



Répertoire International d'Iconographie Musicale · International Repertory of Musical Iconography · Internationales Repertorium der Musikikonographie  
Research Center for Musical Iconography/The City University of New York/33 West 42 Street, New York, N.Y. 10036/Telephone (212) 790-4282, 4554.

FIFTH INTERNATIONAL CONFERENCE ON MUSICAL ICONOGRAPHY

*jointly sponsored by*

The Greater New York Chapter of the American Musicological Society

Répertoire International d'Iconographie Musicale

*and*

The Research Center for Musical Iconography of the City University of New York

*Graduate Center - 33 West 42nd Street - Third Floor Studio*

April 23rd 1977

Registration and Refreshment 9:30 AM

MORNING SESSION 10:00 - 12:30. Barry S. Brook, Chairman

RICHARD LEPPERT (University of Minnesota) *The didactic role of musical images:  
Toward a cultural and social history of music*

ALEXANDER PILIPCZUK (Museum für Kunst und Gewerbe, Hamburg) *The "Grand Concert dans  
un Jardin" by Bernard Picart and the performing musical arts at the French  
court around 1700*

CHRISTOPH WOLFF (Columbia University) *Two unknown musicians' portraits: 1) Reinken,  
Buxtehude et alii; 2) Beethoven*

CLAUDE PALISCA (Yale University) *The authentic iconography of G.B. Doni's Lyra  
Barberina restored*

NO-HOST LUNCHEON 12:30 - 2:30. Rosoff's Restaurant, 147 W. 43rd Street

AFTERNOON SESSION 2:30 - 5:00. Emanuel Winternitz, Chairman

ALLAN ATLAS, Chairman, Greater New York Chapter of the American Musicological  
Society

BARRY S. BROOK (City University of New York and RCMI) *Musical iconography--1977:  
Projects, publications, conferences.* FRÉDÉRIC THIECK (Paris) *Report from  
Paris*

HOWARD MAYER BROWN (University of Chicago) *Trecento angels and the instruments they  
play*

GENETTE FOSTER (University of Illinois at Urbana-Champaign) *Sirens, swans and  
serpents: Medieval French bestiaries as literary and iconographical sources for  
musical practice*

JAMES MC KINNON (State University of New York at Buffalo) *The illustration of Psalm  
97 in The Isabella Book, British Library Ms. Add. 18851*

H. COLIN SLIM (University of California at Irvine), Respondent

Abstract  
Richard D. Leppert

The Didactic Role of Musical Images: Toward a Cultural and Social History  
of Music

Iconographical research in music has concentrated on visual documentation of performance practice and organology, through an analysis of images taken largely at face value. The study of visual images from the point of view of the social and cultural history of music, on the other hand, often involves the consideration of symbolic content which is to varying degrees "hidden" beneath the surface. However, in both areas of research the validity of conclusions based on iconographical evidence is directly related to the development of an appropriate interpretative method. As a contribution to the development of a method, the paper discusses the problem of meaning in art as it relates to the issues of visual vocabulary (the images with which the artist works) and reality level (the degree to which and manner that images reflect a culture "literally"). While the thrust of the paper is methodological, it is based on a detailed analysis of the symbolic content of a group of paintings on three themes, as that content relates to music: allegories of hearing, the vanities, and the peasant pleasures. The specific contribution each offers to the social and cultural history of music will be considered, along with a discussion of the comparative "uselessness" of the same artifacts for the study of performance practice. As a corollary, the general problem of "trustworthiness" of visual art for the research of performance practices will be touched upon.

The 'Grand Concert dans un Jardin' by Bernard Picart and the performing musical arts at the French court around 1700.

