

ASSOCIATION RÉPERTOIRE INTERNATIONAL
D'ICONOGRAPHIE MUSICALE (RIdIM)

VISUAL INTERSECTIONS: NEGOTIATING EAST AND WEST

14TH INTERNATIONAL RIdIM CONFERENCE
ON MUSIC ICONOGRAPHY
ISTANBUL, 4 – 7 JUNE 2013

RIdIM

Verein | Association | Associazione | Association | Asociación
Répertoire International d'Iconographie Musicale

PERA  MUSEUM

DON JUAN archiv WIEN

VISUAL INTERSECTIONS: NEGOTIATING EAST AND WEST

14TH INTERNATIONAL RIdIM CONFERENCE
ON MUSIC ICONOGRAPHY

ISTANBUL, 4 – 7 JUNE 2013

AT

PERA MUSEUM, SUNA AND İNAN KIRAÇ FOUNDATION

Meşrutiyet Caddesi No. 65
34443 Tepebaşı – Beyoğlu – İstanbul

CONFERENCE IN HONOUR AND IN MEMORIAM
OF WALTER SALMEN (1926–2013)

CONTENTS

Organisers	2
Conference Committee.....	3
Welcome and Introductions	4
Conference Schedule	13
Abstracts.....	25
About Association Répertoire International d'Iconographie Musicale (RIdIM)	66

ORGANISERS

DON JUAN ARCHIV WIEN, VIENNA

www.donjuanarchiv.at

Nora Gumpenberger

Michael Hüttler

Çiğdem İkişik

RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE (RIDIM), ZURICH/LONDON

www.ridim.org

Antonio Baldassare

Debra Pring

In co-operation with

PERA MUSEUM, SUNA AND İNAN KIRAÇ FOUNDATION, ISTANBUL

www.peramuzesi.org.tr

M. Özalp Birol

Fatma Çolakoğlu

Alanur Ataç

Under the patronage of the

AUSTRIAN CULTURAL FORUM ISTANBUL

www.bmeia.gv.at/kultur/istanbul.html

Doris Danler

CONFERENCE COMMITTEE

Prof. Dr. Arnold Myers (Chair)

Dr. Antonio Baldassarre

Dr. Michael Hüttler

Dr. Debra Pring

WELCOME AND INTRODUCTIONS

ANTONIO BALDASSARRE

PRESIDENT ASSOCIATION RÉPERTOIRE INTERNATIONAL
D'ICONOGRAPHIE MUSICALE

Dear Colleagues and Friends,

İstanbul'a hoşgeldiniz! Please accept my warmest welcome to the Fourteenth International Conference of Association Répertoire International d'Iconographie Musicale (RIdIM), organised in collaboration with the Don Juan Archiv Wien, held at the Pera Museum, Istanbul.

This year's conference, entitled *Visual Intersections: Negotiating East and West*, is related to the music iconography of the East including the exchange between East and West and the discourses on "Exotism" and "Orientalism" and the iconography and the study of musical instruments. The programme committee has been particularly encouraged by the numerous paper proposals received (more than 80). The ample topical and methodological range of the sixty-plus papers that were selected reflect not only the international scope of this conference but also the diversity and pluralism of music iconography research, not in the sense of a falling back on the hackneyed pluralism as a *laissez-faire* or as a go-anywhere ticket replacing intellectual exchange. Rather the focus is to provide a framework for multi-fold and interdisciplinary discourse, to promote the intellectual examination and exchange concerning the variety of musical cultures of the world, and, last but not least, to

enlarge the possibility of intelligible discourse between people quite different from one another in interest, outlook, wealth, and power, and yet contained in a world where, tumbled as they are into endless connection, it is increasingly difficult to get out of each other's way.¹

With this focus the conference also honours the enormous scholarly output of Prof. Dr. Walter Salmen whose death on 2 February 2013 meant a significant loss to both the research of music iconography and Association RIdIM to which Prof. Salmen had been appointed honorary lifetime member in early 2012. I still fondly recall my last encounter with Prof. Salmen in the summer of 2012. Sitting in his garden and reflecting for hours upon the future of music iconography and music research in general was—as every encounter with him proved to be—a very stimulating experience. His continuous openness to new methodological approaches and

¹ Clifford Geertz, *Works and Lives: The Anthropologist as Author* (Cambridge: Cambridge University Press, 1989), 147.

towards topics often neglected by general music research ought to be a model for scholars who are both ready to enlarge the often limited perspectives embodied in academic research and willing to overcome the useless—and sometimes rather pathetic—battles regarding the “cultural authority to speak about music.”² Salmen’s colossus of scholarly work sets standards for what Kevin Korsyn calls an “ethical transformation that will [...] make us ‘more capable of accepting and nurturing otherness’ both in ourselves and in others.”³ I am personally honoured that Dr. Gabriele Busch-Salmen, the widow of Prof. Salmen and herself an outstanding music and music iconography scholar, has accepted our wish to honour Prof. Salmen’s commitment to and impact on music iconography research by declaring this fourteenth conference of Association RIdIM in his honour and memory. In this I also include the gratitude of the Council of Association RIdIM, and the local organisation team.

