

# RIdIM Newsletter

Lettre d'information du Répertoire International d'Iconographie Musicale

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## ÉDITORIAL

### **RIdIM AND MUSIC ICONOGRAPHY IN MOTION**

Dear Reader,

On 14 July 2007 RIdIM celebrated its 35th anniversary that actually happened one year before but we have been too busy to think about birthday celebrations. In any case, in collaboration with RILM celebrating its 40th anniversary RIdIM's birthday reception happened during the 18th International Conference of the International Musicological Society in Zurich (Switzerland). Many scholars gathered to celebrate the success of two key ventures that have made significant contributions to various fields of musicology research. The festivities took place in an important historical site, the Helferei Grossmünster which was first mentioned in 1270 and was used as the home and work place of the scholasticus of the Grossmünster since the early 15th century. Huldrych Zwingli, the eminent Zurich reformer, lived in this building with his wife and four children from 1525 until his death in 1531. Despite Zwingli's very well known ambivalent relationship with music and his refusal of a life style too strongly devoted to physical and sensual enjoyment, the reception included a remarkable musical prologue performed by the K $\ddot{u}$ ng ensemble and provided a luxuriant cocktail party with Swiss gastronomic specialties and Swiss wine. The K $\ddot{u}$ ng ensemble consists of five siblings performing original Appenzell string music that encouraged many guests to dance. Zwingli may forgive us the "bacchanal" feasting of our anniversaries. After so many years of work, however, RILM and RIdIM are entitled to celebrate their success, and I would like to thank all the people and institutions that contributed to the organization of this anniversary reception, particularly the Zurich chapter of the Swiss Musicological Society, the Swiss Academy of the Humanities, and "Presence Switzerland", the organization of the Federal Department of Foreign Affairs that coordinates the presence of Switzerland abroad. I am also indebted to Barbara Dobbs Mackenzie, Editor in Chief of RILM, Dorothea Baumann, Secretary General of the International Musicological Society, and Brigitte Bachmann Geiser, Honorary Professor at the University Freiburg im Breisgau, for their invaluable help.

The success of RIdIM is not only the result of the scholars directly involved in it but of the musicological community as a whole. RIdIM is grown-up now, so to speak, as is RILM. Yet it is my deep hope that both projects will maintain the enthusiasm generated in their founding years which has played a significant role in achieving today's reputation and high performance, and that both projects will remain a weighty voice within musicology research.

## RIdIM website and database

RIdIM is online and can be accessed at [www.ridim.org](http://www.ridim.org). On the RIdIM website you will find much valuable information, including the link for accessing the RIdIM Database. Version 1.0 of the RIdIM Database was launched during the cataloguing workshop at the 12th International Conference of RIdIM in New York. The workshop (10 and 11 March 2008) focused on the methodology and tools for cataloguing music-related visual sources in RIdIM's new database and included demonstrations of other databases. It will be open for cataloguing end of June 2008. A further workshop will take place at the upcoming annual meeting of IAML (the International Association of Music Libraries, Archives and Documentation Centers) in Naples in July 2008.

RIdIM is proud of having engaged excellent instructors for the New York workshop who are all very well known experts in cataloguing visual sources with musical subject matter: Florence Gétreau (Paris, France) was assisted by Cristina Bordas (Madrid, Spain), Sean Ferguson (Columbus, Ohio), Olga Jesurum (Parma, Italy), and Nicole Lallement (Paris, France). I would like to express my gratitude to all the instructors for having shared their knowledge and expertise and for introducing the new RIdIM Database to the scholarly community. As far as the development and the construction of the RIdIM Database is concerned I would like to express my sincere thanks to Alan Green, Sean Ferguson, Stephen Westman, Dorothea Baumann and the members of the Commission Mixte of RIdIM for having committed so much energy and time over the last two and a half years. The availability of the RIdIM Database will surely make a significant contribution to both research and cataloguing projects around the world.

## Twelfth international conference of RIdIM

A major event of RIdIM was surely the twelfth international conference that RIdIM organized in collaboration with the Research Center for Music Iconography (RCMI) at the Graduate Center of The City University of New York from 11 to 14 March 2008. Driven by the vision to connect music iconography researchers and cataloguers around the world, RIdIM has already successfully organized eleven conferences since its official establishment as an international venture in 1971.

Conducting an international conference is always a very rewarding experience in itself and no other framework than a conference can provide such an intense and fruitful exchange of ideas among scholars coming from all parts of the world. The conference's topic attracted an extraordinarily large number of scholars and made a significant contribution to both the strengthening of the international network in music iconography and the exploration of new territories. The conference's topic *Music, Body, and Stage: The Iconography of Music Theater and Opera* – surprisingly enough – never systematically explored prior to this conference, encouraged discussions and broad reflections on both new directions in music iconography and the place of music iconography research and cataloguing projects in the academia of the 21st century, mirrored in the expansive variety of topics and methodological approaches of the papers that were presented during the conference. The report on this conference by

Holly Mathieson published within this issue of *RIdIM Newsletter* will provide further information about the conference. I am thankful to Holly for her report.

The combination of the conference with the aforementioned two-day workshop in which the RIdIM database for cataloguing visual sources with musical subject matters was launched, proved, once more, the strong connection between cataloguing and research in music iconography, which shapes RIdIM's task of providing access to iconographic sources related to music and of functioning as a framework for their scholarly interpretation.

Many institutions and persons have helped to realize this conference. I would like to sincerely thank the Graduate Center of The City University of New York and RCMI that have supplied the venue and technical support for the conference. Thanks are also due Mercedes-Benz Automobil AG (Switzerland) and other institutions for providing financial contributions. My warm gratitude includes also the sponsoring societies of RIdIM and all members of the Commission Mixte of RIdIM and of the Program Committee of this conference. I am very grateful to Richard Leppert, Pierluigi Petrobelli and Tilman Seebass for having accepted the invitations to give keynote lectures. Last but not least, I am extending my heartfelt gratitude to Claire Brook and Zdravko Blažeković. Claire Brook is a generous benefactor of music iconography and carries on the incredible support initiated by Barry S. Brook, one of the leading figures in the music iconography community who passed away in 1997. Zdravko Blažeković, the Director of RCMI, has played an immeasurable role in the realization of the conference. His remarkably and sometimes enviably stoic temperament braved many organizational and logistic storms.

The high number of proposals submitted for the conference reflects both the importance of music iconography research worldwide and the significant role RIdIM is performing in music iconography research by organizing and facilitating international conferences. Thus, I am very happy that RIdIM has received an invitation from Brazil for its thirteenth conference and which the Commission Mixte has accepted at its last meeting on 15 March 2008. We are very grateful to our colleagues from Brazil for this invitation and look forward to meeting for an international RIdIM conference in Salvador de Bahia in 2011. Further details concerning this conference will be finalized within the next months and then communicated to the public.

## Further conferences, symposia and meetings

Referring to music iconography meetings, conferences, and symposia organized since the publication of the second issue of the *RIdIM Newsletter* in 2007, I would like to mention at least the session of RIdIM on 6 July 2007 during the annual conference of the International Association of Music Libraries, Archives and Documentations Centers (IAML) in Sydney. Reis W. Flora (University of Melbourne, Australia) presented the paper *Twelve rāgamālā miniature paintings in the National Gallery of Victoria: Problems of their iconographic images and their value for music history*, Alan Davison (University of Otago, New Zealand) spoke on *The Iconography of an émigré musician: Henri-Pierre Danloux's 1795 portrait of Jan Ladislav Dussek*, while my own paper focused on issues that music iconography research is facing in the 21st century. Reis W. Flora, Professor

Emeritus from Monash University and now Honorary Research Fellow at the University of Melbourne, is a highly recognized ethnomusicologist. It is an honor that he provided a revised version of his paper read in Sydney for publication in the current issue of the *RIdIM Newsletter*.

On 26 to 29 June 2008 the IMS Study Group for Musical Iconography in European Art will organize the conference *Metamorphoses on Orpheus: Musical Images from Greek Mythology in Antiquity and their Revivals in European Art*. The conference will be held at the Department of Music Studies of the Ionian University of Corfu.

The Music Department at the University of Otago (New Zealand) will organize an international conference on *Rethinking music in art: new directions in music iconography* on 26 to 28 June 2008. Further information is provided at [www.otago.ac.nz/music/conference](http://www.otago.ac.nz/music/conference).

The Commission Mixte of RIdIM met in Zurich on 13 July 2007 and in New York City on 15 March 2008 for its annual meetings.

### Centers, working groups, publications etc.

The increasing importance of music iconography is reflected in the activity of already established centers and working groups and the efforts undertaken to establish additional working groups, centers etc. In this issue of the *RIdIM Newsletter* you will find the portrait of the Greek *Archive of Musical Iconography and Literary Sources* (A.M.I.S.) and two reports on activities of our Spanish and Brazilian colleagues concerning the establishment of a national working group for music iconographic cataloguing and research. A.M.I.S. was founded as an independent project in 1996. Since then it has developed into a cataloguing center of considerable size and strong recognition.

After a decade of enormous endeavor our Spanish colleagues have successfully established a music iconography working group sponsored by the Asociación Española de Documentación Musical (AEDOM), the Spanish branch of the International Association of Music Libraries (IAML). The working group promotes cataloguing projects, the diffusion of music-related sources, and the creation of a network of scholars related to music iconography. The Commission Mixte of RIdIM warmly welcomes this newly established working group to the international music iconography community and will provide the working group its best possible support.

Efforts in establishing a similar working group in Switzerland have unfortunately not succeeded yet. Promising attempts to organize a preliminary workshop faced difficulties concerning the workshop's concept. Needless to say, the international community regrets this development and will continue to support efforts to realize the longstanding plan of establishing a RIdIM working group in Switzerland. In contrast our Brazilian colleagues have undertaken promising activities that finally resulted in the recent establishment of the first RIdIM center on the South American continent actively supported by members of the Commission Mixte of RIdIM. The Commission Mixte warmly welcomes the Brazilian RIdIM center to the international community of iconography research and cataloguing projects and would like to pay tribute for the remarkable performance of our Brazilian colleagues to have established a RIdIM center in less than one year. The website <http://www.ridim->

[br.mus.ufba.br/](http://br.mus.ufba.br/) and the article by Pablo Sotuyo Blanco provide interesting insights into the development of this project and the status of music iconography in South America.

The increasing importance of music iconography is also mirrored in a high number of recent publications including Jessica Horsely, *Der Almanach des Blauen Reiters als Gesamtkunstwerk* (Frankfurt/Main, 2006), Anno Mungen, *"BilderMusik": Panoramen, Tableaux vivants und Lichtbilder als multimediale Darstellungsformen in Theater- und Musikaufführungen vom 19. bis frühen 20. Jahrhundert* (Remscheid, 2006), Walter Salmen, *Gartenmusik: Musik – Tanz – Konversation im Freien* (Hildesheim, 2006), Guy Shaked, *Figure bibliche nella scultura italiana* (Milan, 2006), Jamie Sexton, *Music, Sound and Multimedia* (Edinburgh University Press, 2007), Donna A. Buchanan, *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse* (Scarecrow Press, 2007), Matthew Baigell, *American Artists, Jewish Images (Judaic Traditions in Literature, Music, and Art)* (Syracuse University Press, 2007), Crétien van Campen, *The hidden sense: synesthesia in art and science* (Cambridge, Mass., 2008) etc. as well as the new issues of *Music in Art* (Vol. XXXII, no. 1-2, 2007) and *Musique – Images – Instruments. Revue française d'organologie et d'iconographie musicale* (no. 10, 2008). At its last meeting the Commission Mixte discussed the possibility of including book reviews in the *RIdIM Newsletter* as a useful service for its subscribers, although a final decision concerning this issue has not been made. Nevertheless I would like to take the chance to mention two of many publications that have recently found their way to my desk.

The study *Farbe – Licht – Musik: Synästhesie und Farblichmusik* edited by Jörg Jewanski and Natalia Sidler<sup>1</sup> provides more than an introduction to synesthesia. Rather it can be considered as having the power to become a standard work for anyone interested in the very complex processes causing synesthetic phenomena. It is well known that synesthesia has already been widely explored within esoteric literature and this might be a reason why the phenomenon is still considered a marginal research field in scientific research. Yet, the publication by Jewanski and Sidler sharply distances itself from any possible suspicion of being influenced by esotericism. Rather the editors and authors present a well-grounded scientific study. The book consists of numerous essays, illustrations and useful bibliographical references. The outstanding value of this study is reflected in the fact that the phenomenon of synesthesia is explored from different perspectives. Musicologists and art historians, artists, musicians and composers as well as light designers and acousticians provide valuable and elucidating insights and illuminate many aspects of this complex phenomenon. Very worth reading is Jewanski's broad essay on Color-Light-Music by Alexander László in which Jewanski also explores the historic dimension of the relationship between color and music. Also noteworthy is the edition of some unpublished articles by László with comments by Jewanski. Altogether Jewanski and Sidler provide not only a useful but also a scientifically grounded and comprehensive study on synesthesia and the concept of color-light-music.

