. The detailed analysis of the gorgeous metal reliefs and their trophies of musical instruments will allow us to understand how Antique motifs anchor the reign in a glorious temporality, while at the same time intertwining them with a highly actual instrumentarium, the details of which show the coexistence of traditions but also of innovations in instrument making being experimented before our eyes (i.e. for oboes, flutes, musettes, guitars, violins etc.). The symbolic, political and musical interpretation of this ensemble will allow us to underline a methodological approach while understanding this moment of civilization and its importance as a still unexploited source for historically informed interpretation.

## Participants

### Musicians' Portraits

#### • CRISTINA BORDAS (Universidad Complutense de Madrid), **Memoria visual de Farinelli en los museos de Madrid**

En diversas instituciones madrileñas se ha conservado una interesante cantidad y variedad de elementos figurativos relacionados con Farinelli. Dada la rareza de retratos históricos de músicos de corte en España, este hecho nos lleva a reflexionar sobre el interés que tuvo el propio cantante en dejar huella del ejercicio de su actividad musical en la corte española (donde residió entre 1737 y 1759). Actividad musical que le llevó a obtener gran poder y prestigio en vida de los monarcas Felipe V y su hijo Fernando VI. En esta comunicación se analizarán las obras pictóricas del Museo del Prado relacionadas con Farinelli (*La familia de Felipe V de Louis-Michel van Loo*, 1743; y las dos vedutte de Francesco Battaglioli de 1756 sobre las fiestas en el palacio de Aranjuez por la onomástica de Fernando VI). También se analizará la memoria de Farinelli en la Real Academia de Bellas Artes de San Fernando (un busto y varias escenografías de óperas de corte encargadas por el cantante). Por último se establecerá una relación entre estas fuentes visuales y el manuscrito fechado en 1758 *Descripción del estado actual del Real Theatro del Buen Retiro* conservado en la Real Biblioteca.

#### • MARÍA ISABEL RODRÍGUEZ LÓPEZ (Universidad Complutense de Madrid), **Anton Van Dyck y la imagen del músico artista**

Entre la prolífica y sobresaliente producción retratística de Anton Van Dyck merecen atención los retratos de músicos, no muy numerosos, pero de gran interés. Proponemos un acercamiento a tres obras que representan a Nicolás Lanier (Viena, Kunsthistorisches Museum), el retrato de un músico anónimo que sostiene un archilaúd (Madrid, Museo del Prado) y la efigie del organista Henricus Liberti (Madrid, Museo del Prado). Analizaremos los tres modelos citados en relación con los convencionalismos iconográficos utilizados habitualmente por el pintor para retratar a los artistas, partiendo del análisis de su célebre Iconología. En el caso del retrato de Liberti, pondremos de relieve la historia y las eventualidades de su creación, así como su repercusión posterior

#### • NICOLA USULA (Université de Fribourg), **«Quanto può fare il Ciel, Natura ed Arte». Sui ritratti ufficiali delle “cantatrici” del Seicento**

Ritrarre un professionista della musica ha imposto sin dall'antichità una serie di problemi relativi al contenuto dell'immagine e al significato che questa veicolava dal punto di vista non solo biografico ma anche simbolico. Nel corso della storia, dunque, si è rivelato ulteriormente complesso l'atto del ritrarre quei soggetti la cui tradizione iconografica si presentava più esigua: le donne musiciste. Le difficoltà legate all'utilizzo di

un sistema simbolico che solitamente non era appannaggio delle donne si è reso evidente sin dai primissimi tentativi di rappresentazione delle professioniste della musica. E all'inizio del Seicento, benché l'iconografia musicale legata al ritratto femminile avesse già alcuni secoli di tradizione, la nascita della figura professionale della cantante d'opera marcò un nuovo punto di partenza per la definizione di un linguaggio *ad hoc* che perdurò a lungo. Il modello di base fu quello delle attrici di teatro, benché alcuni dati di specificità si riconoscano nei rarissimi ritratti ufficiali delle donne che dedicarono parte della propria vita alla carriera melodrammatica. Nomi come quelli di Vittoria Archilei, Margherita Costa, Anna Renzi e altre stelle del firmamento operistico secentesco definiscono nella mente dello studioso di storia della musica un orizzonte visivo che nel corso del secolo XVII si era andato delineando. Il recente ritrovamento di alcuni ritratti ufficiali di "cantatrici" del Seicento finora ignoti ha stimolato la ricerca che qui propongo: nel mio paper approfondirò il significato, non solo iconografico ma anche culturale sociale, delle caratteristiche di tali ritratti e darò conto di quanto si può leggere in queste effigi rarissime eppure estremamente significative.