Association RIdIM fulfils a twofold function. It is, first, charged with the cataloguing of visual sources of musical subject matter, including concerns about methods and principles of cataloguing work and documents of music iconographic interest. Secondly, Association RIdIM promotes research in the field of music iconography and interdisciplinary studies by different means such as by the organisation of regularly scholarly meetings as this year’s conference in Istanbul. As far as the first objective is concerned I am particularly happy that this year’s conference also includes a cataloguing workshop in the afternoon of 7 June (14:00 – 15:30), chaired by Sean Ferguson (Editor in Chief of Association RIdIM) and Dr. Laurent Pugin (Chief Technical Officer of Association RIdIM). This workshop includes an introduction to the new and enhanced features of the RIdIM database which is the only freely accessible database for the cataloguing and research of music iconography objects, meeting all necessary state-of-the-art requirements this type of objects embodies.

Regarding the second, and no less important, focus of Association RIdIM—the promotion of music iconography research and interdisciplinary studies—Association RIdIM announces the newly established *Lloyd Old and Constance Old Thesis and Lecture Awards in Music, Dance & Theatre in Visual Culture by Early Career Scholars*. These opportunities have been made possible by the generosity of Dr. Lloyd Old, who recently passed away in November 2011, and his sister Constance Old. Association RIdIM expresses its heartfelt gratitude to the Old-siblings for this very special opportunity to promote and support early career scholars. The awards are the expression of their passionate support of the arts and

2 Kevin Korsyn, *Decentering Music: A Critique of Contemporary Musical Discourse* (Oxford and New York: Oxford University Press, 2003), 6 und passim.

3 Ibid., 176. The quote within the quote refers to Mark Bracher, *Lacan, Discourse, and Social Change: A Psychoanalytic Cultural Criticism* (Ithaca, N.Y.: Cornell University Press, 1993), 100.

the encouragement of young scholars in both appreciation and contribution to music, dance and theatre iconography scholarship.

The first competition for the lecture award will be held during this year's conference. A special session on 6 June 2013 (14:00 – 15:30) will be held in the main auditorium during which three young scholars will deliver their presentations. The presentations will be made by Theodor E. Ulieriu-Rostás (École des hautes études en sciences sociales, Paris), Candela Perpiña (Universitat de Valencia) and Anna Bianco (Rijksbureau voor Kunsthistorisches Documentatie, The Hague).

Based on these presentations supported by additional documents supplied by the scholars the award committee will select the first winner of the *Lloyd Old and Constance Old Lecture Award in Music, Dance & Theatre in Visual Culture by Early Career Scholars*. The award ceremony will be held during the closing ceremony on the evening of 7 June. As we are holding the presentations as a dedicated and open session we would welcome all feedback from fellow scholars.

This conference is the result of the support of so many. I would like to express my heartfelt gratitude to all who have committed an unquantifiable amount of time and energy to realise this conference. I am very grateful to Dr. Michael Hüttler of Don Juan Archiv Wien, for the generous invitation to organise a joint conference and for his commitment to the realisation of such from the very first day on. I would also like to express my thanks to M. Özalp Birol, General Manager, Suna and İnan Kırac Foundation Culture and Art Enterprises, Istanbul, who generously made available this wonderful space and unique facilities to conduct the conference over the next four days—a truly stunning place in the heart of Istanbul—and also to Doris Danler, the Director of the Austrian Cultural Forum, under whose patronage the conference is held.

My sincere gratitude also goes to Dr. Debra Pring, the Executive Director of Association RIdIM and Member of the Council, for having worked with great enthusiasm and no complaints through the huge variety of often time and energy-consuming tasks to which she was exposed during the organisation of this conference.

I would also like to warmly thank PD. Dr. Dorothea Baumann, Prof. Dr. Zdravko Blažeković and Prof. Dr. Arnold Myers, and Prof. Dr. Pablo Sotuyo Blanco, members of the Council of Association RIdIM, for their constant support and valuable advice offered throughout the planning and organisation of this conference. Their experience and Dr. Pring and Dr. Hüttler's commitment have been key to the realisation of the conference.

I extend my deepest gratitude to Prof. Dr. Richard Leppert and Dr. Ingrid M. Furniss for having accepted the invitation of Association RIdIM to deliver a keynote lecture, and to the members of the programme committee, the members of the organisational staff, and the members of the Council of Association RIdIM

whose input and comments during the preparation of this conference over the last two years were a valuable support. And finally I am also very grateful to the Don Juan Archiv that kindly consented to support the conference financially.