<sup>1</sup> Jörg Jewanski and Natalia Sidler (Eds.), *Farbe – Licht – Musik. Synästhesie und Farblichmusik* (Zürcher Musikstudien, Vol. 5), Berlin etc., 2006.

The book *Musique ancienne – instruments et imagination* edited by Michael Latham presents a collection of papers given at the *harmoniques* International Congress in Lausanne (Switzerland) in 2004.<sup>2</sup> The papers are mostly devoted to keyboard and brass instruments and refer to questions concerning past music and performance, and a general revival of the musical past. Although many of the papers of this richly illustrated publication are worth reading and thoroughly elaborated, they do not build up a convincing ensemble. A major cause of this heterogeneity is the lack of a coherent concept of the musical past and how the past can be most accurately imagined and reconstructed.

As far as publications are concerned, the Commission Mixte of RiDIM is pleased to communicate that Tilman Seebass will continue editorship of *Imago Musicae* that was founded by RiDIM and which is published under RiDIM's auspices.

Last but not least I have the sad duty to communicate the death of Mary Rasmussen, Professor emerita of Music of University of New Hampshire. She passed away peacefully on 26 January 2008 and will always be remembered as a very gifted human being and a leading scholar in the history of musical instruments and their representations in artworks.

Antonio BALDASSARRE

President, Commission Mixte Internationale of RiDIM

## Résumé

Le 14 juillet 2007, le RiDIM a célébré, avec un an de retard, son trente-cinquième anniversaire, en collaboration avec le RiLM (qui fêtait quant à lui ses quarante ans) pendant la 18<sup>e</sup> conférence de la Société Internationale de Musicologie, à Zurich (Suisse). De nombreux chercheurs se sont réunis au Helferei Grossmünster (haut lieu historique de Zurich depuis 1270) pour célébrer le succès de ces deux projets majeurs dans le champs de la recherche musicologique. Le RiDIM doit son succès non seulement aux chercheurs qui s'y impliquent directement, mais également à la communauté musicologique dans son ensemble.

Le président du RiDIM signale que la nouvelle version du site web est en ligne et peut être consulté sur [www.ridim.org](http://www.ridim.org). De nombreuses informations concernant le Répertoire s'y trouvent et un lien vers la base de données sera disponible à la fin du mois de juin. La version 1.0 de la base a été lancée pendant l'atelier de catalogage qui précédait la 12<sup>e</sup> Conférence Internationale du RiDIM à New York, en mars dernier. Un autre atelier a lieu à Naples en juillet 2008 lors de la prochaine réunion annuelle de l'AIBM/IAML. Le président du RiDIM est fier d'avoir pu compter sur les excellents instructeurs qui étaient présents à New York et tient à leur exprimer sa gratitude. Antonio Baldassarre espère que le RiDIM et le RiLM continueront à entretenir l'enthousiasme de leurs premières années et que les deux projets demeureront des acteurs importants de la recherche en musicologie.

En ce qui concerne le développement et la construction de la base de données du RiDIM, Antonio Baldassarre tient à exprimer ses remerciements sincères à Alan

Green, Sean Ferguson, Stephen Westman, Dorothea Baumann et les membres de la Commission Mixte du RiDIM de s'être engagés avec tellement d'énergie ces deux dernières années. La disponibilité de la base de données du RiDIM apportera sûrement une contribution significative à la recherche et aux projets de catalogage dans le monde.

Le grand événement cette année a probablement été l'organisation de la 12<sup>e</sup> conférence internationale du RiDIM, en collaboration avec le Centre de Recherche pour l'Iconographie Musicale (RCMI) au Graduate Center de l'université de New York, du 11 au 14 mars. Le compte rendu de cette manifestation, rédigé par Holly Mathieson, se trouve en conclusion du présent numéro. L'association du colloque et de l'atelier de catalogage a permis de montrer une fois de plus les liens étroits qui existent entre recherche et catalogage. Antonio Baldassarre tient à remercier tous les acteurs qui ont permis d'organiser cette conférence, notamment les membres de la Commission Mixte et Claire Brook, bienfaitrice généreuse de la recherche en iconographie musicale. Antonio Baldassarre se réjouit également de l'invitation au Brésil pour la 13<sup>e</sup> conférence, qui a été acceptée par la Commission Mixte lors de sa dernière réunion du 15 mars 2008.

La Commission Mixte de RiDIM s'est réunie à Zurich le 13 juillet 2007 et à New York City le 15 mars 2008 pour ses réunions annuelles. Après avoir évoqué les colloques et rencontres d'iconographie musicale qui ont eu lieu l'an passé, comme la conférence annuelle de IAML à Sydney, en juillet 2007, le président du RiDIM souhaite rappeler les prochains rendez-vous de la recherche dans ce domaine. Le 26 juin, débutent deux colloques : l'un à Corfou, est consacré aux « Métamorphoses d'Orphée : les images musicales de la mythologie grecque de l'Antiquité et leur réapparition dans l'art occidental » est organisé par le groupe de travail sur l'iconographie musicale de l'IMS. Le second colloque, organisé par le département de musique de l'Université d'Otago (Nouvelle-Zélande) aura pour thème : « Repenser la musique dans l'art : nouvelles orientations en iconographie musicale ».

L'importance croissante de l'iconographie musicale est reflétée dans l'activité des centres et des groupes de travail déjà établis, mais aussi les efforts pour établir de nouveaux groupes. Dans ce numéro, vous trouverez la présentation de deux centres majeurs : celui des archives grecques d'iconographie musicale (A.M.I.S.) de Thessalonique et celui de Madrid, l'Asociación Española de Documentación Musical (AEDOM). Par ailleurs, nos collègues brésiliens ont lancé des activités prometteuses qui ont permis d'établir le premier centre du RiDIM sur le continent Sud-américain. Il va sans dire que la Commission Mixte accueille chaudement ce nouveau centre. L'importance de l'iconographie musicale se reflète également à travers le nombre élevé des publications récentes.

Le président du RiDIM a enfin le triste devoir de signaler la mort de Mary Rasmussen, professeur émérite de musique à l'université de New Hampshire. Elle s'est éteinte paisiblement, le 26 janvier 2008, et restera toujours dans nos mémoires en tant qu'être humain de haute valeur et chercheuse majeure dans l'histoire des instruments de musique et leur représentation dans l'art.

<sup>2</sup> Michael Latham (Ed.), *Musique ancienne – instruments et imagination*. Actes des Rencontres Internationales harmonique Lausanne 2004 (Publication de la Société Suisse de Musicologie, Serie II, Vol. 46), Bern etc., 2006.

## CREACIÓN DE LA SECCIÓN DE ICONOGRAFÍA MUSICAL DE AEDOM (VALENCIA, 2-3 MARZO 2007)

La Asociación Española de Documentación Musical (AEDOM) es la rama española de la Asociación Internacional de Bibliotecas Musicales (AIBM, IAML en sus siglas inglesas). Desde su creación en 1994, se han realizado varios intentos para organizar en España la "R" del repertorio RIdIM. Entre ellos destaca el proyecto pionero del Centro de Documentación de Música y Danza sobre la formación de un archivo de iconografía musical, para lo cual ha adquirido en el año 2000 un importante archivo fotográfico privado que ya ha sido catalogado. También la Universidad de Valladolid patrocinó en el año 1996 una reunión en Sedano (Burgos, España) del International Study Group, dirigido por Tilman Seebass. Las actas de esta reunión internacional aparecieron en el volumen XIII (1996) de la revista *Imago Musicae*.

Desde el año 1994 se han presentado en España importantes tesis doctorales y trabajos de investigación sobre temas de iconografía musical, tanto desde universidades, conservatorios y centros de documentación, como desde la investigación particular. Surge ahora la posibilidad de crear un foro o red de intercambio de información y de herramientas informáticas que sirvan para abordar de manera participativa la catalogación y difusión de fuentes. Es ésta precisamente la tarea que compete de manera específica a RIdIM y es la que pretendemos realizar a través de AEDOM, cuyo marco institucional nos brinda la posibilidad de realizar este proyecto conjunto.

Partiendo de la experiencia de nuestro Grupo de investigación de la Universidad Complutense de Madrid, que ha asumido proyectos importantes como la catalogación de las obras con iconografía musical del Museo Nacional del Prado, se puso en marcha la primera reunión de la Sección de iconografía musical de AEDOM.

Esta reunión se celebró en Valencia los días 3 y 4 de marzo de 2007 dentro del Encuentro anual de dicha Asociación. Se hizo una convocatoria general a todas las instituciones y personas individuales interesadas en formar parte de esta Sección y en particular a algunos investigadores destacados como Rosario Álvarez, Jordi Ballester, Carmen Rodríguez Suso o Koldo Ríos entre otros. Contamos también con la colaboración de Florence Gétreau, que ofreció dos interesantes conferencias y asistió a las sesiones sobre iconografía musical. También participaron los profesores portugueses Luzía Rocha y Luís Sousa, así como representantes de los centros de documentación musical de Andalucía, del País Vasco y del Ministerio de Cultura; representantes del Centro de Diseño de Lugo (Galicia), de la Asociación de la Vihuela, y de otras instituciones nacionales.

El objetivo de esta Sección de AEDOM es impulsar los trabajos de catalogación y difusión de fuentes de iconografía musical; fomentar el intercambio de información a través de las herramientas adecuadas; crear una red abierta para todas aquellas personas interesadas en

la iconografía musical, estén o no vinculadas a centros de documentación o a instituciones académicas y, como objetivo general, impulsar la investigación en este campo en España, Portugal e Iberoamérica.

Contando con el apoyo de los asistentes, fuimos nombrados Jordi Ballester y Cristina Bordas para coordinar esta primera etapa. La tarea consiste en informar sobre los proyectos nacionales e internacionales, potenciar la adscripción de los miembros a AEDOM y a las instituciones internacionales (RIdIM, International Study Group) y sobre todo, tratar sobre el modelo de ficha común y las herramientas informáticas adecuadas para llevar a cabo las respectivas catalogaciones.

La segunda reunión tuvo lugar el 24 de noviembre de 2007 en la Biblioteca del Real Conservatorio Superior de Música de Madrid. Además de Jordi Ballester, Cristina Bordas y miembros del Grupo UCM, participaron Carmen Rodríguez Suso, Elena Le Barbier y profesores procedentes de Italia (Cristina Santarelli, José Luis Molteni) y México (José Antonio Robles, Elena Kopylova) invitados al III Curso de Iconografía Musical de la UCM (21 a 23 de noviembre)<sup>1</sup>, así como el director y secretario de AEDOM, Carlos José Gosálvez y Jorge García, y los profesores portugueses ya citados. Se trató sobre solicitar proyectos nacionales para apoyar esta nueva red iberoamericana, tanto en cuestiones informáticas como para promover puestos de trabajo para los colaboradores. En la reunión se ofreció una prueba de la ficha que estamos utilizando para la catalogación del Museo del Prado, realizada en la base de datos File Maker, y se trató también sobre la necesidad de cambiar a un lenguaje informático universal (SQL) para facilitar el acceso de todos los miembros a las fuentes catalogadas. Este tema final se abordó con la esperanza de que el nuevo programa de RIdIM esté pronto disponible para los socios.

Cristina Bordas Ibáñez  
Grupo de Investigación UCM  
Madrid

### Translation

The Asociación Española de Documentación Musical (AEDOM) is the Spanish branch of the International Association of Music Libraries (IAML). Since its creation in 1994, there have been several attempts to organize in Spain an "R" branch of the RIdIM repertoire. Among those, the pioneering project of the Center of Music and Dance Documentation is outstanding, whose aim is to create an archive of musical iconography. To fulfill this project this center has acquired a major private photographic archive in the year 2000, which has already been catalogued. Also the University of Valladolid in 1996 sponsored a meeting of the International Study Group, headed by Tilman Seebass in Sedano (Burgos, Spain). The protocols of this international meeting appeared in the XIII Volume (1996) of the journal *Imago Musicae*.