• **CRISTINA SANTARELLI (Istituto per i Beni Musicali in Piemonte), *I cardinali Del Monte e Montalto e un quadro ritrovato***

Si è sempre pensato che il celebre *Suonatore di tiorba* della Galleria Sabauda (ca. 1610), un tempo attribuito a Caravaggio e successivamente ascrivito al pittore senese di adozione romana Antiveduto Gramatica, facesse parte di una composizione più ampia in cui il personaggio figurava in compagnia di altri strumentisti: ad avvalorare l'ipotesi esiste infatti una copia antica dove il liutista è ritratto insieme a una donna che suona il clavicembalo e a un giovane flautista. Il recente ritrovamento, in collezione privata greca, della presunta parte mancante del dipinto da parte di due antiquari torinesi ha riaperto annose questioni già sollevate dalla critica nei decenni precedenti: potrebbe trattarsi del frammento di un concerto ricordato nel 1627 nell'inventario del cardinale Francesco Maria Del Monte (entrambi i quadri risultano tagliati su un lato e parzialmente modificati per realizzare due pezzi autonomi più facilmente commerciabili); quanto ai musicisti raffigurati, da tempo si è proposto di individuarvi i volti della cantante Ippolita Recupita (al clavicembalo) e del marito Cesare Marotta (alla tiorba), entrambi appartenenti alla cerchia del cardinale Alessandro Peretti Damasceni Montalto, ma l'identificazione risulta a tutt'oggi decisamente controversa.

**Metaphors, Allegories, and Depictions of Life**

• **ANNE PIÉJUS (CNRS / IReMus), *Social Harmony, Tactus and Temperance in some Dutch Paintings (early 17<sup>th</sup> c.)***

My paper aims to open a discussion about the representation of the tactus, whose interpretation by art historians is sometimes subject to misinterpretation, and on the

symbolic meanings of this gesture in Dutch concert scenes from the early 17<sup>th</sup> century, beginning with those of Jan Miense Molenaer. Two fields of thought will be mobilised to try to refine our understanding of this type of representation. The first is that of the rhythmic theories of the Italian and French Renaissance (especially those of Zarlino) and the diffusion in European literary culture of revisited ancient theories, in particular those linking rhythm to the harmony of the world, a topos which not only inspired painters but also permeated Elizabethan tragedy and theories of melancholy. The second theme that I will mobilise is the frequent association of music with wine and the pleasures of the table. This omnipresent topos in painting as well as in musical repertoires (table music, drinking tunes and songs, etc.) allows us to study the meaning of musical gestures in parallel with that of wine consumption. The latter is then deeply marked by the fertile concept of temperance, which can be perceived through gestures, the colour of the wine or its mode of consumption. This hypothesis of interpretation will then be applied to a concert scene with a character beating the beat. The symbolic background of the *tactus* gesture invites us to question the ambivalence of the symbolic significance of the concert in the Calvinist culture of the time: is music, as an art of time, doomed to disappear, or is the concert, which consolidates bonds, a suspension in the race to death?

• **SYLVELINE BOURION (Université de Montréal), *Les plaisirs et les jours : la musique éphémère dans deux tableaux de Simon Renard de Saint-André***

Le thème de la méditation sur la mort et de ses implications philosophiques et morales était bien sûr déjà présent dans l'antiquité classique et pendant tout le Moyen-Âge ; cependant, l'insistance particulière sur la pensée de la vanité au seuil de l'époque moderne et la naissance d'un nouveau genre pictural sont l'expression d'une crise qui portera, à travers des changements parfois traumatiques, à la formation du monde moderne. L'ordre immuable du monde est remplacé par une conscience constante de l'instabilité et de l'incertitude. La question morale, la lutte entre bien et mal, prend toute son importance et impacte aussi bien la rhétorique, le théâtre baroque que les autres arts. Les tableaux de vanité, après leur origine comme détail d'un portrait ou revers d'un volet de triptyque, connaissent des écoles de différentes nations et ne cessent de se perfectionner, dans leur complexité, dans leur symbolisme et dans leur style. Entre la France et les Flandres, on assiste à la création progressive d'un style élégant, somptueux, destiné à satisfaire une clientèle aisée et exigeante. Le portraitiste Simon Renard de Saint-André (1614-1677) est aujourd'hui surtout connu pour ses vanités qui sont représentatives de ce style « somptueux » et ont été souvent confondues avec celle d'un autre spécialiste, le flamand Carstiaen Luyckx (1623-après 1658). La musique est l'art qui entre le plus radicalement dans la composition de ses tableaux, comme évocation des plaisirs et des jours, et comme rappel à la fois tendre et cruel de la brièveté de toute vie. Dans cette