Dear Colleagues and Friends, I wish all of us a very fruitful conference that will also turn out to be a very positive social and academically inspiring experience.

M. ÖZALP BİROL

GENERAL MANAGER
SUNA AND İNAN KIRAÇ FOUNDATION
CULTURE AND ART ENTERPRISES

Dear Guests,

It is with great pleasure that we welcome you, on behalf of the Pera Museum and our partners from Association RIdIM (Répertoire International d'Iconographie Musicale), in conjunction with Don Juan Archiv Wien, to the 14th International RIdIM Conference on Music Iconography.

Turkey has often been compared to a bridge connecting two continents, cultures and religions. Nowhere, therefore, could be more suitable for this conference, *Visual Intersections: Negotiating East and West*, than the cultural epicenter of the country, the rich and vibrant city of Istanbul.

Inaugurated in 2005 by the Suna and İnan Kır   Foundation, Pera Museum is one of the leading art museums in this culturally rich city, offering a wide range of art exhibitions and high-quality cultural events. The museum is located in the historic building of the former Hotel Bristol in Tepebaşı, renovated between 2003 and 2005 by restorer architect Sinan Genim, who preserved the fa  ade of the building and transformed the interior into a modern and fully equipped museum. Pera Museum's permanent exhibitions include selected works from the foundation's three collections: *Orientalist Paintings*, *Anatolian Weights and Measures*, and *K  tahya Tiles and Ceramics*. The museum, as part of its temporary exhibition program, organises national and international exhibitions throughout the year.

Having organised joint projects with leading international museums, collections, and foundations that include Tate Britain, Victoria and Albert Museum, St. Petersburg Russian State Museum, JP Morgan Chase Collection, New York School of Visual Arts, and the Maeght Foundation, Pera Museum has introduced Turkish audiences to countless internationally acclaimed artists. Currently on view is an exhibition of one of the leading contemporary artists: *Manolo Valdes: Paintings and Sculptures*. The Pera Museum's program of education entails bringing and art to children and teens, creating awareness for Museum-going and building bridges between the audience and the works of art. Apart from on-going programs of the museum collections, Pera Education also organises temporary exhibition programs throughout the year, welcoming a wide range of age groups. Standing out with its seasonal programs, the museum's film and video programming, Pera Film, offers visitors and film buffs a wide range of screenings that extend from classics and independent films to animated films and documentaries, as well as special program presented parallel to the temporary exhibitions.

It is an honor to host this conference and we hope that our permanent collection, particularly *Intersecting Worlds: Ambassadors and Painters*, an exhibition comprised of selected works from the foundation's orientalist painting collection, exploring art patronage and ambassadors' portraits from the seventeenth to the nineteenth centuries, will provide a stimulating backdrop for the conference's theme.

Since its earlier periods, the Ottoman Empire has established intense relations with European states. Urged by curiosity, with a certain degree of fear at times, the West's efforts, on the other hand, to be acquainted with and understand the Ottoman state of immense military power and source of political authority, emerged as a political exigency. The selection of art works in this exhibition not only allows us to travel across the meandering paths of diplomatic history under the guidance of art but also introduces the distinctive encounters between divergent cultures. The ambassadors and painters of this lost age endure through a rich and colourful language of expression and imagery; they share their reports, letters, worldviews, travels and experiences, as well as the spectacular ceremonies they joined. This exhibition will enrich the themes depicted in the conference, constituting a symbiosis of musical and visually artistic output.

The conference will take us on a journey, in understanding the musical iconography of the East, with particular attention to Byzantine and Ottoman Art and in exploring the dialogues of exchange between East and West. Istanbul, a meeting point of cultures, provides an excellent setting to dissect the artistic and musical communication between Orient and Occident. Pera Museum, located in what was regarded as a 'suburb of Paris' during the eighteenth century, is pleased to provide the backdrop for this discussion.

I would like to take this opportunity to convey the foundation's founders, Suna, İnan and İpek Kırac's warmest welcome. We hope that you find this conference intellectually invigorating and wish you a pleasant stay in Istanbul.

MICHAEL HÜTTLER

DON JUAN ARCHIV WIEN

Don Juan Archiv Wien as co-organiser—together with Pera Museum Istanbul and RIdIM—welcomes all participants to the 14th International RIdIM Conference on Music Iconography in Istanbul/Kostantiniyye/Constantinople/Byzantium. With the rich background of its long cultural history and the stunning collections in its magnificent museums and heritage sites this city is the ideal place for this year's focus—*Visual Intersections: Negotiating East and West*.