Since 1994 several PhD dissertations and research papers about musical iconographic topics have been

<sup>1</sup> Una noticia sobre el III curso de iconografía musical de la UCM saldrá publicada en la revista *Musique, Images, Instruments*.

presented throughout Spain at Universities, Conservatories or Documentation Centers. Now we have the possibility of creating a new forum – an information and software tools exchange network that enables participation in the documentation and diffusion of the different sources. This is the specific task of RiDIM and it is what we intend to carry out through AEDOM, whose institutional framework gives us the opportunity to realize this project. The first meeting of the musical iconography section of AEDOM took place based on the experience of the Universidad Complutense de Madrid Research Group, which has developed major projects including the cataloguing of the works containing musical iconography in the Museo Nacional del Prado.

This meeting was held in Valencia on 3-4 March, 2007 within the Annual Meeting of the Association. There was a general call to all institutions and individuals interested in being members of this section. Current section members include such distinguished researchers as Rosario Alvarez, Jordi Ballester, Carmen Rodriguez Suso, and Koldo Ríos. We also had the collaboration of Florence Gétreau, who held two interesting conferences and attended the meetings on musical iconography. The Portuguese researchers Luzía Rocha and Luís Sousa, as well as representatives of the Music Documentation Centers of Andalusia, the Basque Country, the Ministry of Culture, the Center for Design of Lugo (Galicia), the Sociedad de la Vihuela, and other national institutions also participated in these meetings.

The purpose of this section of AEDOM is firstly to promote the cataloguing work and the diffusion of musical iconographical sources, secondly to encourage the exchange of information using adequate tools, in order to create an open network for all those who are interested in musical iconography, whether or not they are affiliated with any Documentation Center or academic institution. Moreover it has the general objective to improve research in this field in Spain, Portugal and Latin America.

Jordi Ballester and Cristina Bordas were named to coordinate this first stage supported by all the assistants. Their task is to report on national and international projects, enhance the entrance of members into AEDOM and international institutions such as RiDIM, the International Study Group etc., and, above all, the creation of a common cataloguing chart and proper tools to complete it.

The second meeting took place on 24 November, 2007 at the Library of the Real Conservatorio Superior de Música de Madrid. In addition to Jordi Ballester, Cristina Bordas and UCM Group members, other participants included: researchers and professors invited to the III Course Musical Iconography at the UCM (21-23 November)<sup>2</sup> such as Carmen Rodriguez Suso and Elena Le Barbier and researchers from Italy (Cristina Santarelli and José Luis Molteni) and México (José Antonio Robles and Elena Kopylova), the director and secretary of AEDOM, José Carlos Gosálvez, and Jorge García, and the Portuguese researchers named above. The meeting dealt with the possibility of applying for national projects to

support this new Iberoamerican network, in order to improve the technical aspects as well as promote job placement for the collaborators. A test sheet, realized in the File Maker database, that is being used to catalogue the works of the Museo del Prado, was shown during the meeting. The need to switch to a universal computer language (SQL) to facilitate access for all members to catalogued sources was also discussed, in the hope that the new RiDIM cataloguing program will soon be available for all partners.

## PRESENTATION OF THE ARCHIVE OF MUSICAL ICONOGRAPHY AND LITERARY SOURCES

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The Archive of Musical Iconography and Literary Sources (A.M.I.S.) was founded in 1996 by Univ.-professor Alexandra Goulaki-Voutira as an independent workshop within the venues of the Department of music studies of the Aristotle University of Thessaloniki. It was soon established as an autonomous research project and received generous funds from the University and other institutions which have financially contributed to its development in a substantial way. The main objective of A.M.I.S. creation was the collection, documentation and cataloguing of images related to Greek music and dance as well as the theatre (to the extent that they involve music) from antiquity to modern times. By using interdisciplinary cataloguing methods and systematization criteria combined with the use of digital technology, A.M.I.S. aims to render its data accessible to wider audiences and to promote cooperation between scholars of different fields, thus allowing for the development of new approaches on the research of Greek music. Additionally, the cooperation and exchange of information and data between cataloguing centres has been one of the Archive's foremost aspirations.

### A.M.I.S. in Greece and abroad

The year 2002 was the starting point for a number of parallel activities. The cooperation of A.M.I.S. with the Friends of Melina Merkouri Foundation led to the exhibition *Music in classical Greece* (9 March 2002) in Thessaloniki, where iconographic material was presented in the form of printed tableaux with documentation and commentary tracing musical practices in ancient Greece. The exhibition took place within the context of the *Days of Expression and Creation* festival and toured in Greece and abroad (Cyprus and Ukraine).

A number of important relics of original musical instruments and representations of musical performances on authentic archaeological findings (pottery, reliefs, statues, inscriptions etc) were gathered for the exhibition, *Gifts of the Muses. Echoes of Music and Dance from Greece*, which opened in Brussels in 2003 and travelled to Berlin Musikinstrumenten Museum and Athens Megaron Concert Hall (2004). Prof. Voutira and A.M.I.S.

<sup>2</sup> Information about the Third Musical Iconography Course of the UCM will be published in the journal *Musique.Images.Instruments*.



cooperated with the organizing committee of the Hellenic Ministry of Culture during the preparation of the exhibition and its luxurious catalogue, which appeared in Greek, English, German, French and Flemish.

That same year the Archive participated in the *Images of Music - A cultural Heritage* project, which was co-financed by the European Union within the Culture-2000 program. The project's main objective was the joining of seven countries in a single network aiming to promote documentation and cataloguing of images with musical subject matter. The staff and research team of the A.M.I.S. cooperated with their European partners for the preparation of three online virtual exhibitions of musical iconography using pilot material from all participating archives under the titles *Sacred Music - Image and Reality* (Fondazione Giorgio Cini, Venice), *Rhythm in Music and Dance* (A.M.I.S.) and *Musical Myths - from Antiquity to Modern Times* (Centre d'Études Supérieures de la Renaissance, University of Tours), which were accessible on the Internet in seven languages (English, German, Italian, French, Spanish, Portuguese and Greek) and published in CD-ROM. A.M.I.S.'s participation in the project has been a source of valuable experience and served as an important factor in its development.

### Research Projects

During the years 2003-2004, A.M.I.S. undertook the realisation of a research project focused on the scientific documentation destined to precede the re-exhibition of the *Museum of Greek Musical Instruments* in Thessaloniki, which was at that time incorporated in the network of thematic museums managed by the Piraeus Bank Group Cultural Foundation. For this purpose a research team of young scholars worked under scientific supervision and the coordination of A.M.I.S., collecting and cataloguing selected sources related to the presence of musical instruments in Greece from antiquity to the post-Byzantine era. Since 2005, A.M.I.S. has fully supported and revitalized this ongoing research project, which today engages a large research team working on the collection, cataloguing and studying relevant iconographic and literary material using A.M.I.S.'s digital database. The project will result in the publication of a volume in 2009 examining the presence, form, development and use of musical instruments in Greece from ancient to modern times.

### An exhibition of Greek musical instruments in the Department of Music Studies

As a result of the success of this project the Piraeus Bank Group Cultural Foundation funded A.M.I.S. in 2005 to create a small exhibition in the Department of music studies housing its collection of Greek musical instruments. This exhibition has been supplemented with iconographic material and a projection system, which allows visitors to view concise virtual exhibitions (in the form of PowerPoint presentations) illustrating different aspects of Greek music and iconography.

### The Mitos database

From the beginning, A.M.I.S.'s activities centred on cataloguing. Initial entries consisted of handwritten cataloguing records of iconographic material from Greek

and Roman antiquity which were compiled by undergraduate students of the Department of Music Studies as part of their diploma thesis on musical iconography. This practice continues to constitute an important source of new material, while at the same time allowing students to comprehend the discipline of musical iconography and practice documentation of iconographic material.

The fundamental cataloguing principles of these records are still evident in the design of A.M.I.S.'s digital database (MITOS) which was created using Omnis software and received its first entry in May 1996. Initially, cataloguing activity concentrated on a variety of published sources, such as the *Lexicon Iconographicum Mythologiae Classicae*, the volumes of *Corpus Vasorum Antiquorum*, museum catalogues, excavation results, as well as unpublished material. Two years later, MITOS was presented for the first time in the International Conference *Music Iconography in the Mediterranean from 300 B.C. until 300 A.D.* organized in Dion (Pieria) by the Study Group for Musical Iconography of the ICTM (UNESCO) and the Department of Music Studies of the Aristotle University of Thessaloniki in September 1998.

A.M.I.S.'s cataloguing scope has expanded since 2005 to include, apart from iconography, literary sources on music and original musical instruments. Today MITOS contains about 9,000 entries. This material originates from Greece and Greek influenced areas and covers a wide chronological span that extends from prehistoric times to Greek and Roman Antiquity, Byzantine and the post-Byzantine era to modern times. The expansion of A.M.I.S.'s cataloguing activity has affected considerably the database's documentation forms, design and functions, which have been repeatedly revised and its software updated in an effort to accommodate the ever growing requirements arising from the variety of the catalogued material. Recently, the conversion of the applications' software using Oracle Unicode has rendered it accessible online on local network or via web server and allowed for a multilingual operation. Since 2007, the MITOS database is being used as an educational tool in musical iconography by the students of the Department of music studies, who have direct access to its contents during courses and seminars.

Over the past decade, A.M.I.S. has developed from a small workshop into a cataloguing centre of considerable size and scope. A number of future projects and educational activities, such as virtual and real exhibitions (in cooperation with the Thessaloniki Concert Hall), lectures, presentations on specialized research issues etc., are being planned and put into motion in an ongoing effort to render Greek music and iconography accessible to researchers, scholars and general audiences.

Antonia ROUBI

Fondées en 1996 par Alexandra Goulaki-Voutyra comme un atelier indépendant au sein de l'Université Aristote de Thessalonique, les archives de l'iconographie musicale et des sources littéraires (A.M.I.S.) ont très vite été considérées comme un projet de recherche autonome, notamment grâce aux financements (de l'Université mais également d'autres institutions) qui ont contribué à son développement.

Son objectif principal est de collecter, de documenter et de cataloguer la production d'images liées à la musique et à la danse, ainsi qu'au théâtre (dans la mesure où la musique y est présente), produites en Grèce ou dans les zones qui ont subi son influence, depuis l'Antiquité jusqu'à nos jours. Grâce à des méthodes de catalogages interdisciplinaires et à la systématisation des critères combinés à l'utilisation de la technologie numérique, A.M.I.S. a pour but de rendre ces données accessibles à un large public, ainsi que de promouvoir la collaboration entre des chercheurs de champs divers, permettant ainsi le développement de nouvelles approches pour la recherche sur la musique grecque.

En 2002, de nombreuses activités parallèles ont vu le jour, notamment une exposition sur la musique dans la Grèce classique en collaboration avec la base de Melina Merkouri en mars 2002. Une autre exposition eu lieu à Bruxelles en 2003 et voyagea par la suite à Berlin puis à Athènes en 2004. L'A.M.I.S. a également participé à des conférences et coopéré avec ses partenaires européens pour l'organisation de trois expositions virtuelles : *Sacred Music - Image and Reality* (Fondazione Giorgio Cini, Venice), *Rhythm in Music and Dance* (A.M.I.S.) and *Musical Myths - from Antiquity to Modern Times* (Centre d'Études Supérieures de la Renaissance, Tours) qui étaient disponibles sur Internet en sept langue et ont été par la suite éditées sur un CD-ROM.

De nombreux projets animent l'A.M.I.S., notamment un projet concernant la documentation scientifique destinée à préparer la nouvelle présentation du Musée des Instruments Grecs de Thessalonique. Une équipe de jeunes chercheurs, supervisée et coordonnée par l'A.M.I.S., a pris en charge la collecte et le catalogue des sources dans une période qui va de l'Antiquité à l'ère post-byzantine. Ce projet donnera lieu à une publication en 2009.

Dès le début, les activités de l'A.M.I.S. se sont concentrées sur le catalogue. Les premières données étaient les fiches manuscrites d'iconographie de la Rome et de la Grèce antique, compilées par des étudiants de licence du département de musique de l'Université de Thessalonique. Ces données se retrouvent évidemment dans la base MITOS, créée en 1996 en utilisant le logiciel Omnis. Tout d'abord, le catalogue a commencé par une série de sources publiées telle que le *Lexicon Iconographicum Mythologiae Classicae* ou le *Corpus Vasorum Antiquorum*. Les champs du catalogue se sont élargis depuis 2005 pour inclure des sources littéraires sur la musique ainsi que des instruments de musique originaux. Aujourd'hui, MITOS contient environ 9000 entrées et la conversion récente du logiciel en utilisant Oracle Unicode a permis de le rendre accessible en ligne sur le réseau local. Depuis 2007, la base est utilisée comme outil éducatif en iconographie musicale.