vanité (*Vanité*, Musée des Beaux-Arts, Lyon), qu'on peut reconduire à une première phase de l'activité de l'artiste, l'ensemble est déjà assez articulé et complexe ; si certains éléments, comme la mèche qui se consume, le coquillage à l'origine des bulles de savon ou encore la bouteille empaillée qui se décompose, sont presque des leitmotiv, l'artiste a particularisé la rhétorique de sa composition avec un manuscrit qui fait l'éloge de la table et des plaisirs de la vie signé par Balthazar Cosson, manuscrit auquel la mort a apposé son sceau : même la gloire promise par l'art est une illusion. Pour ce qui est des flûtes et de la partition, un morceau de Lassus sur un poème de Ronsard, la musique est un doux plaisir, mais éphémère, tout comme peuvent l'être les plaisirs de l'amour. Le verre brisé vient confirmer cette clé générale du tableau : la fragilité de toute chose et de tous les plaisirs. Dans ce deuxième exemple (*Vanité*, Musée des Beaux-Arts, Marseille), qui représente une phase plus mature de l'activité de l'artiste (env. 1650), la composition est devenue plus savante et le style plus raffiné ; le thème symbolique de fond reste, tout de même, l'analogie entre le plaisir de la musique et de la danse et celui de l'amour. La partition d'une Allemande renvoie au monde des fêtes galantes qui étaient souvent une occasion de rencontres dans une société très hiérarchisée aux protocoles assez rigides. La pochette, petit violon du maître à danser, vient renforcer cette thématique. A travers l'étude de ces deux tableaux, nous exposerons comment la musique sert le propos des vanités du peintre. Elle est représentée comme un moyen efficace de démontrer l'ambiguïté de la beauté dans l'expérience humaine : elle élève les esprits, mais peut aussi les séduire et les conduire à leur perte ; elle symbolise à elle seule le genre de la vanité dans lequel elle s'intègre, lequel se nourrit du paradoxe de dénoncer des biens et plaisirs inutiles en les offrant au regard de tous.

• **RUTH PIQUER (Universidad Complutense de Madrid), *El amor enseña música: alegorías moralizantes en la emblemática y la pintura holandesas***

El aforismo *Amor docet musicam* glosado por Plutarco en el siglo I d. C. se convirtió en los siglos XVI y XVII en tema e imagen recurrente de libros de emblemas y numerosos lienzos, por la proyección del humanismo. Respondió a las convenciones sociales sobre el amor y el matrimonio que los ámbitos reformista y católico difundieron entre los jóvenes. La imagen del tema se reprodujo fundamentalmente como alegoría moralizante de las relaciones conyugales, acompañando textos de diversa índole, entre ellos versos de canciones. En esta comunicación estudiaré específicamente su plasmación iconográfica en la emblemática y la pintura holandesas del siglo XVII, desde Gabriel de Rollenhagen a Martin de Vos o Jacob Cats, así como en los pintores del círculo de Utrecht, entre otros relevantes, con el fin de observar los siguientes aspectos: los modelos italianos y sus vías de transferencia, la conexión con la práctica musical, las referencias simbólicas de los instrumentos representados, las cuestiones de género presentes en las imágenes tratadas y, en definitiva, el sentido iconológico de las representaciones



## **Music, Rhetoric, and Aesthetics**

### **• VICTÒRIA LLORT-LLOPART (Independent Scholar, Barcelona), *El pensamiento musical barroco entre retórica y mimesis***

Compositores y pensadores se han adentrado en la representación musical de ciertas imágenes, evocando tormentas, batallas, etc., especialmente en el barroco. La representación comporta analogía o parecido con el objeto imitado y, así, la música hace presente un objeto mediante una acción o una imagen. A lo largo del siglo XVII, la música provoca pasiones mediante un uso más o menos codificado de sus propios recursos. La *Affektenlehre* está presente en la teoría y práctica musicales. Sin embargo, la imitación musical del lenguaje no está exenta de problemas. La música, que se asocia también a la teoría de las pasiones, debe imitarlas y provocar emociones. El paradigma retórico evoluciona y se impone la *pintura* de las pasiones. Entre 1650 y 1750, los términos *imitación*, *naturaleza*, *pasión*, *emoción* y *expresión* son los puntales de los escritos teóricos y de la reflexión sobre la música. Sin embargo, estos conceptos están lejos de ser claros y unívocos. Nos proponemos recorrer y analizar el significado de dichos conceptos. Para ello, revisaremos dos de los principales escritos de la época: las *Réflexions critiques sur la poésie et la peinture* (1733) de Jean-Baptiste Dubos y *Les Beaux-arts réduits à un même principe* (1746) de Charles Batteux, que abrirán nuevas vías para la estética musical, introduciendo a la música en el sistema de las bellas artes. Veremos cómo en la primera mitad del siglo XVIII los teóricos reflexionan sobre las posibilidades de la música de imitar el lenguaje, que abandonan paulatinamente, y apuestan por la imitación musical de la naturaleza y de los sentimientos. Repasaremos cómo se van tejiendo las relaciones de la música con el paradigma verbal y la retórica, así como con la representación visual de su referente, intentando comprender el vaivén de la música entre retórica y mimesis.