Don Juan Archiv Wien is an independent Viennese research institute for opera, theatre and cultural history in Central and Mediterranean Europe with an attached archive and research library. At present, the continually growing collection comprises approximately 20,000 printed libretti and theatre texts as well as approximately 10,000 playbills and programmes—original, microfilm and digitised copies. In addition, it contains around 30,000 volumes of editions and secondary literature. The archive was founded in the Don Juan anniversary year of 1987 by Hans Ernst Weidinger, who since the 1970s has dedicated himself to the history of Don Juan from its origins until the end of the eighteenth century. Don Juan himself is an important figure in cultural and theatre history, originating in Spain in the early seventeenth century, becoming increasingly widespread in Europe and, since the late eighteenth century, continuously disseminated overseas. The numerous traces of this theatrical triumphal procession are being systematically catalogued and documented by the Don Juan Archiv Wien. A particular focus is on Lorenzo da Ponte and W. A. Mozart's *Don Giovanni* (Prague, 1787)—its genesis and premiere, the performances involving its authors, and its reception. Don Juan Archiv Wien is a member of several international organisations, such as SIBMAS and IAML, and collaborates with archives, libraries, museums, and research institutions around the world. It fosters academic and artistic exchanges on both a regional and international level through numerous events like conferences, workshops, dialogue meetings, lectures and notably the series of symposia *Ottoman Empire and European Theatre*, which has been regularly held since 2008 in Istanbul and Vienna.

Music and Theatre Iconography have an important part to play in the projects and collections of Don Juan Archiv Wien which include, among others, the study and analysis of the images in the libretti and playbooks of the Komplex Mauerbach collection and the forthcoming publication *Der Bildertausch 1792: Zur Geschichte der großherzoglichen Galerie in Florenz und der kaiserlichen Galerie in Wien* (An exchange of paintings 1792: Notes on the common history of the Grand-Ducal Gallery in Florence and the Imperial Gallery in Vienna).

We would like to thank all friends and colleagues who helped in the preparation of the conference, notably Debra Pring (RIdIM), Cigdem Ikiisik (tct-projects Istanbul), Fatma Çolakoğlu and Alanur Ataç (both Pera Museum), Nora Gumpenberger and Andreas Hanzl (both Don Juan Archiv Wien) and all the assistants and technicians from Pera Museum Istanbul who have ensured that this event will run smoothly. A special thank you goes to M. Özalp Birol, General Manager, Suna and İnan Kıraç Foundation Culture and Art Enterprises, who generously agreed to host the conference in the premises of the Museum, and to the Istanbul Research Institute.

Additionally, we would like to thank the academic publishing house Hollitzer who is, like Don Juan Archiv Wien, part of the Hollitzer Group of Companies, that agreed to publish selected papers from the conference proceedings, which will be available in print and as an e-book.

CONFERENCE SCHEDULE

VISUAL INTERSECTIONS: NEGOTIATING EAST AND WEST

14TH INTERNATIONAL RIdIM CONFERENCE ON MUSIC ICONOGRAPHY
ISTANBUL, 4 – 7 JUNE 2013

TUESDAY, 4 JUNE 2013

16:00 – 18:30 REGISTRATION

PERA MUSEUM

19:00 – 22:00 OPENING CEREMONY AND RECEPTION

PERA CAFÉ

Addresses by

- Antonio Baldassarre, President Association Répertoire International d'Iconographie Musicale
- Paul Jenewein, Consul General of the Republic of Austria
- Doris Danler, Austrian Cultural Forum
- Dinko Fabris, President International Musicological Society
- Michael Hüttler, Don Juan Archiv Wien
- M. Özalp Birol, General Manager, Suna and İnan Kırâç Foundation Culture and Art Enterprises

Reception to include music performed by local musicians

WEDNESDAY, 5 JUNE 2013

KEYNOTE I / 9:30 – 10:20

Keynote I MAIN AUDITORIUM

Richard Leppert (Introduction Antonio Baldassarre)

“Operatic Regimes of Musical Listening” (Public Sound/Private Sound)