## TWELVE *RĀGAMĀLĀ* MINIATURE PAINTINGS IN THE NATIONAL GALLERY OF VICTORIA: PROBLEMS OF THEIR ICONOGRAPHIC IMAGES AND THEIR VALUE FOR MUSIC HISTORY

The history, analysis and interpretation of *rāgamālā* paintings in India are fascinating studies. The tradition of these paintings encompasses some four centuries, from about 1475 to the latter part of the 19th century. The several different schools of *rāgamālā* paintings cover a vast area, from the Deccan plateau of central India to the princely states of the Punjab Himalaya far to the north, and from Gujarat in western India to Bengal in the east. *Rāgamālā* paintings have been produced in Nepal as well. The musical, verbal and poetic antecedents that precede this tradition appear a millennium or more earlier than the first *rāgamālā* paintings known to us today. These antecedents in music and words comprise the intellectual practice of grouping and classifying modal and melodic materials in India, and also the use of verbal visualizations of these musical entities by musicians, who, it is thought, would recite them before practice as a verbal meditation (*dhyāna*) or 'contemplation formula',<sup>1</sup> and also possibly before private and public performances.

The focus of this paper will be twelve miniature *rāgamālā* paintings dating from the mid 18th century, from southern Rajasthan. These *rāgamālā* miniatures are part of a very large collection of Rajasthani paintings in Melbourne, now housed in the National Gallery of Victoria.<sup>2</sup>

Having established this focus, however, an abbreviated and very general account of the *rāgamālā* tradition in South Asia should be presented at the outset, to establish a basic perspective, within which the paintings in Melbourne can be quickly placed, and, thereby, hopefully more easily apprehended and known. In the context of this brief paper only the main points in an overall view of the *rāgamālā* tradition may be mentioned.

As is generally known, the concept *rāga*, a Sanskrit word, refers to the great multitude of individual musical modes of South Asia or India. The word *mālā* indicates 'a wreath, garland ... a string of beads'.<sup>3</sup> Thus, *rāgamālā* has been defined by Monier-Williams in his Sanskrit dictionary as a 'string or series of musical Rāgas'.<sup>4</sup> Given the custom in India, however, of felicitating an honored person on a special occasion with a garland of bright, fresh flowers, translating *rāgamālā* as a 'garland of *rāgas*' gives a certain vibrancy to the concept perhaps not implied in the mental image of a 'string or series' of *rāgas*, even as true and apt as this latter notion nonetheless is.

<sup>1</sup> Emmie te Nijenhuis, *Musicological Literature (A History of Indian Literature)*, ed. Jan Gonda, VI/1. Wiesbaden: Otto Harrassowitz, 1977, 38.

<sup>2</sup> I am grateful to Carol Cains, Curator of Asian Art at the National Gallery of Victoria, with a specialization in South Asia, and to members of the gallery staff for providing digital copies of the front and back of these paintings for study. I am also grateful to the National Gallery of Victoria for permission to reproduce two of these paintings in this paper.

<sup>3</sup> Monier Monier-Williams, *Sanskrit-English Dictionary, Etymologically and Philologically arranged with Special Reference to Cognate Indo-European Languages*, new ed., greatly improved, with the collaboration of E. Leumann, C. Cappeller and other scholars. Oxford: The Clarendon Press, 1956, repr. New Delhi: Munshiram Manoharlal, 1976, 813. (1st ed., The Clarendon Press, 1899)

<sup>4</sup> Ibid., 872.



From very early times, from about 200 C.E., and very probably from earlier times as well, music theorists in India collected together scales, modes and melodies and grouped them according to certain technical principals, such as their initial and predominant pitch and melodic motifs. Names of a technical musical or even musicological nature were applied to a mode-class.<sup>5</sup>

Over time musical modes in India came to be personified and deified to a certain degree, and some of these names came to be used to identify a particular mode, thus leaving behind the earlier technical musical terminology that had been used to name a mode-class, or an individual melodic modal entity. In addition to the name of a deity, in many instances several different types of name came to identify different *rāgas*. These names provide a clue to the possible origins of a melodic type, and also, most importantly, to its broader significance and meaning within the large framework of history, culture and day-to-day life in South Asia. The following enumeration of six different types of *rāga* name gives us an idea.

Firstly, a musical mode may have the name of a deity. The name *Bhairava* ('fearful'), a Sanskrit word and an epithet for Siva,<sup>6</sup> identifies the first and most important male *rāga* in the three different *rāga* classification systems associated with the *rāgamālā* tradition.

Having mentioned gender in referring to the *rāga* *Bhairava*, it is appropriate here to digress briefly to note that several different classification systems of melodic modes found in India since the middle part of the second millennium C.E. have organized musical modes by reference to a male/female duality, with an associated concept of family. Sometimes a particular system is extended to include sons, daughters and daughters-in-law. In general, however, a particular classification system consists of six male *rāgas*, to each of which are associated five and sometimes six wives, the latter being identified by the word *rāginī* in their name. In total, these systems encompass a scheme of 36 or 42 melodic modes, as the case may be, grouped into six families.<sup>7</sup> They are found mainly in North India. In the numerous classification lists, appearing from about 1200 C.E. onwards, the sequence of names is not consistent. It varies.<sup>8</sup> Nonetheless, even with all the inconsistencies in the six male *rāgas* identified in a particular system, and in the names of the modes noted in their individual group of wives, the approach in general is known in Sanskrit as the *rāga/rāginī* system. *Rāga* denotes male gender and *rāginī* denotes female gender. A melodic mode with the adjective *rāginī* is assumed to be the wife of one of the *rāgas*. In summary, gender and six families are key concepts in the *rāgamālā* tradition. The two words *rāga* and *rāginī* keep coming up constantly.

In vernacular languages and dialects, one should mention, vowels are often dropped, to read *rāg* and *rāgnī*.

But these vowels may be included in poetry, to assist in meeting the requirements of a particular metrical pattern or rhyme scheme. Poetry has been inscribed on the back of five of the twelve paintings in Melbourne, and we shall consider those couplets a little later. Though this digression has included background information about gender, about the family-based classification systems for modes in North India, and also something about language and poetry, we now return to enumerating the six different categories of modal name.

We started with *Bhairava*, another name for Siva.

Secondly, some names identify a particular season, as in *rāga Vasant* or *Basant*, meaning springtime. Though this melodic mode is the second of six main *rāgas* in the first known set of *rāgamālā* paintings dating from c.1475, in which *Bhairava* is not the first *rāga* as noted above but the third,<sup>9</sup> in another classification system of obscure origin used in the *rāgamālā* tradition, known as *Hanumāna mat*, *Vasant* is a *rāginī* of *Śrī rāga*.<sup>10</sup>

Thirdly, the name of a melodic mode may refer to a group of people. For instance, *Gujarī rāginī* refers to the Gujaras, a branch of the Huns from the regions north of India. This nomadic group from Central Asia settled in Gujarat, western India, about 400 C.E. With intermarriage among the local population, they gave rise to the Rajputs of medieval India.<sup>11</sup> In another instance, *Asāvarī rāginī*, literally 'a *rāginī* from the Sāvāra tribe', suggests a connection with some of the first inhabitants of India, who, according to the Vedas and epic literature, clothed themselves in leaves.<sup>12</sup> The *rāgamālā* painting of *Asāvarī Rāginī* in the National Gallery of Victoria presents several interesting challenges of interpretation, to be discussed in some detail subsequently. Tribal descendants of the first inhabitants in the subcontinent still live today in central India and Orissa in eastern India, and in other parts of India as well.

Fourth, a melodic mode can be named after a town or city, such as *Multānī*, after the town Multān in central Pakistan, or *Jaunpurī*, after the town Jaunpur in the Gangetic plain of North India northwest of Benaras or Varanasi.

Fifth, a name can indicate court tradition, such as *Darbārī Kānhrā*, one of the *Kānhrā* (*Kānadā*) group of *rāgas*, that name referring to a part of South India, played in the durbar or audience hall of a ruler; a raja, a nawab, or a Mughal emperor of India.

Finally, a few modes are named after individual musicians, such as *Mīyān kī Todī*, or the version of Todi associated with Miyan Tansen, one of the most well-known musicians of recent centuries, and the musical star at Akbar's court in Delhi about 1600 C.E., the third of the well-known six great Mughal rulers of northern India.

I've chosen to go on a bit about *rāga* and *rāginī* names because in the *rāgamālā* tradition a painting is identified primarily by the name of a melodic mode, not by its image. Indeed, the consistencies and inconsistencies found between a particular *rāga* or *rāginī* name and the iconographic image associated with it, which results in an

<sup>5</sup> Richard Widdess, *The Rāgas of Early Indian Music: modes, melodies and musical notations from the Gupta period to c. 1250*. Oxford: Clarendon Press, 1995, 1-83.

<sup>6</sup> Benjamin Walker, *The Hindu World, an Encyclopedic Survey of Hinduism*, 2 vols, New York: Praeger, 1968, II, 408.

<sup>7</sup> See John Andrew Greig, 'Rāgamālā Painting' in *South Asia: The Indian Subcontinent*, ed. Alison Arnold (*The Garland Encyclopedia of World Music*, V). New York and London: Garland, 2000, 312-18.

<sup>8</sup> O. C. Gangoly, *Rāgas & Rāginis: a Pictorial & Iconographic Study of Indian Musical Modes based on Original Sources*, 2 vols. Calcutta 1935 (rare ed. of 36 copies), Vol. I (Text) repr. Bombay: Nalanda, 1948. See appendices 4-5 (179-82), 8 (184-85), 11-15 (189-95), 18-19 (199-204), 21 (206), 25(210), 27 (212), 29-35 (214-23).

<sup>9</sup> Klaus Ebeling, *Ragamala Painting*. Basel: Ravi Kumar, 1973, 120-21.

<sup>10</sup> John Andrew Greig, 316.

<sup>11</sup> Benjamin Walker, I, 467-68.

<sup>12</sup> Ibid., 558.

intriguing interplay and interchange of names and images, provide a continuing challenge of analysis and interpretation for those working with these materials, whether they be a music historian like myself, or an art historian.

In the rather extensive scholarship of the *rāgamālā* tradition to date art historians have been able to analyze and interpret *rāgamālā* paintings very effectively for the purposes of art history. Schools of painting and styles have been clearly identified. Credible chronologies of stylistic change and differences have also been established.<sup>13</sup> A challenge remains to interpret and assess these materials, however, with reference to music history. The great complexity of the issues associated with the interplay of music, *rāgamālā* texts and iconographies have attracted contributions by two well known musicologists.<sup>14</sup>

Having noted that *rāgamālā* images are identified by the name of a melodic mode, another issue about these names should be mentioned. Since beginning this project about two years ago, and in the process of researching the Melbourne paintings, an interesting point about names on paintings has caught my attention. In more than one instance, discrepancies and inconsistencies exist between a *rāga* or *rāginī* name as written in *devanāgarī* script at the top of a painting, and its name as published at the bottom of the reproduced illustration.

In one instance the text inscribed on the painting at the top reads, noting each syllable, *rāg-nī des-ba-rā-rī* (*rāgnī desbarārī*), while the printed caption below the publication of the painting names the picture as 'Ragini Desa-varati' (*rāginī desavarātī*).<sup>15</sup> In another instance, an identifying name in *devanāgarī* script at the top of a painting reads *rā-gu bhairau* (*rāgu bhairau*), while the printed caption reads 'Raga Bhairava'.<sup>16</sup> Some may consider these two observations excessively pedantic or based on relatively insignificant minor details – that is, the use of slightly different consonants and vowels here and there.

Nonetheless, in both instances it appears to me that a local vernacular or dialect name clearly inscribed on a *rāgamālā* painting has been 'corrected' or Sanskritized in the process of publishing a discursive text, to what end or to serve what agenda I am not sure. Having a marked preference for empirical data and for the use of empirical research methods, it seems to me that the local vernacular names in both instances should be taken at face value for a start, and then analysis and interpretation proceed from there. A careful and systematic empirical re-evaluation of the numerous *rāgamālā* texts already published as part and parcel of the reproduction of the great wealth of *rāgamālā* paintings could well yield important data and new insights for music history in North India.