### **• LJUBICA ILIĆ (Academy of Arts, University of Novi Sad), *Mannerism and the Emergence of Polycrisis***

Mannerism, one of the most problematic categories in the history of style, encapsulates the modern dilemma of self-reflection, resulting in works of art that are either merely exaggerated and decadent or downward tasteless and kitschy. In this paper, I will explore how the crisis that brought about the decline of the Renaissance and the emergence of Mannerism in the sixteenth century points to the early modern origins of unresolved cultural identity issues that Western society still struggles with today. I will look at various twentieth-century perspectives on Mannerism (Hauser, Hocke, Bonito Oliva) as well as the latest discussions on the subject (van Tuinen) in order to reexamine its persistent controversial appeal in theoretical approaches to the arts, especially in relation to the notion of crisis. I will also focus on the discussions of Mannerism in musicology (Harran, Maniates) and revise their conclusions while hopefully adding new interpretations to the transdisciplinary approach to this stylistic phenomenon.

## **The Debate on Staging**

• **SILVIA BIER** (Forschungsinstitut für Musiktheater, University of Bayreuth/Germany), **Early French Opera and the Idea of a Synthesis of Arts**

When Lully and Quinault staged their first *Tragédie en musique* in 1673 they deliberately presented the new genre as a synthesis of arts — to make it suitable for Louis XIV as the most magnificent king and protector of the arts. Looking at the genesis of French opera reveals the complex relations between arts, politics and philosophy in a cultural absolutism that headed for the reunion of the arts as part of its political propaganda strategies. While this idea of opera as a union of the arts was not specifically French, Lully and his fellows found a unique and long-lasting realisation. Music, dance, poetry and figurative arts intertwined on stage in a specific way that can be described as systematic. In my short presentation I would like to show a typical example of the practices to melt together figurative (including figurative dancing) and musical expression on stage, looking at the first staging of the tragédie en musique *Bellérophon* in 1679. Although Lully never left any written sources about his concept of French opera, a thorough and analytical look at the staging practice and the ways of combining several aesthetic languages allows to formulate an aesthetic strategy which I that I would like to call ‘syn-aisthesis’.

• **MAŁGORZATA LISECKA** (Nicolaus Copernicus University), **Taming the Monstrosity: On the Visuality of the Baroque Opera Theatre in French Encyclopaedic Discourse**

The music and theatrical dictionaries are extremely fascinating source of knowledge on the musical culture of the 18<sup>th</sup> century. However, they still remain on the sidelines of musicological and culturological reflection. Dictionaries in question were usually addressed to the average, unprofessional audience, coming from both the aristocracy and the middle class — the last one was developing with great intensity in the second part of the century, aspiring to participate in the broadly understood musical life. One of the most important topic of dictionary and encyclopaedic discourses of the epoch is opera theatre — as the representative, attractive and multimedia genre belonging both to the theatrical and musical arts. My paper will discuss the issues of scenography and acting in the opera theatre of the first half of the 18<sup>th</sup> century, reconstructed on the basis of encyclopaedic discourse of the epoch. The subject of my analysis will be gesture, facial expressions, costumes and scenography, as vital elements of a spectacular opera performance. As my main sources I chose French musical and theatrical dictionaries, starting with Sébastien de Brossard (*Dictionnaire de musique*, Paris, 1723) up to Joseph de Laporte and Sébastien-Roch-Nicolas de Chamfort (*Dictionnaire dramatique*, Paris, 1776). Although aforementioned dictionaries were written mostly between 1750 and 1770, they describe outstanding and famous characters of the opera scene of the first half of the century. They are, therefore, a testimony of what Michel Foucault called the

phantasm of Baroque opera, recorded in later Enlightenment sources and constituting the closure of the Baroque era with its specific rhetoric and affectivity, manifesting itself through the theatrical style.