SESSIONS 1 – 2 / 10:30 – 12:00

<p>Session 1 <u>MAIN AUDITORIUM</u></p> <p><i>Methodology, Philosophy and Media Theory (1)</i></p> <p>Chair: Antonio Baldassarre</p>	<p>Session 2 <u>CHAMBER ROOM</u></p> <p><i>South Eastern Mediterranean (1)</i></p> <p>Chair: Federica Riva</p>	
10:30 – 11:00		
<p>Debra Pring (Hochschule Luzern – Musik)</p> <p><i>RIdIM Gangnam Style: How the Crazy World of K-pop Became an Audio-Visual Phenomenon (and What This Might Mean For What We Call Music Iconology)</i></p>	<p>Sylvain Perrot (French School of Archaeology, Athens)</p> <p><i>A Scientific Orientalism: the Travel to Greece and the Representation of Musical Instruments</i></p>	
11:00 – 11:30		
<p>Gabriela Currie (University of Minnesota)</p> <p><i>“The Song of Noble Company is Sung”: The Books of Alexander</i></p>	<p>Cristina Bogdan (Universitatea din București)</p> <p><i>« La musique de l’au-delà » dans l’iconographie balkanique (XVIIIe–XIXe siècles): Prescriptions des manuels byzantins de peinture et innovations des peintres autochtones</i></p>	

11:30 – 12:00		
Mikkel Vad (The Rhythmic Music Conservatory, Copenhagen) <i>Transnational Elegies: The Muhammad Drawings, Self-Censorship and Identity. The Case of Jomi Massage's Skandinaviske Klagesange</i>	Ş. Şehvar Beşiroğlu (ITU TM State Conservatory) <i>The Çeng and the Kanun: Musical Instruments as Female Symbolic Figures of Mughal, Timurid and Ottoman Courts as Depicted in Contemporary Paintings</i>	
12:00 – 14:00 LUNCH		
SESSIONS 3 – 5 / 14:00 – 15:30		
Session 3 <u>MAIN AUDITORIUM</u> <i>Instruments and Organology (1)</i> Chair: Arnold Myers	Session 4 <u>CHAMBER ROOM</u> <i>Methodology, Philosophy and Media Theory (2)</i> Chair: Antonio Baldassarre	Session 5 <u>LIBRARY HALL</u> <i>Southern Mediterranean (2)</i> Chair: Federica Riva
14:00 – 14:30		
Dorothea Baumann (Universität Zürich) <i>Plucked or Bowed? Characteristics of Early String Instruments</i>	Pablo Sotuyo Blanco and Alejandra Hernández Muñoz (Universidade Federal da Bahia, Salvador) <i>Visual Appropriation or Biased Negotiations? On Devouring the Others in Brazil-Related Music Iconography</i>	M. Emin Soydaş (Çankırı Karatekin University) <i>Representations of Courtly Music in Ottoman Miniature Painting</i>
14:30 – 15:00		
Sandra Pietrini (Università degli Studi di Trento) <i>The Parody of Musical Instruments in Medieval Iconography</i>	Fulya Çelikel (Sabancı Üniversitesi, Istanbul) <i>Pseudo Versus Genuine Orient: To What Extent Do They Share Their Imagery and Musical Toolkit?</i>	Anna Papagiannaki-Divani and Katerina Georgoulia (University of York) <i>Orpheus and His Music in Ioannis Mitrakas' Oeuvre: Toward a Reconstruction of the Intangible Musical Traditions of Eastern Rumelia, Thrace</i>

15:00 – 15:30

<p>Raquel Jiménez Pasalodos (Universidad de Valladolid)</p> <p><i>Musicians of Nebuchadnezzar and the Anti-Islamic Rhetoric in the Beatus Illuminations</i></p>	<p>Christoph Riedo (Université de Fribourg)</p> <p><i>Printed Song Leaflets as a Source for Music Iconography</i></p>	<p>Placido Scardina (Universidad de Valladolid)</p> <p><i>Oenotrians, Daunians, Sicels: An Iconographic Survey of Music of the Indigenous People from Southern Italy and Sicily During the Early Iron Age</i></p>
---	---	---

15:30 – 16:00 COFFEE BREAK

SESSIONS 6 – 8 / 16:00 – 17:30

<p>Session 6 <u>MAIN AUDITORIUM</u></p> <p><i>Instruments and Organology (2)</i> Chair: Arnold Myers</p>	<p>Session 7 <u>CHAMBER ROOM</u></p> <p><i>East-West-Exchange / Orientalism (1)</i> Chair: Michael Hüttler</p>	<p>Session 8 <u>LIBRARY HALL</u></p> <p><i>Visual Music and Poetry</i> Chair: Sean Ferguson</p>
---	---	--

16:00 – 16:30

<p>Zdravko Blažeković (City University New York, The Graduate Center)</p> <p><i>Illustrations of Musical Instruments in Jean-Benjamin de la Borde's Essai sur la musique ancienne et moderne</i></p>	<p>Francesca Cannella (Università del Salento, Lecce)</p> <p><i>Musical Themes in the Rila Monastery's Tower (Bulgaria, Fourteenth Century)</i></p>	<p>Francesco Rocco Rossi (Università popolare di musica, Como)</p> <p><i>Music and Musical Instruments in Middle Age Italy between Poetry and Visual Art: The Anonymous Poem "L'intelligenza"</i></p>
--	---	---