Before considering in some detail two *rāgamālā* paintings from Melbourne, a few other items of background information should be noted. Firstly, it is reasonable to conjecture that the verbal visualizations of

musicians were transformed into poetry, and these poetic constructions, using a variety of meters, found their way into Sanskrit treatises and also into literature in vernacular languages. Court painters then used these poems as the basis for their paintings. A *rāgamālā* text, sometimes containing two or three different poetic meters, is often, but not always, inscribed at the top of a *rāgamālā* painting.

Secondly, a complete set of 36 or 42 paintings were often bound into a volume or album for deposit in a royal library. Such albums were then available for viewing by members of the royal family and other members of the local nobility or visitors, as permission was given and the occasion arose. It was an elite court tradition.

Finally, several of the albums and folios, as a complete set of *rāgamālā* paintings, have found their way into museums and collections in India and abroad. Many other sets, however, have been broken up. Paintings from these broken sets have been widely dispersed through the mechanism of the international art market. Also, in some instances, a set may be incomplete, because, although a series may have been started by a particular painter at a specific court workshop, it was never completed for some reason or other.

Nonetheless, whatever the case may be, the art historian Klaus Ebeling, in his benchmark reference work on the tradition, published in 1973, and aptly titled *Ragamala Painting*, has listed 133 known *rāgamālā* sets. While Ebeling indicates that the combined total of original pages in these 133 sets is over 5000 in number, the known paintings accounted for in his list total some 3000 *rāgamālā* paintings. The Melbourne *rāgamālā* paintings do not appear in Ebeling's list. They were purchased by the National Gallery of Victoria in 1980. Basic catalogue information about the Melbourne paintings first appeared in the same year, seven years after the reference work by Ebeling had been published. Andrew Topsfield has briefly described the Melbourne *rāgamālās* very effectively and provided transliterations of the texts on the back of the paintings. This information appears in Topsfield's extensive catalogue of some 170 pages covering the 274 Rajasthani paintings purchased in 1980 by the National Gallery of Victoria.<sup>17</sup>

We know that the Melbourne twelve are part of a set of at least nineteen.<sup>18</sup> The seven paintings not purchased by the National Gallery of Victoria are dispersed and the whereabouts of each of these seven is unknown.<sup>19</sup> Originally the twelve Melbourne paintings and the additional seven were part of the royal collection of the Maharanas of Mewar, a former princely state in southern Rajasthan, the capital of which was Udaipur.

In addition to the image of the painting itself, three additional types of data appear on the back of each painting – a value in rupees given to each painting, four sets of catalogue numbers and a text inscribed in India.

With reference to the texts, each image is identified by the name of a melodic mode, inscribed on the back of the painting, and problems immediately arise. Agreement

<sup>13</sup> Klaus Ebeling, 28-44.

<sup>14</sup> Walter Kaufmann, 'Rasa, Rāgamālā and Performance Times in North Indian Rāgas', *Ethnomusicology* 9/3 (1965) 272-91; Harold Powers, 'Illustrated Inventories of Indian Rāgamālā Painting', *Journal of the American Oriental Society* 100/4 (1980) 473-93.

<sup>15</sup> O. C. Gangoly, frontispiece.

<sup>16</sup> Anand Krishna, *Malwa Painting*. Varanasi: Bharat Kala Bhavan, Benaras Hindu University, 1963, Pl. I.

<sup>17</sup> Andrew Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria, a Collection acquired through the Felton Bequests' Committee* (Melbourne: National Gallery of Victoria, 1980, 107-08).

<sup>18</sup> Ibid., 107.

<sup>19</sup> Andrew Topsfield, personal communication.

between an inscribed name and the conventional name of the image in the painting, as found in the *rāgamālā* tradition generally, occurs in only four instances out of twelve. Agreement between name and image occurs in only one-third of the Melbourne *rāgamālā* paintings. Disagreement exists between a name and its iconographic image in five of the remaining eight instances. Additionally, in three paintings the image itself remains enigmatic and unidentified.<sup>20</sup> Continuing research may be able to throw new light on these challenging issues.

In addition to each painting being inscribed on the back with a name, on the back of five paintings succinct couplets are written, each containing twenty-four syllables, twelve syllables per line. These couplets enumerate the names of five *rāginīs* associated with five male *rāgas* – Bhairav, *Mālkaus*, *Hindol*, Sri and *Megha* – according to the rare and obscure *Hanumāna mat* system of melodic mode classification. A couplet for the missing *rāga* *Dīpaka* may be inscribed on one of the seven paintings from this set known to be dispersed. As the norm in the *rāgamālā* tradition is for a *rāgamālā* text to consist of a set of elaborate descriptive poems, one for each melodic mode, which inspired the painters to paint their different visual realizations,<sup>21</sup> the five couplets on the Melbourne *rāgamālā* paintings appear to be unique twice over. Firstly, they are only written for the male *rāgas* in the set. The *rāginīs* do not have any couplet inscribed on the back of their image. Only their name is inscribed on the back of a painting. Secondly, though Klaus Ebeling has identified 23 *rāgamālā* texts<sup>22</sup> – they are variously written in Braj, Sanskrit, Hindi, Persian and Rajasthani – the Melbourne *rāgamālā* couplets, possibly written in Mewari, a dialect of Rajasthani, appear to be new and unique in the known oeuvre. To date no match has been found. Additionally, their compact nature of 24 syllables each sets them distinctly apart.<sup>23</sup>

What remains is to consider briefly two paintings from the twelve images in the NGV *rāgamālā* series (Ill. 1 and 2). The aim is not to present a comprehensive description and explanation for each image with reference to their stylistic features and their place in the cultural history and art history of India. Rather, some aspects of their challenging features will be noted, with special reference to the *rāgamālā* tradition in general and more specifically to the history of one type of musical instrument in Rajasthan, the double clarinet.

The first painting is quickly recognizable as the conventional *rāgamālā* imagery of *Āsāvārī Rāgini* (Ill. 1). Quite unexpectedly, however, the inscription on the back of the painting reads '*rāgnī gīrnārī sorath*'. Though a melodic mode named Sorathi *Rāgini* does not appear in the *Hanumāna mat* system, the system enumerated in five couplets on five NGV *rāgamālā* paintings, it is one of the five *rāginīs* of *Megha rāga* in the *Mān Kutubhāl* classification system followed in many sets in the *rāgamālā* tradition.<sup>24</sup> Nonetheless, the name 'girnari sorath' suggests a melodic mode significantly different from Sorathi. To the best of my knowledge, a *rāgini* with the name Girnari Sorath is not known in the *rāgamālā* tradition. The difference between the conventional iconographic identity of the image and the inscription remains a mystery.



Ill. 1: INDIAN, Mewar sub-style, mid 18th century, a page from a 'Ragamala' series: *Asavari Ragini*.

Opaque watercolor and paint on paper, 29.0 x 22.0 cm, National Gallery of Victoria, Melbourne, Felton Bequest, 1980, AS159-1980.

A text of conventional imagery for *Āsāvārī Rāgini* is available in translation in the set of texts labeled 'B' by Ebeling. This text is found in the *Saṅgītadarpana* of c. 1625 by Damodara, a well known source of visual descriptions (*dhyānas*) in the *rāgamālā* tradition.<sup>25</sup> According to Ebeling, this text occurs in eight *rāgamālā* sets dating from c.1575 to the third quarter of the 18th century.

On the summit of the sandal-wood mount, robed in the peacock's plumes, with a splendid necklace strung with pearls and ivory, the variegated one drawing to herself from the sandal-wood tree the serpent – the proud one

<sup>20</sup> Andrew Topsfield, 107-08. A survey and initial discussion of the catalogue numbers and the issue of disagreement between an inscribed name and the conventional name of the image it identifies appears in the author's article 'Twelve Ragamala Paintings in the National Gallery of Victoria, Melbourne: a concordance for two sets of names and five sets of numbers', in press (*Fontes artis musicae* 55/1, 2008).

<sup>21</sup> For reproductions of a set of ragamala paintings from India with poems inscribed at the top of the paintings, and a set of ragamala paintings from Nepal with poems inscribed to the side of a painting, published together with an English translation at the bottom of an illustration, see Walter Kaufmann, *The Ragas of North India* (Calcutta: Oxford and IBH Publishing Company, 1968), Illus. I-XXXV.

<sup>22</sup> Klaus Ebeling, 'Chapter V: Ragamala Texts (A-W)', 112-49.

<sup>23</sup> A paper in preparation by the author, 'Poems on Five Ragamala Paintings in the National Gallery of Victoria: rhyme, alliteration and rhythm in unique couplets of great intensity and charm,' analyzes these five couplets. Each couplet will be reproduced in its original script, together with a transliteration and translation. To the right of each transliteration, rhythmic notation will show the recitation pattern for the couplet. Submitted to *Context: a Journal of Music Research* (Faculty of Music, University of Melbourne), 2008.

<sup>24</sup> John Andrew Greig, 315-16.

<sup>25</sup> Emmie te Nijenhuis, 27-28.

wears it as a bracelet, (her body) ablaze with dark splendor.<sup>26</sup>

Agreement and disagreement between this visual description and the NGV *Āsāvarī Rāgini* painting are evident. Certainly the figure is adorned with a 'splendid necklace', and one can imagine pearls and ivory in it. Additional Rajasthani jewelry and ornaments are also depicted. Obviously, as well, cobras abound. One is being held by hand, another cobra adorns the figure as a necklace, while many others are depicted in the immediate vicinity of the tribal female, who appears to be sitting on a rock. Additionally, attachments of small bells or seedpod rattles may be shown around the ankles of the *rāgini*, represented as brown in color, while additional circular ornaments consisting of white dots may be seen as well. Small white dots on toes and fingers suggest rings. Agreeing with the text, a mountain is depicted in the background, together with an indistinct architectural edifice depicted at its peak, the latter of which may have some relationship to the property or buildings belonging to the royal patron who very probably commissioned the *rāgamālā* paintings. A black and stormy sky has been painted, with white lines outlining storm clouds, suggesting a monsoon sky at night. Though a pond with lotus flowers and ducks is to be seen in the foreground, this feature and any detail about time of day or season are not mentioned in the text.

Disagreement exists with respect to the skirt worn by the figure and her color, the latter of which is a very light brown. In contrast to this painting, an attire of peacock feathers and a 'dark splendor' as noted in the text may be seen in another *rāgamālā* painting from the Mewar region of southern Rajasthan, from the famous Chawand *rāgamālā* series dated 1605, in which a skirt of peacock feathers is clearly depicted.<sup>27</sup> The body of the female figure in this painting is blue in color, a color associated with depictions of Krishna. In this earlier painting, the posture of the *rāgini*, sitting on a rock, is very similar, nearly identical, to that of the figure in Ill. 1, which is dated approximately 150 years later, in the mid 18th century. In certain details the image in Ill. 1 appears to be a copy of the earlier painting. A difference, however, between the *Āsāvarī Rāgini* *rāgamālā* painting in the NGV collection and the *Āsāvarī Rāgini* image in the Chawand *rāgamālā* painting is that the former is painted bare breasted while the *rāgini* in the latter is clad in a yellow *choli*. Another difference between the two is that the skirt of the former depicts large leaves instead of peacock feathers (Ill. 1). Earlier it was noted that in very early literary texts the attire of leaves is associated with aboriginal inhabitants in South Asia. The clothing shown on the figure of *Āsāvarī Rāgini* in the NGV collection seems to reflect that earlier tradition, in contradistinction to the more common imagery of peacock feathers noted in the text and seen in the Chawand image of *Āsāvarī Rāgini*.

Challenging features for interpretation evident in the *Āsāvarī Rāgini* painting in Melbourne are the detail of the left hand drawn on the right arm and the right hand drawn on the left arm. Though it is tempting to explain these two

aspects as being the result of incompetent draughtsmanship, it would be prudent to be more cautious as the 'mistake' is so obvious that one should not rule out the possibility of deliberate intent. Further, the ankus or elephant prod held in one hand is very unusual for images of *Āsāvarī Rāgini* and may well be a unique instance. The detail of the hands and arms and the presence of the ankus await a satisfactory explanation.