• **ADRIANA DE FEO (Austrian Academy of Sciences), *The Viennese Libretti by Apostolo Zeno and Pietro Pariati and the Representation of Power***

The baroque poets Apostolo Zeno and Pietro Pariati shared many similarities in their literary path: both wrote their first libretti in the lively cultural climate of Venice at the end of the seventeenth century; both arrived in Vienna with the prestigious title of Caesar's poet (Pariati in 1714 and Zeno four years later) and from this moment on we can see the development of their dramaturgy, linked to the transition from the impresario theatre to the court theatre of the Hapsburgs. Pariati's panegyric libretti not only represent the recurring elements of celebration related to the glorification of the Hapsburgs, but several texts are authentic milestones of the genre: as *Angelica vincitrice di Alcina* (1716), which is a perfect example of the opulence of a Viennese festa teatrale. Compared with the venetian production, Zeno's Viennese poetics is characterised by the more markedly political content of his *drammi*, by reflection on monarchical power, and thus by the search for moral exemplarity: the «greatness and sublimity of actions and reasoning». Zeno's Viennese libretti show also sumptuous, sententious choruses, as evident in *Sirita* (1719), focussing on the spectacular dimension of the drama, linked to the representation of the imperial grandeur. At the Viennese court the poet placed considerable emphasis on the visual aspect of the staging: an element which is evident in the long, accurate and detailed stage directions. This is particularly marked in *Ormisda* (1721) and *Gianguir* (1724), one of Zeno's most successful operas, mainly due to the majesty of the scenes and the grandiosity of the spectacle, with ballets, fights and *abbattimenti*: in the quest for scenic effect, attractive visuality and up-to-date taste, Zeno was unrivalled in his time. In my paper, through poetic and music examples from some of Zeno and Pariati's most significant oeuvre, and with the support of numerous stage designs by Giuseppe and Antonio Galli Bibiena (held in Vienna at *Theatermuseum* and the *Akademie der Bildenden Künste*) I will analyse the celebratory and spectacular elements of their libretti written for the Habsburgs, with particular emphasis on the dramaturgical techniques of the representation of power.

**Musical Iconography and Symbolism**

• **MARA LACCHÉ (Conservatorio 'G. Verdi' di Torino / Università di Roma 'Tor Vergata'), *Dalla lira al viola: le corde di Orfeo attraverso l'iconografia seicentesca***

Strumento apollineo per eccellenza, fin dall'antichità la lira ha rappresentato l'attributo principale del cantore Orfeo, nonostante il legame dello stesso personaggio

mitologico con la dimensione dionisiaca dell'orfismo. Numerose sono le testimonianze del tema iconografico di Orfeo citaredo, sovente sovrapponibile a quello di Apollo. Esempio, in tal senso, è vista l'acquaforte di Hans Collaert, *Orfeo tra le Muse incanta gli animali con la musica* (XVI sec.): l'*eros* di origine ficiniana emerge quale punto di incontro tra l'amore attraverso il quale la natura corruttibile tende all'intelletto e a Dio e l'amore attraverso il quale Dio tende, riscattandoli, alla natura e all'uomo. Intorno al riquadro centrale vi sono, incorniciati, sette riquadri che rappresentano le nove Muse che, secondo la concezione presente nel *De nuptiis Philologiae et Mercurii* di Marziano Capella, muoverebbero le nove sfere concentriche dell'universo tolemaico, generando i suoni dell'armonia celeste: nell'incisione, Orfeo si volge verso la musa Polimnia, intenta a raccogliere le sue indicazioni per accordare la sua viola da gamba: è questo forse il tentativo di coniugare la natura umana e il sentimento, la sensazione di armonia e di bellezza, con l'ordine universale. Già dal XV secolo, Orfeo come Apollo, comincia ad apparire come suonatore di viella, liuto, lira da braccio o lirone, con la conseguente estensione dell'associazione simbolica delle corde pizzicate al concetto di *musica mundana*, evocato nel Prologo dell'*Orfeo* di Claudio Monteverdi. Attraverso l'analisi dell'iconografia di Orfeo con la viola, a partire dall'incisione *Orfeo ed Euridice* di Marcantonio Raimondi (1500-1506 ca.), al celeberrimo *Orfeo con la viola* di Cesare Gennari (1637-1688), passando per le opere di Pietro Novelli detto Monrealese o Sinibaldo Scorza, prenderemo in considerazione, dal punto di vista organologico e della prassi strumentale, le corrispondenze della simbologia strumentale con l'evoluzione del pensiero musicale del XVII secolo.