16:30 – 17:00

<p>Pedro Luengo (Universidad de Sevilla)</p> <p><i>Mestizo Music Iconography: The Santa Niño Cradle from Manila</i></p>	<p>Luís Correia de Sousa (Centro de Estudos de Sociologia e Estética Musical, Lisboa)</p> <p><i>Reflections from the East on Portuguese Musical Culture</i></p>	<p>Silvia Maria Pires Cabrera Berg (Universidade de São Paulo)</p> <p><i>Springtime Songs: A Dialogue Between Orient and Occident Time Relations in Music</i></p>
---	---	---

17:00 – 17:30

<p>Silvia Marin-Barutcieff (Universitatea din București)</p> <p><i>Between East and West: Musical Instruments in Religious Iconography from Wallachia (1775–1850)</i></p>	<p>Gorka Rubiales Zabarte (Universidad Complutense de Madrid)</p> <p><i>De Musica Sinensis: Chinese Music in Jesuit Literature from the Sixteenth to the Eighteenth Centuries</i></p>	<p>Maria João Neves (Centro de Estudos de Sociologia e Estética Musical, Lisboa)</p> <p><i>Tibetan TARA Practices in the Occident—Visual and Musical Aspects</i></p>
---	---	--

THURSDAY, 6 JUNE 2013

KEYNOTE II / 9:30 – 10:20

Keynote II MAIN AUDITORIUM

Ingrid M. Furniss (Introduction Debra Pring)

Wenren (*Literati*) *Strumming the Ruan: The Chinese Elite's Assimilation of a Foreign Lute*

SESSIONS 9 – 11 / 10:30 – 12:00

Session 9 <u>MAIN AUDITORIUM</u> <i>China</i> Chair: Zdravko Blažeković	Session 10 <u>CHAMBER ROOM</u> <i>Stage and Theater</i> Chair: Beatriz Magalhães-Castro	Session 11 <u>LIBRARY HALL</u> <i>East-West-Exchange / Orientalism (2)</i> Chair: Pablo Sotuyo Blanco
---	---	---

10:30 – 11:00

Li Mei (Chinese National Academy of Arts) <i>Xinjiang Grotto Murals of Instruments with Han Cultural Elements</i>	Cristina Santarelli (Istituto per I Beni Musicali in Piemonte, Torino) <i>The Orient in Leonardo Marini's Theatrical Drawings</i>	James Deaville (Carleton University, Ottawa) <i>Le Chant du Désert: Images of the Islamic World in Late Nineteenth-Century French Chansons and Piano Music</i>
--	--	---

11:00 – 11:30

Liu Yong (China Conservatory of Music, Beijing) <i>The History of Chinese Suona in Mural Representations</i>	Luca Scarlini (Milano) <i>The Scenery of Desire: Middle East and the Operatic Stage in the Nineteenth Century</i>	Charles Kennedy (Independent Scholar) <i>"Becky from Babylon" and Other Oriental Beauties: Images of Middle-Eastern Women in Twentieth-Century American Sheet Music</i>
---	--	--

11:30 – 12:00

Wang Ling (Yunnan University, Kunming & Fujian Normal University, Fuzhou) <i>Music and Dance Images Represented on the Dai People's Hinayana Buddhist Mural Paintings in Yunnan, China</i>	Luzia Rocha (Centro de Estudos de Sociologia e Estética Musical, Lisboa) <i>Dwarfs and Music in Portuguese Eighteenth-Century Art: A Contribution to Musical Iconography Studies</i>	Michael Saffle (Virginia Polytechnic Institute and State University) <i>China and Japan in Late Nineteenth- and Early Twentieth-Century Anglo-American Sheet Music</i>
---	---	---

12:00 – 14:00 LUNCH

**SESSION 12: LLOYD AND CONSTANCE OLD
AWARD PRESENTATIONS / 14:00 – 15:30**

Session 12 MAIN AUDITORIUM

Lloyd and Constance Old Award Presentations

Chair: Antonio Baldassarre

14:00 – 14:30

Theodor E. Ulieriu-Rostás (École des hautes études en sciences sociales, Paris)

*Tradition and Cultural Identity in the Attic Iconography of the Aulos:
Musical Contests and High-Status Performers*

14:30 – 15:00

Candela Perpiña (Universitat de Valencia)

*A Musical Bestiary: Musical Properties of Animals in the
Medieval Tradition Between East and West*

15:00 – 15:30

Anna Bianco (Rijksbureau voor Kunsthistorisches Documentatie, The Hague)

Musical Companies in Oriental Dress

15:30 – 16:00 COFFEE BREAK

SESSIONS 13 – 15 / 16:00 – 17:30

**Session 13
MAIN AUDITORIUM**

Performance

Chair: Debra Pring

**Session 14
CHAMBER ROOM**

Instruments and Organology (3)