The object depicted on the ground below the right foot of the *rāgini* in Ill. 1 is a musical instrument. One immediately notes a similarity between this representation and the double clarinet *murlā* played professionally by the Suraniya Langa musicians in western desert of Rajasthan. A wooden insufflation tube leads to a rather narrow and elongated or oblong wind chamber, constructed of wood or gourd, which encases two cylindrical tubes, each sounded by a single reed. The pipe to the left from the player's perspective serves as a drone while on the other, which contains six fingerholes, local Rajasthani melodies and songs are played with great virtuosity.<sup>28</sup> Today this instrument is not associated with snake charming and it is unknown how long this has been the case, or if the *murlā* was ever associated with snake charming. The repertoire played on the *murlā* is associated with a distinct folk culture in which professional musicians are attached by strong bonds several generations old to patrons for whom they provide music required for social and life-cycle rituals, such as marriage, as well as entertainment music when requested.

In the painting one may discern what seems to be an ornamental circle of beads where the blowing-tube meets the upper end of the wind chamber. The central part of the wind chamber is light brown in color, which is notably different from the dark green surrounding it. Dark green is also the color of the tubes at the proximal and distal ends of the instrument. On the wind chamber two parallel lines of ornamentation appear to be depicted. They suggest white beads attached to the instrument with glue or wax. Also attached to the instrument are ornamental strings or chords, which are depicted in black above and below the instrument. A published photograph of a professional Suraniya Langa playing the *murlā* shows elaborate ornamentation on the instrument itself and also attached to the instrument and hanging down an elaborate ornament of patterned string, chord and tassels.<sup>29</sup>

Several points of interest are associated with the second *rāgamālā* painting, in which an elaborately dressed musician is playing a double clarinet to charm a cobra (Ill. 2). Firstly, this is an exceedingly rare *rāgamālā* image, identified on the back of this painting as 'a picture of *rāg natvo*' (*rāg natvo ro pāno*). The only other known *rāgamālā* painting of this image comes from Ratlam, a city in central India just to the east of Rajasthan and very near its southern tip. This painting is also dated in the mid 18th century.<sup>30</sup> These two paintings appear to be

<sup>28</sup> *Folk Musical Instruments of Rajasthan: a catalogue*. Jodhpur: Rajasthan Sangeet Natak Akademi, 1963. <sup>29</sup> Geneviève Dournon, 'Murali [murlā, murli, muli]/4, *New Grove Dictionary of Musical Instruments* (ed. Stanley Sadie). London: Macmillan, 1984, II, 707.

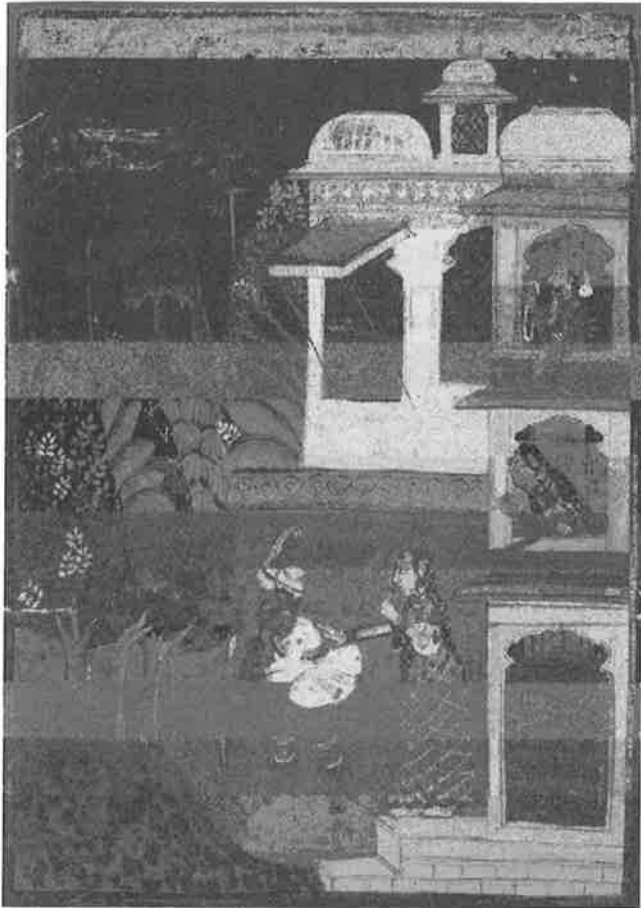
<sup>29</sup> Geneviève Dournon, op. cit.

<sup>30</sup> Kalpana Desai, et al., *Jewels on the Crescent: Masterpieces of the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, formerly Prince of Wales Museum of Western India*. Bombay: Chhatrapati Shivaji Maharaj Vastu Sangrahalaya in association with

<sup>26</sup> Klaus Ebeling, 126. This text has been translated by Dr Anand Krishna (Harold Powers, 479, n. 7).

<sup>27</sup> Klaus Ebeling, 117.

contemporaneous. Though the origin or workshop of the twelve NGV *rāgamālā* paintings has not been determined, the pair of rare and atypical Ratlam and NGV *rāgamālā* paintings suggests some type of link which points to the possibility of origins in neighbouring regions.



Ill. 2: INDIAN, Mewar sub-style, mid 18th century  
A page from a 'Ragamala' series: Unidentified Raga  
Opaque watercolor and paint on paper, 29.0 x 22.0 cm  
National Gallery of Victoria, Melbourne, Felton Bequest, 1980, AS155-1980

Two major differences exist between these two paintings. Firstly, the image from Ratlam is inscribed with the name '*rāgini solakhamāru*' at the top on the front of the painting, in contrast to the name '*rāg natvo*' on the NGV *rāgamālā* painting. Secondly, the Ratlam *rāgamālā* painting portrays a Mughal or regional Mughal ambience, while the NGV *rāgamālā* painting shows the same image in a Rajasthani cultural context. In the Ratlam painting the musician wears wide loose pajamas and is depicted with a moustache in the Mughal style, whereas the musician depicted in Ill. 2 is wearing tight fitting Jodhpur pants and sports a typical Rajasthani moustache.<sup>31</sup> Though further comparative details await analysis, the point about a basic cultural difference between the two paintings can be made.

The marked difference in the name identification waits to be explicated. The name *nata* appears as the second *rāgini* of *Bhairava* in the Painters' system of classification in the *rāgamālā* tradition, used mainly in Rajasthan, whereas the name *nātikā* appears as the fifth *rāgini* of *Dipaka* in the *Hanumāna mat* system.<sup>32</sup> A painting and couplet for *Dipaka*

are missing from the NGV collection. Though the name *natvo* as a variation of *nātikā* would accord with the *Hanumāna mat* system of the NGV couplets, the male gender designation *rāg* for *natvo* is problematic, with respect to both the Painters' system and the *Hanumāna mat* system of melodic mode classification. *Nata* is a *rāgaputra* ('*rāga*'s son') of *Megha* in the classification system of *Kshemakarna*,<sup>33</sup> which was an important system followed in the *Pahari rāgamālā* schools of painting in the Punjab hills.<sup>34</sup> As a working hypothesis, each *rāgamālā* painting may well encapsulate the same regional story known at the time, but interpreted within two different cultural contexts and identified by two different names for a musical mode.

The double clarinet being played by the musician in the painting of *Rāg Natvo* is very similar to the *pungi* of Rajasthan, which is played there by snake charmers belonging to the *Kalbaliya* community.<sup>35</sup> In addition to the two pipes, clearly shown being played by both hands of the musician, a characteristic feature of the *pungi*, as distinct from the *murlā*, is the spherical gourd wind chamber into which the melody pipe and drone pipe are inserted. This characteristic is to be seen on a photograph of a snake charmer in Varanasi, Uttar Pradesh,<sup>36</sup> and may also be seen on the front cover, in color, of volume 5 of *The Garland Encyclopedia of World Music*, which shows it being played by a *Kalbaliya* musician.<sup>37</sup>

In the painting the instrument is light brown. Painted on the wind chamber is what appears to be an ornamental attachment, represented as an inverted teardrop in light red, which is encircled by a band of light green. Whether or not this mark is significant remains to be determined. Possibly it contains an important clue for the analysis and interpretation of this painting. The posture of the musician suggests that he is dancing. Larger bells or seedpod rattles than suggested in Ill. 1 appear to be attached to each lower leg. Each item is clearly separate. Five teardrop-shaped brown items hang from a circle of white dots on each lower leg.

In conclusion, though the representation of a *murlā* in one painting (Ill. 1) and a *pungi* in the other painting (Ill. 2) is not one hundred percent certain, it is reasonable to tentatively interpret the data in this manner. That both illustrations represent a double clarinet seems beyond doubt. As data for the history of relatively obscure but nonetheless important folk instruments often are lacking in visual and literary sources, these two paintings present unusual evidence for consideration for the presence of two different types of double clarinet in southern Rajasthan in the mid 18th century.

These two paintings also highlight other issues associated with names and images in the *rāgamālā* tradition, both in a general sense within the context of the large *rāgamālā* tradition, and in a more specialized or local sense with reference to the time and place of a painting. Their value for music history resides in the extent to which

<sup>33</sup> O. C. Gangoly, 195; Klaus Ebeling, 78.

<sup>34</sup> John Andrew Greig, 314.

<sup>35</sup> *Folk Musical Instruments of Rajasthan*, 26. Alastair Dick, 'Pūṅgī,' *New Grove Dictionary of Musical Instruments* (ed. Stanley Sadie). London: Macmillan, 1984, III, 159.

<sup>36</sup> Alastair Dick, op. cit.

<sup>37</sup> *South Asia: The Indian Subcontinent* (ed. Alison Arnold). New York: Garland, 2000. See page iv for a description of the cover illustration.

Mapin Publishing (Ahmedabad), 133 and 292. I am grateful to Richard Runnels in Melbourne for bringing this painting to my attention.

<sup>31</sup> I am grateful to Dr Rashmi Desai, a distinguished anthropologist, retired from Monash University, for these observations.

<sup>32</sup> John Andrew Greig, 316.



several issues at different levels of analysis may be satisfactorily resolved to contribute to our knowledge of music and its performance in southern Rajasthan in the mid 18th century.

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## Résumé

L'article du musicologue Reis Flora analyse, de façon très documentée, douze peintures indiennes *rāgamālā* du XVIII<sup>e</sup> siècle provenant de la collection de la National Gallery Victoria de Melbourne. Reis Flora offre une introduction à l'histoire et à la vaste tradition des peintures *rāgamālā* qui couvre quatre siècles ainsi qu'une large aire géographique. Le système complexe de l'identification des modes est expliqué d'une façon très complète à l'intention du lecteur, qui n'est pas nécessairement familier avec les traditions musicales en question.

Les modes musicaux de cette tradition sont sexués et organisés dans un système complexe de « familles » ; le genre masculin ou féminin du mode lui donne son nom, respectivement *rāga* ou *rāginī*. D'autres modes sont baptisés du nom d'une déité, d'une saison, d'une tribu, d'un lieu géographique, d'une tradition ou d'un musicien. L'explication de Reis Flora donne des exemples de cette nomenclature tandis que le mode mélodique permet d'identifier une peinture *rāgamālā* plus que l'image elle-même. Beaucoup de ces peintures (mais pas l'intégralité) sont encadrées par le texte *rāgamālā*, inspiration pour les peintures elles-mêmes. Deux de ces douze peintures sont examinées en détail. L'auteur examine les similitudes et les différences entre les deux oeuvres et leur rapport avec un texte inscrit sur elles. Les peintures montrent deux sortes de doubles clarinettes : un *pungi* et un *murla*. L'identification permet au musicologue d'attirer l'attention du lecteur sur ces instruments et d'examiner leur rôle dans l'histoire musicale du milieu du XVIII<sup>e</sup> siècle dans le Rajasthan méridional.

## OBITUARY

### MARY HELEN RASMUSSEN, RIdIM's FIRST SECRETARY

Mary Helen Rasmussen, the first secretary of RIdIM and former professor of the University of New Hampshire, in Durham, N.H., passed away on 26 January 2008. She was an expert on the history of musical instruments and their representation in works of art. She was an active cellist and viola da gamba player, and in her youth had been an outstanding performer on the tuba and trombone. She also was a conductor and an enthusiastic promoter of training young people in the performance of chamber and orchestral music, and had developed considerable skill in the repair of stringed instruments. Her scholarly articles and reviews have been published in several distinguished journals. A recipient of Ford, Guggenheim, and Fulbright grants for research, she had lectured at such institutions as Harvard, the University of Wisconsin, and Boston University and at meetings of the American Musicological Society and the College Music Society.

Mary was born in Dover, N.H. in 1930. She graduated from the University of New Hampshire with a bachelor's degree in 1952 and then went on to the University of Illinois, receiving a Master of Music in low brass performance in 1953 and a Master of Library Science in 1965. For two years, she taught public school in Gorham, N.H.. She joined the UNH faculty in 1968, spending the next 29 years of her career there until retiring in 1997.