• **CLAIRE BARDELMANN (University of Perpignan Via Domitia), From Heaven to Hell: Lute Symbolism and Ideas of Love in Early Modern English Emblem Books**

This paper aims at exploring the ways in which lute symbolism resonates with the entwined ideas of love and music in Early Modern English emblems. It argues that the emblematic iconography of the lute, while contributing to establish it as a most common instrumental metaphor of the harmonic universe, also pinpoints that erotic ambivalence is innate in the Early Modern lute, forever trying to conciliate speculative and earthly harmonies. The paper further argues that emblematic representations of the lute as the instrument of the lover explicit this orientation by not making the instrument not so much a symbol of profane love (whose ethical status is already low) as of its perversion in *amor hereos*. To this aim, the paper proposes to examine the emblematic value of the lute as an instrumental metaphor of *musica mundana* in two 17<sup>th</sup>-century theoretical sources, Robert Fludd's *Utriusque Cosmi* (1617) and Thomas Mace's *Musick's Monument* (1676), before focusing on the contribution of English 17<sup>th</sup>-century emblem books to Early Modern definitions of Eros as imaged in the lute: mainly in Henry Peacham's *Minerva*

*Britannica* (1612), George Wither's *A Collection of Emblems* (1635), Francis Quarles's *Lusus Poeticus* (1634), Henry Green's *The Mirror of Majestie: or, the Badges of Honour Conceitedly Emblazoned* (1618), and Geoffrey Whitney's *A Choice of Emblems* (1586). The paper then proceeds to show that these emblematic representations of lute symbolism suffuse in literary tableaux (hypotyposis) of the fair lutenist in Early Modern literature, through examples from Richard Crashaw's *The Delights of the Muses* (1646), Robert Greene's *A Poet's Vision* (1603), John Fletcher's *Love's Cure* (1646), and Shakespeare's *Titus Andronicus* (c. 1594).

• **MONIKA ANNA KOLENDA (University of Warsaw), *Amor y música: una mujer aislada en compañía del instrumento en la obra de Johannes Vermeer***

In the first part of the presentation it will be proved music was a common subject of Dutch Golden Age pictures in general, and of those by Johannes Vermeer (1632-1675) in particular. contains many depictions of instruments and choral ensembles. There will be given examples, such as *The Procuress* (1656) where the artist is believed to have immortalized himself. To continue with, we will see musical themes present in the Vermeer's work also tended to resonate with the artist's clientele, many of whom would have received musical instruction as part of high-class education. *Girl interrupted at her music* (1658-59) will exemplify the above-mentioned. That part of the presentation will be also a starting point to talk about the ambiguity, mystery and subtlety in the Vermeer's work. The following and the most important part of the presentation will be focused on few most sophisticated canvases presenting isolated women with instruments hence they seem to be the most intriguing and provoking from the purely human point of view on the one hand, and most successful from the artistic perspective on the other. The analysis will include, among others, *Woman with a lute* (1662-63) *Girl with a flute* (1665-75), *A lady standing at a virginal* (1670-72), *A lady sitting at a virginal* (1670-75) and last, but not least, *A young woman seated at the virginal* (1670-72). Such a selections of the oeuvres to be analysed on the one hand enables to present the artist as the master of subtlety and ambiguity being capable of keeping things silent, revealing them indirectly, and on the other hand disclosing, giving the testimony of his times, its taboos and secrets.

**Musical Iconography and Society**

• **GALLIANO CILIBERTI (Conservatorio di Musica 'Nino Rota' di Monopoli), *Un caso di musica picta: il mottetto In te Domine spes mea attribuito Giacomo Carissimi***

Nel Musée des Beaux-Arts di Tours è custodita una santa Cecilia attribuita all'*entourage* del pittore bolognese Lorenzo Pasinelli. La martire tiene un cartiglio dove è riprodotta una parte del mottetto *In te Domine spes mea* attribuito a Giacomo Carissimi ed oggi tramandato quale *unicum* in una raccolta del 1688 appartenuta a

«Philidor l'Aisé Ordinaire de la Musique du Roy» [F-Pn RES VMB MS-6]. Finora il dipinto e l'identificazione del brano (che qui viene presentata per la prima volta) non sono stati oggetto di uno studio approfondito né da parte degli storici dell'arte né da parte dei musicologi. Il contributo mette da un lato in dubbio l'attribuzione a Pasinelli e dall'altra in luce le differenze tra la *musica picta* e quella reale presente nella raccolta di Philidor cercando di risalire all'ambiente culturale romano o bolognese responsabile della possibile committenza del quadro e del brano.