Chair: Arnold Myers

**Session 15
LIBRARY HALL**

Collections & Projects (1)

Chair: Cristina Santarelli

16:00 – 16:30

Julijana Zhabeva-Papazova
(Bulgarian Academy of
Sciences)

*The Dead Can Dance Album
Anastasis and Its Musical
Iconography*

Ardian Ahmedaja (Universität
für Musik und darstellende
Kunst, Wien)

*The Llautë and Musical Systems
in Local Traditions in Albania*

Federica Riva (Conservatorio
di Musica “Luigi Cherubini”,
Firenze)

*Issues in Music Iconography from
the Italian Conservatories in
Parma and Florence*

16:30 – 17:00

Nicola Bizzo (Istituto per I beni musicali in Piemonte, Torino) <i>Queen LPs and Singles in the East: The Exoticism in Turkey</i>	Brigitte Bachmann Geiser (Universität Freiburg i.Br.) <i>Alla Turca: The Turkish Crescent in Swiss Illustrations of the Early Nineteenth Century</i>	Vanessa Esteve Marull (Universitat Autònoma de Barcelona) <i>Musical Representations in Seventeenth- and Eighteenth-Century Catalan Painting: An Iconographic Route Through the Main Preserved Works of Art</i>
--	---	--

17:00 – 17:30

Achille Guido Picchi (Universidade Estadual Paulista, São Paulo) and Maria Yuka de Almeida Prado (Universidade de São Paulo) <i>Japonisme in Brazil: Japonêsas by Villa-Lobos</i> please note that this paper incorporates a live performance of <i>Japonêsas</i> and will continue until 17:45	Zulfiqar Ali Kalhoro (Pakistan Institute of Development Economics, Islamabad) <i>Representations of Musical Instruments in Kalhora Period Tombs (1700–1783) of Sindh (Pakistan)</i>	Vilena Vrbanić (Croatian Academy of Sciences and Arts, Zagreb) <i>Maksimijan Vanka: Portrait of Dora Pejačević (Around 1917)</i>
---	--	---

17:30–17.45

Live performance of *Japonêsas*
featuring Beatriz Magalhães-Castro (Universidade de Brasília)

**19:00 – 20:00 COUNCIL MEETING ASSOCIATION RIDIM
(CLOSED MEETING)**

FRIDAY, 7 JUNE 2013

KEYNOTE III / 9:30 – 10:20

Keynote III

MAIN AUDITORIUM

Antonio Baldassarre (Introduction Zdravko Blažeković)

“The Daughter of Too Many Fathers”: Salomania in Late Nineteenth-Century Visual Culture

SESSIONS 16 – 18 / 10:30 – 12:00

<i>Session 16</i> <u>MAIN AUDITORIUM</u> <i>East-West Exchange / Orientalism (3)</i> Chair: Pablo Sotuyo Blanco	<i>Session 17</i> <u>CHAMBER ROOM</u> <i>Persia</i> Chair: Li Mei	<i>Session 18</i> <u>LIBRARY HALL</u> <i>Collections & Projects (2)</i> Chair: Debra Pring
10:30 – 11:00		
Daniel Tércio (Universidade Técnica de Lisboa) <i>Between the Reverse and the Other: Mouros and Mouriscas in Portuguese Tapestries from the Sixteenth Century</i>	Mitra Jahandideh (University of Tehran) <i>A Succinct and Iconographical View on Music of Safavid Dynasty</i>	Gorka Rubiales Zabarte (Universidad Complutense de Madrid) <i>The AEDOM Database</i>
11:00 – 11:30		
Sławomira Żerańska-Kominek (Instytut Muzykologii, Uniwersytet Warszawski) <i>An Odalisque with a Tambourine: Music in Orientalist Representations of the Harem</i>	Ilnaz Rahbar (Tarbiat Modares University, Tehran) <i>A Survey on Persian Musical Instruments of the Safavid Period according to Kaempfer's Travel Account</i>	Frederic Billiet and Xavier Fresquet (Université Paris-Sorbonne) <i>The Musiconis Project: A Performance-Oriented Database of Medieval Images</i>