#### ABSTRACT

In the Albertina, Vienna, exists an ink-drawing by Bernard Picart (1672-1733), datable in 1707 (see Albertina, French School, Vol. 18, Inv.-Nr. 11.956). It represents the preliminary drawing to the artist's later etching "Grand Concert dans un Jardin" - Large open-air concert in a garden -, which composed the first etching of a three-part oeuvre on "Sujets en habits modernes". Picart's interest in costumes and musical instruments can already be observed in his earlier etchings which he produced during the years 1696 until 1710, for example in his "Dessins de Modes Françaises", "12 Planches des principes du Dessin propres pour Eventailistes etc." and the etchings for Hotteterre's "Principes de la Flûte".

reappear in his "Grand Concert", especially scenes of open-air musical performances at court. Measured by aesthetic customs of the 16th century this kind of entertainment represented a first-rate past time of aristocratic society, which was otherwise known as "ludus artis". When Picart was yet alive and active, his "Grand Concert" was wholly or in part copied by French and European artists. In addition his "Grand Concert" proved to be a major building block within a pictorial development, which led up to "Fêtes galantes"-Typ of pictures previous to the event of Watteau. However, both Picart's preliminary study and etching "Large open-air concert in a garden", stilistically still belonged to the age of Louis XIV. For reasons of stile, this work suffered increasingly severe criticism by contemporary artists, especially toward the decline of the "Grand Siècle". Contemporaries, though they borrowed the outdoor scenery of "Grand Concert", now depicted personnages, which were foreign to Picart, such as singing and dancing comedians partly at the instrument, Chinese personnages and animals. This new artistic oeuvre was in composition akin to the art of Picart, however ist meaning and content, intentionally opposed Picart's painted world.

February 9, 1977

Alexander Pilipeczuk

Abstract

"The Authentic Iconography of G. B. Doni's Lyra Barberina  
Restored"

by Claude V. Palisca, Yale University

The Fifth International Conference on Musical Iconography  
New York, April 23, 1977

When Giovanni Battista Passeri in 1763 published, on the basis of an edition prepared by Antonio Francesco Gori, the works on music by Giovanni Battista Doni, he confessed with some embarrassment in his preface that he could not find the illustrations selected by Doni to illustrate the lead essay, Lyra Barberina, the greater part of which is a history of the Greek lyre and kithara. Passeri was forced to substitute engravings of monuments he and Gori commissioned for this purpose.

In 1973 I came upon the illustrations that Doni intended for publication in the manuscript destined for the printer and preserved at the Bibliothèque nationale in Paris. Two other manuscripts not previously studied for their iconography contain additional figures. In all there are approximately fifty lyres, kitharas and other such instruments from antiquity represented, drawn from monuments then in existence - frescoes, marble sarcophagi and bases, gems, coins, sculptures - and copies of figures from sixteenth- and seventeenth-century printed books.

The essay Lyra Barberina is bolstered also with literary documentation culled during many years of reading Greek literature and treatises and constitutes the earliest scholarly history of an ancient instrument.

My paper will display through slides some of Doni's intended illustrations and show their significance for his understanding of the ancient instruments. The drawings will be compared to several of the original monuments that still exist in public collections and to figures in publications that Doni used as models. The reliability of Doni's transmission of the visual evidence will also be considered.

2/12/77

## Trecento Angels and the Instruments They Play

In the early 14th century, angels in Italian art began to take a more active part in adoring Christ and the Virgin Mary than they had ever done before. Thirteenth-century angels were content merely to hold up drapery or to stand silently by. But shortly after 1300 heavenly messengers can be seen to weep for the crucified Christ, to offer flowers to the Virgin and Child, or to play musical instruments. Indeed, for the next 200 years and more angels form the most numerous, and therefore the most important, class of musicians in Italian art. For that, if for no other reason, we need to understand their role. Why were they depicted playing instruments, and how did the artists choose the particular groups of instruments angels were given to play?

A compilation of the evidence gathered from a number of pictures of large crowds of angels enables us to come closer to knowing which were the principal instruments of 14th-century Italy and even to establishing norms for the structural features of particular instruments.

Howard Mayer Brown

Sirens, Swans, and Serpents: Medieval French Bestiaries A Literary and Iconographic Sources for Musical Practice. (Lecture illustrated with slides from the author's personal collection.)