• **THOMAS NEAL (Independent Scholar, Oxford), Music and the Cult of Images in Early Modern Rome: Giovanni Giovenale Ancina's *Tempio Armonico* (1599)**

Any attempt to explore the interconnections between music and the figurative arts in the baroque era must consider not only newly created compositions and works of art, but the ways in which works of the past were used, understood, and repurposed. This is especially the case in early modern Rome, where the legitimacy and credibility of religious authority and political power were premised on the unbroken continuum of Christian and Roman traditions. In the wake of the Council of Trent, this ancient inheritance found expression in the materiality of the city of Rome itself: ancient buildings, obelisks, and sculptures that had witnessed historic events; the burial sites, bodies, and relics of the saints; and artworks and architecture that depicted or were closely tied to the city's Christian history. In *Tempio Armonico* (1599), Giovanni Giovenale Ancina brought together, edited, and re-texted 125 Italian-texted *laude* by assorted composers from the latter half of the sixteenth century to form a collection of devotional music in honour of the Blessed Virgin Mary. A large proportion of the compositions reference, or even directly address, specific devotional images of the Madonna from around the Italian peninsula. It therefore provides one of the only examples of the early modern period in which artworks and musical compositions are so explicitly connected, the music and poetry both responding to and amplifying the art works. In this paper, I will focus on the twenty-four *laude* connected to medieval devotional images of the Madonna in the churches of Rome. I will identify the artworks, tracing their place in the physical fabric of the city's churches and their use and meaning in popular Marian piety; and I will suggest ways in which Ancina's musical and poetic texts relate to the history, titles, and iconography of the images.

• **MONICA CASTELLANI (Conservatorio 'G. Rossini', Pesaro), Strumenti musicali e musica picta affrescati sul lungo fregio della chiesa della Collegiata di Arco (Trento)**

Il presente contributo descrive un lungo affresco (più di 25 metri) monocromatico in terretta bruna, il fregio riporta una ventina di strumenti musicali inerti, raffigurati da Giovanni Antonio Italiani nel 1666. In particolare verranno descritti gli elementi



iconografici musicali dell'affresco posto sulla facciata esterna della parete nord della chiesa Collegiata di Santa Maria Assunta ad Arco di Trento. Gli strumenti musicali inerti sono rappresentati in dieci riquadri accompagnati da diversi oggetti, per lo più drappi, libri e fogli di musica con tetragrammi arricchiti di notazione. Le raffigurazioni contengono elementi grotteschi. Proprio nel 1600 si sviluppò anche la pittura dei sensi, la quale rappresentava, attraverso gli oggetti raffigurati, i cinque sensi della percezione umana. Quale altro oggetto, se non lo strumento musicale, avrebbe potuto meglio rappresentare l'udito? Vi è anche la rappresentazione del significato della caducità delle cose. Il suono ha una vita legata all'istante, solamente nel momento dell'esecuzione, alla quale si contrappone l'idea di eternità. Lo strumento inerte (senza suono) viene associato addirittura al corpo umano dopo la morte (senza anima). Ma è probabile che il pittore Italiano, raffigurando gli strumenti musicali seppur inerti e i fogli di musica, volesse sottolineare l'importanza della lode a Dio attraverso la musica, come affermato nel salmo 150,3-5. Nei testi sacri e nelle raffigurazioni di personaggi e scene religiose sono innumerevoli infatti i riferimenti di interesse musicale. La musica è ritenuta compagna di numerosi episodi delle sacre Scritture ed è probabile che il pittore Italiano volesse inneggiare anche Maria, ipotesi testimoniata dal fregio interno della chiesa affrescato qualche anno dopo dall'artista stesso. Il fregio consiste in un lungo e complesso ciclo liturgico ricco di attributi mariani accompagnati anche da testi sacri a cui la Collegiata è dedicata.

### **Musical Iconography, Treatises and Music**

• **MARTA SALVATORI** (Liceo Musicale 'V Cardarelli', La Spezia), **Barbara Strozzi dipinta da Bernardo Strozzi, tra allegoria e realtà**

Bernardo Strozzi dipinse Barbara Strozzi tra il 1635 e il 1640, quando si trovava a Venezia, dove era riparato in seguito alla fuoriuscita dall'ordine religioso dei Cappuccini di Genova. Nella Superba il pittore aveva assorbito influenze dello stile pittorico di Rubens e di Van Dyck. Il quadro è un'immagine reale della compositrice, in cui sono trasferiti anche elementi allegorici tipici delle raffigurazioni di personificazione della Musica. Come riferimento per gli aspetti allegorici prenderò in esame i quadri di Santa Cecilia, dipinti anni prima dallo stesso Strozzi, in cui sono ben evidenti gli elementi già teorizzati da Cesare Ripa nel suo trattato di Iconografia del 1603 ed altri dipinti della Santa musicista. Il prete genovese, come veniva chiamato nel periodo in cui si trovava a Venezia, dipinse inoltre altri importanti ritratti di musicisti, utili a questa indagine. L'approccio del lavoro ha visto, in prima istanza, l'analisi del dipinto di Barbara Strozzi. L'inquadramento storico della compositrice, con particolare riferimento al suo coinvolgimento nelle Accademie veneziane, è stato un momento essenziale nella ricerca. Lo studio ha indagato le caratteristiche comuni tra i dipinti raffiguranti reali donne musiciste e i dipinti che presentano allegorie, specificatamente nei quadri che ritraggono Santa Cecilia. La seconda esigenza è stata quella di confrontare alcuni altri dipinti dello