Mary was a very gifted teacher and a keenly observant art historian who for some forty years studied music iconography. From medieval tapestries to nineteenth-century paintings, she acquired thousands of reproductions of artworks with musical subject matter. She systematically studied art history books at the Harvard library, making cataloguing cards for every relevant image, producing at the end an index with over fifty thousand entries.. Her musical iconography files are an astonishing compilation that she had hoped to make available to scholars, but she was able to put online before her death only a small selection of entries at <http://www.unh.edu/music/igref.htm>. After her death, her books and periodicals were donated to her alma mater. Her slide collection and some pictures are included in the collection of the Research Center for Music Iconography at the Graduate Center, City University of New York, and her card catalogues and other archival documentation about pictures will be used at the RIdIM cataloguing center at the Music/Dance Library of the Ohio State University in Columbus, Ohio.

In the 1970s Mary was the first secretary of RIdIM. Early in her career she was also editor and publisher of the *Brass Quarterly* (1957–64).

Mary will be remembered as a specially gifted human and scholar being exhibiting a rare combination of intense independence, intellectual curiosity, strong opinions vigorously expressed, practical skills, sensitive personal insight, loyalty, neighborliness, and great courage in the face of adversity.

John Rasmussen / Louise Ambler / Zdravko Blažeković



# MUSICAL ICONOGRAPHY RESEARCH IN LATIN AMERICA AND THE BRAZILIAN RiDIM INITIATIVE

## Introduction

The project of focusing on music iconography within a specific continent or even a particular country inevitably presents unique challenges requiring scholars to push beyond initial presumptions. Our experiences pursuing music iconographic research based on South American sources reveals a continent with a puzzle-like iconographic character—many unexpected connections and numerous still-missing links, at least from a bibliographic point of view.

## South America in focus

Though there are many Spanish and Portuguese studies on this subject (serving as background research related to the Luso-Hispanic American territory), major academic databases about musical iconography in Latin America and the Caribbean contain a surprisingly limited number of comparable studies. Scholarly research on musical iconography or studies using music iconographic sources as the primary source for research include examples on Chile (Valdés, 1989), Colombia (Bermúdez, 1985), Cuba (Guanche, 1997a, 1997b, 1999), Guatemala (Stöckli, 2005), Mexico (Rubina, 2008), Dominican Republic and Puerto Rico (Ustároz, 2002), Peru (Torre, 1993), and Brazil (Bispo, 1970; Pequeno, 1977, 1981; Pereira & Junior, 2000; Nogueira, 2005; Binder & Castagna, 2005; Veiga, 2004).

There are two possible reasons that might account for such limited research in comparison to the wide geographical area involved: a) absence of adequate indexing of music iconographic sources throughout the continent and b) a lack of researchers focused on music iconographic topics using Latin American sources. Fortunately, indexing issues are being gradually solved by the different RILM working groups in Mexico, Colombia and Brazil. However, new working groups in other Latin American countries are still needed. More difficult to address is the paucity of scholars focused on endemic music iconography. The problem is based on a more important failure: the lack of search tools frequently known as indexes, inventories and catalogues that would stimulate, by mapping and describing the available sources, a break from the endless cycle of lack of sources discouraging researchers from attempting music iconographic research.

The stimulus for change may have its origin in academic events like the 2nd National Forum on Mexican Music<sup>1</sup>, partially focusing on the subject of musical iconography, or from extensive expositions such as the Brazilian National Library's *Three Centuries of iconography of music in Brazil* in Rio de Janeiro, organized by Reis Pequeno during 1974. Apparently those initial efforts were not enough to sustain the long-term interest and research needed for developing fundamental search tools such as catalogs, indexes and inventories on musical iconography

as some of the most important steps towards the establishment of that area of study.

Although Samuel Claro Valdés' "Chilean Musical Iconography" (*Iconografía Musical Chilena*, 1989) appears as the earliest attempt towards a national approach for this type of source research, recently followed by a more specific cataloguing proposal for Mexico (Cf. Ferrari & Carvajal 2005), no Latin American country currently has a national catalog-like publication on musical iconography. A wider geographical approach, taking the Latin American area as a whole, has only been undertaken in Álvarez's work (Cf. 1992; 1995).

On the other hand, as Brown & Lascelle clearly stated in 1972, if pictorial evidence is to be used in musical research, art works that include representations of musical instruments, performances, notation, and so on must be systematically collected and catalogued, since conclusions about the common practices of a time must be based on as large a sampling of the sources as possible. (Brown & Lascelle 1989, 2).

Regardless of the fact that ontological boundaries and typological categories of musical iconography currently include a wider set of sources and supporting media, following Brook's original idea, the RiDIM international project seems to be a well-founded path to reach Brown & Lascelle's goals. These goals can be effectively achieved by applying internationally accepted cataloguing rules (descriptive enough to treat iconographical sources as musicological evidence), by using simple text/image electronic databases, by allowing comprehensive informational searches, and by the exchange and retrieval of information through accepted and established IT international formats.

Along with Mexico's initiative, Brazil recently decided to join RiDIM's international efforts, based on its RISM-Brasil working group experience. Its framework will provide for a clear interdisciplinary approach and be supported by a multi-institutional sponsorship representative structure throughout the country.

## Towards brazilian RiDIM national functioning structure and rules

When Mercedes Reis Pequeno (Rio de Janeiro, 1921)<sup>2</sup> began to organize the Music Division inside the Brazilian National Library in 1951, she decided to utilize and further develop her vast experience gained through almost three years (1947-1949) spent assisting Charles Seeger as Chief of the Music Division at the Pan-American Union (now known as Organization of American States).

As Chief of the Brazilian National Library Music Division, she was elected vice-president of the International Association of Music Libraries, Archives and Music Documentation Centres (IAML) between 1965 and 1974, collaborating on two major projects sponsored by RISM and RILM, thus connecting Brazil with the rest of the world through pioneering international knowledge and culture databases.

Until her retirement in 1990, she organized and presented several expositions commemorating different

<sup>1</sup> Cf. *II Foro Nacional sobre Música Mexicana: Los instrumentos musicales y su imaginario*, Pátzcuaro, Michoacán, México, 28th-30th Sep. 2005.

<sup>2</sup> Biographical information about Reis Pequeno is available at <<http://www.abmusica.org.br/acad07.htm>>.

national and foreign musical trends generally supported by printed catalogs. Her aforementioned iconography-based exposition called "Three centuries of Iconography of Music in Brazil" (*Três Séculos de Iconografia da Música no Brasil*, 1974) is a landmark in Brazilian musical iconography cataloguing efforts, closely corresponding in time to Brown's assertions about RiDIM's general goals.

RiDIM hopes to supervise the systematic cataloguing and preliminary analysis of works of art from all periods and all cultures containing musical subject matter. A comprehensive archive of pictures relating to music would aid scholars working on the history of musical instruments and performing practices, on cultural historical topics, and on the iconography of particular composers. It would also aid various commercial and noncommercial enterprises (gramophone companies, publishers, television networks, and so on) who need illustrations of musical subjects. (Brown, 1974).

According to Fonseca, the sixteen page portfolio, including eighteen postcard-like Brazilian music iconographic reproductions, that was distributed during that exposition, is a publication in which the iconographic information allies with a careful graphic quality. It refers to 132 gravures, lithogravures, xilogravures, watercolors and other iconographical documents [...]. References are chronologically ordered under each of the following titles: Dances and Festivities, Historical Events, Street Scenes, Domestic Scenes and Musical Instruments. On the unfolding cover three beautiful watercolors by Carlos Julião (1740-1811) are reproduced. [...] Mercedes Reis Pequeno [...] creates, in a masterful syntheses, an outline of the musical iconography in Brazil and worldwide. (Fonseca, 1974)<sup>3</sup> (Fig. 1).



Fig. 1 - Unfolding cover of Brazilian National Library's "Three centuries of iconography of music in Brazil"

<sup>3</sup> Original: "É uma publicação em que as informações iconográficas se aliam a um apurado gosto gráfico. Ela referencia 132 gravuras, litogravuras, xilogravuras, aquarelas e outros documentos iconográficos [...]. As referências estão cronologicamente ordenadas sob cada um dos seguintes títulos: Danças e festejos, Eventos históricos, Cenas de rua, Cenas domésticas e Instrumentos musicais. Na capa desdobrável estão reproduzidas, a cores, 3 belíssimas aquarelas de Carlos Julião (1740-1811). Em erudita introdução, Mercedes Reis Pequeno — competente e dinâmica chefe da Seção de Música e Arquivo Sonoro, da qual foi brilhante organizadora — faz, em síntese magistral, um histórico da iconografia musical no Brasil e no mundo."

Dr. Beatriz Magalhães-Castro (a very active Brazilian RILM and RISM representative researcher and musician in Brasília, and a noteworthy colleague) is currently working on the 132 images comprising the musical iconography collected by Reis Pequeno for the 1974 Brazilian National Library exposition. It is, perhaps, the very first Brazilian RiDIM-like database content ("the Brazilian Baby RiDIM" as she likes to call it).

Along with Magalhães-Castro's activities, three other Brazilian scholars are starting to work in the same direction, mapping and listing musical iconography sources: Mary Angela Biason (*Inconfidência* Museum's Musicology Department coordinator in Ouro Preto), André Guerra Cotta (musicological coordinator of the Archive Curt Lange at the Federal University of Minas Gerais' Central Library in Belo Horizonte) and myself.

During 2007's IMS Symposium in Zurich, I represented the RISM-Brasil working group (primarily headed by Guerra Cotta, Magalhães-Castro and myself) in the RISM parallel meeting in Einsiedeln, organized by the Swiss RISM branch and headed by Dr. Gabriella Hanke Knaus. During that time, RILM Editor-in-Chief, Barbara Dobbs Mackenzie introduced me to Dr. Antonio Baldassarre, Chair of RiDIM Commission Mixte. At the joint RILM-RiDIM anniversary party, we shared some preliminary ideas about a possible Brazilian RiDIM workgroup and the need for a more profound commitment by the Latin American musicological community to the development of international standards.

Convinced that RiDIM's rules, standards, tools and results would be of the highest interest for the whole country and its music academic community, affecting not only its internal research but also its international possibilities for correlations and partnerships, we accepted the challenge to develop the most recent institutional effort

in South America through the establishment of a RiDIM working structure in Brazil. Although a general consideration of RiDIM's international rules of procedure served as a starting point, consideration of Brazilian geopolitical, social, and academic structures and, most of all, the place and nature of iconographical sources in Brazilian institutionalized society, guided the whole process.

The idea of having a sponsor and supporting institutional structure, which brings together researchers and the sources' institutional keepers/guardians, in addition to any other individual partnership was, from the first moment, a crucial developmental concept. For this reason, we are proposing a Commission Mixte-like organization. These sponsoring institutions currently have their own representation throughout Brazil and, at this point, must still be considered the geo-political organization and institutional geographic representation in the country.

As it was reported during the RISM meeting in 2007, the continental size of Brazil requires an internal structure that allows for an ergonomic approach for every possible aspect involved in the task, especially those depending on funding or financial resources (Cf. Sotuyo Blanco, Cotta & Castro, 2007). On the other hand only public and official institutions (at both the federal and state level) could guarantee similar representations in almost every one of the 27 Brazilian states (or Federal Units - FUs). Thus, the model proposed for the Brazilian RiDIM branch should be based on the formation of 27 Commissions Mixtes of state rank, one from each Brazilian state representing the joint forces directly related to musical iconography.

To fulfill the need of professional institutionally-related representatives, Brazil counts on many official institutional "systems" organized from top-to-bottom by the Federal Government, grouping researchers and professionals that deal (directly or indirectly) with iconographical sources.

Regarding scholars, every state has at least one Federal University and most of these include graduate programs in music (usually encompassing musicological research), art history, museology and/or Beaux Arts. The Federal University structure has a library system as well as museums and archives which, in many cases, hold musical iconography related sources.

Despite the existence of a representative office of the International Council of Museums (ICOM) in Brazil, it is centralized in São Paulo with no further institutional representation throughout the country. Nevertheless, the National System of Museums (organized by the Ministry of Culture) or even each State Directory of Museums (organized by each State Secretary of Culture, including every public museum in its state), might take its place. On the public archives and libraries' side, similar situations can be described at the federal and state levels of organization. Thus, those sponsor and supporting institutions would provide the needed representative personnel to each State Commission Mixte, together with the patrimonial (for example, the National Institute for Historic and Artistic Patrimony) and religious institutions (including the Brazilian Bishops' National Conference, the Federation of Afro-Brazilian Religious Cults, the National Council of Brazilian Christian Churches) to guarantee the fulfillment of all RiDIM goals in Brazil.