Genette Foster, School of Music, University of Illinois, Urbana, IL 61801

Next to the Bible, one of the most popular and widely translated books was the Physiologus whose 12th and 13th c. French versions were known as "bestiaries". The moralized animal stories of these manuscripts prove to be one of the richest generic sources for both literary and pictorial information about musical instruments and performance practice. The two most important stories dealing with music, those of the swan and of the sirens, both associate music with death. The story of the aspic, and the tale of Argus and Mercury, both deal with music as a means of enchantment.

The Latin and early French versions of the Physiologus drew upon classical Greek legends but cast their stories in terms of a Christian moral. Textual references to music are brief and general, and musical instruments seldom occur in the illustrations. The early 13th c. bestiary by Pierre de Beauvais seems to mark a turning point in the tradition. Pierre's Bestiaire exists in both a long and a short version. The short version is the last French text in the ancient Physiologus tradition. The long version, with its new material, seems to have been the source for Richard de Fournival's totally secular and widely copied Bestiaire d'Amour. Pierre's long version includes all four of the important "musical" stories and cites Physiologus as the source. The new Fournival Bestiary includes them also, but makes no mention of Physiologus, and weaves all of the animal stories into a clever lover's plea for his lady's attentions. In this text, descriptions of music are greatly expanded and highly specific. Clear reference is made to actual musical practice and specific instruments are cited. Although some scholars have assumed that all of these texts and illustrations refer to contemporary secular music, it can be demonstrated that the choice and grouping of instruments were a medieval adaptation of material found in Greek and Latin sculpture. This manner of depicting contemporary instruments in situations determined by ancient models is analogous to that found in Bible and Psalter illustrations of the same period. The most extensive literary and artistic representations of music are found in the anonymous late 13th c. Bestiaire d'Amour Rime, B.N. fr. 1951. This text, thought to be derived from Fournival, contains a virtual catalogue of instruments and the illustrations are so detailed that they have been cited out of context for their technical interest.

A chronological study of French bestiary texts and their illustrations demonstrates a growing preoccupation with music which corresponds to the increasing secularization of the stories. Although the choice of instruments reflects classical sources, the increased frequency and improved detail of the illustrations point to the lay public's greater *interest in music*

The Illustration of Psalm 97 in "The Isabella Book",  
British Library, Ms. Add. 18851

It is well known to art historians that the so-called Liturgical Psalter adopts a standard pattern of illustration in the mid-13th century; it provides historiated initials for just eight Psalms, numbers 1, 26, 38, 52, 68, 80, 97, and 109, the first seven of these initiating Matins of Sunday through Saturday, respectively, and the eighth initiating Sunday Vespers. Music historians, on the other hand, have good reason to become interested in at least two of these: Psalm 80, Exultate deo, with its picture of David playing bells, and Psalm 97, Cantate domino canticum novum, with its illustration of a group of clerics singing at a lectern. Tracing the illustration of Psalm 97, in particular, from the 13th to the 15th centuries offers an entirely fresh glimpse into the musical mentality of the period.

There is something to be learned already about the medieval connotations of the phrase "new song" in the 13th century standardization into the group of singing clerks; it succeeds a diversity of types including David as organist to the shepherds. Subsequently, once the type is fixed, occasional eccentric examples in the 14th and 15th centuries present interesting variations on the central conception. However, the Isabella breviary, prepared for Spanish patrons by Flemish artists of the late 15th century, is in a class by itself. In the most explicit fashion the artist presents what is very nearly a history of Psalm 97's iconography: David stands in the center of the illustration pointing out to a group of Levitical instrumentalists (labeled as such!) angels above who sing the "new song", namely, the Christmas salutation to the shepherds, Gloria in excelsis deo. It is possibly the closest step toward an explicit statement, either literary or iconographic, of the a cappella ideal that we have from the entire late Middle Ages.

The subject, by happy coincidence, represents gaps in both art and music history. The Isabella Book has received at least some attention in art historical literature for stylistic reasons, but the unique iconography of its Psalter has been altogether ignored. Music iconographers, on the other hand, have been too inclined to cite isolated Psalter illustrations out of context; this has resulted in at least two misinterpretations in the literature of this very illustration.

James W. Mc Kinnon