Strozzi, quali quelli raffiguranti Giulio Strozzi e Claudio Monteverdi, mettendone in rilievo le differenze compositive e iconografiche. Il paragone tra gli stili pittorici che Bernardo Strozzi ha utilizzato per ritrarre la donna musicista e gli uomini musicisti è stato altresì fondamentale a questo elaborato. Lo studio rivela uno spaccato della vita durante il periodo barocco a Venezia. Un esito della ricerca mostra infatti come, nella società veneziana di metà Seicento, Barbara Strozzi, sostenuta da diversi mecenati, e il padre Giulio Strozzi, giocarono un ruolo importante nella vita intellettuale dell'epoca. La trattazione fa emergere lo stato della condizione femminile in campo artistico.

• **MARIA LUISA BALDASSARI (Conservatorio di musica 'G. B. Martini', Bologna), *Chi era il maestro di Santa Cecilia? Dipinti di S. Cecilia e trattati tastieristici nel primo Barocco***

Le rappresentazioni di Santa Cecilia, soggetto che diviene particolarmente diffuso dagli ultimissimi anni del XVI secolo, rappresentano una delle più importanti raccolte di immagini di tastieristi in epoca barocca: la santa viene spesso dipinta accanto a uno strumento a tastiera, sovente un organo (al quale veniva messa in relazione dalle malintese parole «Cantantibus organis» nella *Leggenda Aurea*), ma anche spinette o strumenti simili; a volte distratta dalla presenza di un angelo, ma frequentemente nell'atto di suonare lo strumento. Nei dipinti del primo Seicento e in quelli di scuola caravaggesca, in particolare di area napoletana e romana, la rappresentazione è estremamente realistica, sia nell'atteggiamento del corpo che, in particolare, in quello delle mani. Molti pittori di quest'epoca erano musicisti o avevano comunque frequenti contatti con musicisti: non erano quindi ignari di tecnica e repertorio tastieristico. Se si considera quindi con i debiti *caveat* (convenzioni pittoriche, sociali, comportamentali, finalità dell'opera, contesto...) che questi dipinti potrebbero riprodurre la reale posizione di un'esecutrice alla tastiera, è possibile notare come la posizione delle mani e del polso mostrino grandi diversità. In particolare, vi sono notevoli differenze tra la posizione, ad esempio, della S. Cecilia di Antiveduto Grammatica, con polso basso e mano arrotondata, simile a quella moderna, rispetto a quella di alcune Cecilie come quelle di Orazio Gentileschi, Giovanni Lanfranco, Carlo Sellitto. L'intervento mette in relazione alcuni dipinti dedicati a S. Cecilia nei primi 50 anni circa del Seicento, in particolare in area napoletana e romana, con trattati tastieristici della stessa epoca di area italiana e spagnola, per valutare la corrispondenza tra le indicazioni dei teorici e le raffigurazioni pittoriche, considerate in questo caso come documenti visivi da accogliere nello studio delle prassi storiche.

• **ANDREW SCHULTZE (University of Chicago / Columbia College), *A New Look at Mattia Preti's Concertino with a Clavichord Player***

Mattia Preti's *Concertino with a clavichord player* was painted in Rome in the 1630s. It depicts an older gentleman dressed sumptuously in old fashioned clothes,

next to him is a young woman in more modern dress playing a keyboard instrument (specifically a clavichord) while a fashionably dressed red hatted boy sings. Is this a family group? A father, daughter, and son? Is it indicative of generational conflict? Is the older man peeved about their modern music and modern dress? Is the father a representative of the 'establishment' and the two youthful musical performers members of the 'cultural avant-garde'? Is the son a representation of the Barbarini family sponsored productions of secular and sacred operas which came to be performed in Rome in the 1630s? Perhaps the young man is singing in the Roman Style, which is described by the young German musician, Christoph Bernhard in his 1649 treatise *Von der Singe-Kunst oder Manier* (On the Art of Singing or Vocal Style)? Is the clavichord playing daughter a trained musician? Perhaps she is also a singer, or a composer or a young musical professional in her own right? Is she perhaps a student of the female composer and performer Adriana Basile who was in Rome in the 1630s? Yes, I will discuss these issues as well as evidence concerning historical performance practices which appear in this painting. Specifically concerning the mouth position of the singer, which is one described by Camillo Maffei in his 1562 *Letter on Singing* and aspects of the hand position of the clavichordist. Other paintings by Preti and several of his contemporaries will be referenced in my remarks.



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