All these State Commissions Mixtes should have their own officers (as is done worldwide) with a four-year term. They should also meet annually (through their annual Chairs' meeting) to discuss national issues and, every two years, an election would take place to decide about which State Commission Mixte should also assume the rank of

National Commission Mixte, not just to coordinate their common tasks and national actions, but also to link with the International Commission Mixte or other national RiDIM branches.

It can be assumed that the "spread" of this RiDIM structure throughout Brazil will not happen simultaneously in each Brazilian state. More likely, a "blooming" process will occur through time and geographical space, from its launching in Salvador, Bahia in February 2008.

Further details about RiDIM-Brasil rules of procedure, centers of reference, etc., are still being discussed for future approval. However, our first inter-institutional meeting was as promising as expected.

### And in the end...

...thirty-four years have passed since the first Brazilian attempt (thanks to Mercedes Reis Pequeno's magnificent though individual actions) to index our musical iconography. Let us now continue the proper RiDIM work in Brazil, beginning from where Pequeno stopped but now from the perspective of a joint institutional federal enterprise.

Let's honor our musical past and history... Let their icons teach us something new!

Pablo SOTUYO BLANCO\*

### Résumé

Pablo Sotuyo Blanco retrace les différentes étapes et les difficultés rencontrées lors de la création du premier centre du RiDIM au Brésil, premier du genre sur le continent Sud Américain. Bien qu'il existe de nombreuses études espagnoles et portugaises sur l'iconographie musicale, il n'en est pas de même en Amérique Latine. L'absence d'outils de recherche spécifiques à cette aire géographique ainsi que celle d'une administration centralisée expliqueraient peut-être cette activité plus modeste.

L'auteur revient donc sur les trente-quatre années qui ont été nécessaires pour éveiller les volontés et mener à la création du centre, notamment grâce aux actions de Mercedes Reis Pequeno qui a beaucoup œuvré pour faire reconnaître la discipline de l'iconographie musicale au Brésil.

Les choses se sont considérablement accélérées en 2007, après la rencontre entre l'auteur et une partie de l'équipe dirigeante du RiDIM lors de la conférence de l'IMS à Zurich. Convaincus que les règles, les standards, les outils et les résultats du RiDIM pouvaient idéalement satisfaire le pays et sa communauté de chercheurs, ce groupe a relevé le défi de développer le plus récent effort institutionnel d'Amérique du Sud à travers l'établissement d'une structure de travail du RiDIM au Brésil.

La structure géopolitique du Brésil a donné lieu à de nombreuses réflexions quant à l'organisation du mode de réunion et d'administration de ce centre du RiDIM, et

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finalmente, le lancement de ce dernier a eu lieu en février 2008 à Salvador de Bahia lors d'une réunion prometteuse pour l'avenir.

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## New York 2008 - Music Body and Stage: The Iconography of Music Theater and Opera

The Twelfth Conference of the Répertoire International d'Iconographie Musicale and the Tenth Conference of the Research Center for Music Iconography

From 11-14 March, 2008 the Répertoire International d'Iconographie Musicale and the Research Center for Music Iconography co-hosted a joint conference focusing on the iconography of music theatre and opera. Well attended and enthusiastically received, the papers presented varied widely in both subject matter and approach. As many of the papers were presented in parallel sessions, it was impossible to see all that one desired. Therefore, apologies must be given to those whose work I cannot report on.

Pierluigi Petrobelli's opening keynote lecture, *To hear and to see: The function of the stage in musical theater* encapsulated the elements which were to follow for the remainder of the week: that the visual component is integral in opera; that the set performs not only dramatic and aesthetic, but also acoustic functions; and the importance of musical theatre throughout history and in the present as an allegorical reading of life.

Fellow keynote speaker Richard Leppert's fascinating lecture *Cinematic iconographies of acoustic desire* discussed Werner Herzog's 1982 film *Fitzcarraldo*. In particular he addressed issues regarding technology and nature, the imposition of foreign culture onto indigenous people in their own space and the supposed power of music to civilise, all of which are touched upon in the film.

Passport technology issues prevented Tilman Seebass from attending the conference, so his keynote lecture, *Between set design and visualisation in musical theater: A contribution to the analysis of the situation around 1900*, was read by a colleague. The paper used the set designs of Alfred Roller to demonstrate the function of set designs at that time, and addressed some of the methodological and analytical issues facing researchers in this area.

The majority of papers were closely tied to the conference topic covering, amongst other things, the importance of set and costume design, the difficulties of attribution and cataloguing, and the relationship between design elements and music, libretto and historical context. Bruno Forment's paper, *Trimming scenic invention: Oblique perspective as poetics of discipline*, which explored the impact of oblique perspective in Italian stage design, was particularly interesting. Many papers also used case studies to demonstrate the importance of stage and costume designs within the context of broader musicological or analytical investigations. Italian and French productions from the 17<sup>th</sup> and 18<sup>th</sup> centuries were popular subject matter.

Benoit Bolduc's paper, *Visualizing music and opera in « Les Divertissements de Versailles » (1676)*, was one of many given at the conference to discuss the methodological issues associated with the iconography of the theatre, including the distinction between commemorative records, such as festival books, and more strictly historical records. Two recurring issues addressed in these papers were the importance of establishing the primary function of the

image, and avoiding the reductionist tendency to read clues regarding authenticity from the images.

Richard Wagner was a central or periphery figure in a large number of papers dealing with nineteenth and twentieth-century topics and, as one might expect, vigorous discussion followed most of these presentations. Among those for which I was present, the considerable diversity of his influence in iconographic matters was evident from dramatic gesture to representations of German Nationalism and masculinity.

Several sessions I attended were particularly stimulating and deserve special mention. In her paper *Opera and caricature in the French fin-de-siècle press: Massenet's « Thaïs »*. A case study, Clair Rowden provided not only a fascinating glimpse of the colourful world of caricature in Paris, but also an exemplary methodological approach, her analyses of every image informed by a mind-boggling knowledge of contemporary politics, social nuance and historical fact. Roberta Montemorra Marvin's paper *Visual imagery and the prima donnas of mid-Victorian Britain: « The Illustrated News », a case in point* was equally rigorous methodologically, reminding those present of the importance of function and context in iconographical analysis. I also greatly enjoyed Vincenza Busetti's presentation *Dance costumes between sketch and performance (or between theory and performance)*, in which she discussed the increased importance of costume design for dance in the twentieth century for physical and aesthetic purposes, and in structuring the body shape to create a specific silhouette.

The conference was preceded by a cataloguing and indexing workshop, moderated by Florence Gétreau. Cristina Bordas, Olga Jesurum and Nicole Lallement demonstrated the construction and use of catalogues designed for specific collections and Sean Ferguson introduced the new (soon-to-be) online RIDIM database. Each of the cataloguers had encountered problematic ground in similar areas: how to deal with multiple reprints of originals in varying formats; the pitfalls of including too many hierarchical elements in the catalogue; the fixed or open status of data fields; the western-centric instrument lists most commonly in use; the provision for digital images; and which languages to include. It was also noted that a catalogue should make an allowance for possible misattribution. Olga Jesurum stressed the need for balanced experience in the two elements of research most commonly in use in iconography, musicology and art history. She also reminded participants of the importance of non-musical texts and mythology connected with the image or libretto being catalogued.

Zdravko Blažeković and Antonio Baldassarre must be congratulated for organising such a successful and motivating week at the beautiful Graduate Center at CUNY. Thanks also to Michele Smith for serving as the cheerful and ever helpful conference administrator. The varied approaches, from the strictly iconographic to those incorporating elements of cultural theory showed the breadth of research underway internationally and, excitingly, the potential for further related fields to be explored.

Holly MATHIESON



## Résumé

Du 11 au 14 mars 2008, le RiDIM et le Centre de Recherche pour l'Iconographie Musicale (RCMI) de New York, ont organisé conjointement un colloque se concentrant sur musique et productions scéniques. Le public était au rendez-vous et a reçu avec enthousiasme les présentations, qui offraient une grande diversité de thèmes et d'approches. La présentation des conférences en sessions parallèles ne permettait pas d'assister à toutes les interventions ; que ceux qui ne sont pas cités ici veuillent bien excuser l'auteur de ce compte rendu.

La conférence d'ouverture de Luigi Petrobelli, *Voir et entendre : la fonction de la scène dans le théâtre musical*, a présenté les éléments de réflexion que l'on a retrouvés tout au long de la semaine : la composante visuelle est inhérente à l'opéra, le décor ne remplit pas seulement des fonctions dramatiques et esthétiques mais également des fonctions acoustiques et enfin l'importance du théâtre musical à travers l'histoire, comme de nos jours, comme lecture allégorique de la vie.

Deux autres conférences d'importances étaient celle de Richard Leppert et de Tilman Seebas. La première évoquait le film *Fitzcarraldo* de Werner Herzog. M. Seebas, a malheureusement été empêché d'assister au colloque, mais son intervention, *Entre décor scénique et visualisation dans le théâtre musical : une contribution à l'analyse de la situation autour de 1900*, a été lue par une collègue.

La majeure partie des interventions étaient étroitement liées au sujet du colloque, notamment l'importance du décor et la conception des costumes, les difficultés d'attribution et de catalogage, ainsi que le rapport entre les éléments du décor et la musique, le livret et le contexte historique. De part son influence dans les questions iconographiques, Richard Wagner a été le point central de nombreuses interventions consacrées à la fin du XIX<sup>e</sup> et au début du XX<sup>e</sup> siècle, suivies la plupart du temps de vives discussions.

Un atelier de catalogage, modéré par Florence Gétreau, a précédé le colloque. Cristina Bordas, Olga Jesorum et Nicolas Lallement ont présenté la construction et l'utilisation de bases de données conçues pour des collections spécifiques, tandis que Sean Ferguson a lancé la base de données du RiDIM par une démonstration pratique. Cet atelier a permis de montrer que tous les catalogueurs se heurtaient souvent aux mêmes problèmes et de chercher des solutions communes.

Zdravko Blažeković et Antonio Baldassarre doivent être félicités pour l'organisation de cette semaine très réussie au sein du Graduate Center de l'Université de New York. Les approches variées, tant celles qui étaient strictement iconographiques, que celles qui incluaient des éléments de théorie culturelle, ont permis de montrer la diversité de la recherche internationale ainsi que le potentiel des champs qui doivent encore être explorés.

The Music Department at the University of Otago  
announces an international conference in New Zealand

### RE-THINKING MUSIC IN ART: NEW DIRECTIONS IN MUSIC ICONOGRAPHY

MUSIC DEPARTMENT, UNIVERSITY OF OTAGO, NEW ZEALAND  
26-28 JUNE 2008



This conference aims to draw together scholars from a variety of disciplines who share an interest in the way music and musicians are represented in the visual arts. The conference will provide a forum for wide-ranging discussions on future directions, opportunities and challenges for research in music iconography.

#### Keynote speakers:

**Professor Richard Leppert**, (Department of Cultural Studies & Comparative Literature, University of Minnesota), speaking on "Acoustic Culture/Visual Culture (Music, Time, and the Self)"

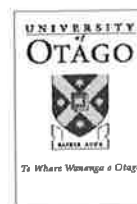
**Dr Antonio Baldassarre** (President of the Commission Mixte of the Répertoire International d'Iconographie Musicale), speaking on "The place of music iconography in institutions of higher education"

We welcome papers from scholars whose research takes them into the intersection between music and the visual. The conference is especially concerned with issues of methodology, new or under-utilised subject matter, and the relationship between music iconography and other fields of musicology. Some specific topics include:

- ◇ Methodology in music iconography: the varieties of approach to music in art
- ◇ Interdisciplinarity and music iconography: strengths and weaknesses
- ◇ Music in art in the Asia-Pacific region, especially indigenity and identity in music imagery
- ◇ Popular music and imagery, such as record covers
- ◇ Music iconography and performance practice: authenticity and imagery in the postmodern paradigm
- ◇ Portraiture of musicians: portraits as cultural history, and approaches to researching.

Free papers are also most welcome

Paper abstracts, single spaced and no longer than 200 words, must be submitted electronically as a .doc or .rtf file by email attachment by 1 March 2008 to: [alan.davison@stonebow.otago.ac.nz](mailto:alan.davison@stonebow.otago.ac.nz)  
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