11:30 – 12:00		
<p>Maria Teresa Arfini (Istituto Europeo di Design, Milano and Università della Valle d'Aosta University)</p> <p><i>Orientalism in Nineteenth-Century Berlin: The Tableaux Vivants on Lalla Rûkh</i></p>		<p>Laurent Pugin (RISM Switzerland)</p> <p><i>Challenges and Perspectives for Bringing Together East and West in Music Iconography Digital Resources</i></p>
12:00 – 14:00 LUNCH		
SESSIONS 19 – 20 AND CATALOGUING WORKSHOP / 14:00 – 15:30		
<p>Session 19 <u>MAIN AUDITORIUM</u></p> <p><i>Musical Landscapes</i></p> <p>Chair: Ingrid Furniss</p>	<p>Session 20 <u>CHAMBER ROOM</u></p> <p><i>Dance</i></p> <p>Chair: Gabriela Currie</p>	<p>Cataloguing Workshop <u>LIBRARY HALL</u></p> <p>Chairs: Sean Ferguson and Laurent Pugin</p>
14:00 – 14:30		
<p>Lin Ya-Hsiu (Central Conservatory of Music, Beijing)</p> <p><i>The Forgotten Sounds: Chinese Music History from the Music Iconography in European Museums</i></p>	<p>Angeliki Liveri (Independent Scholar, Athens)</p> <p><i>The King's Dancing—Dancing for the King: Remarks on the Iconography of these Scenes in Byzantine and Western Art</i></p>	
14:30 – 15:00		
<p>Alexandros Charkiolakis (İstanbul Teknik Üniversitesi)</p> <p><i>Emilios Riadid Jasmins et Minarets: The Landscape of a Multicultural City</i></p>	<p>Kismet Deniz Polat (İstanbul Teknik Üniversitesi)</p> <p><i>Fourth-Century Festive Dances at the Hippodrome of Constantinople</i></p>	
15:00 – 15:30		
<p>Marita Fornaro Bordolli (Universidad de la República, Montevideo)</p> <p><i>A Look at the Orient Regarding Iconography Associated With Uruguayan Music of the First Half of the Twentieth Century</i></p>		

15:30 – 16:00 COFFEE BREAK

SESSIONS 21 – 22 / 16:00 – 18:00

<p>Session 21 <u>MAIN AUDITORIUM</u></p> <p>Opera</p> <p>Chair: Antonio Baldassarre</p>	<p>Session 22 <u>CHAMBER ROOM</u></p> <p>Instruments and Organology (4)</p> <p>Chair: Dorothea Baumann</p>	
<p>16:00 – 16:30</p>		
<p>Michael Hüttler (Don Juan Archiv Wien)</p> <p><i>“Oriental” Illustrations in the Printed Libretti and Playbooks of the Collection Komplex Mauerbach, Vienna</i></p>	<p>Arnold Myers (University of Edinburgh)</p> <p><i>Distin Themed Jugs and Indications of Instrumentation</i></p>	
<p>16:30 – 17:00</p>		
<p>Edmund Goehring (University of Western Ontario)</p> <p><i>Whose Orientalism? Revisiting the “Turkish” in Mozart’s Turkish Operas</i></p>	<p>Jocelyn Howell (Goldsmiths College, University of London)</p> <p><i>“Manufactured Throughout at Their London Works”: Brass, Woodwind and Drum Making at Boosey and Hawkes</i></p>	
<p>17:00 – 17:30</p>		
<p>Tatjana Marković (Österreichische Akademie der Wissenschaften, Vienna)</p> <p><i>Archaeology in Opera: Postmodern Visual Presentation of the East in Georges Bizet’s Les pêcheurs de perles</i></p>	<p>Beatriz Magalhães-Castro (Universidade de Brasília)</p> <p><i>The “Guitar” in Ibero-American Iconographic Sources: A Brazilian Perspective and Case-Study</i></p>	
<p>17:30 – 18:00</p>		
<p>Martin Knust (Stockholms universitet)</p> <p><i>Where is Klingsor’s Castle Located? Some Remarks About Wagner and the Orient</i></p>	<p>Monica Vermes (Universidade Federal do Espírito Santo)</p> <p><i>The Piano in Fon-Fon! (1908–1920), Illustrated Magazine of Rio de Janeiro’s Belle Époque</i></p>	

18:15 – 19:00 CLOSING CEREMONY

MAIN AUDITORIUM

Lloyd and Constance Old Award Ceremony

20:00 – 24:00 FAREWELL DINNER

ABSTRACTS

THE LLAUTË AND MUSICAL SYSTEMS IN LOCAL TRADITIONS IN ALBANIA

ARDIAN AHMEDAJA

The *llautë* is a short lute used in Albania in ensembles together with a clarinet, a violin (and/or an accordion) and a *dajre/def* (frame drum with jingles). Its four-pair strings are tuned according to the circle of fifths allowing for a chromatic scale. The ensemble accompanies songs, dance and instrumental music both in the South, where the pentatonic system “rules” and in the Central and Northern areas, where the diatonic system and the phenomenon *maqam* are decisive. Being mostly a harmony instrument, rearrangement of the *llautë* is necessary to conform with the diverse musical systems and consists mainly of two tones played as fourths/fifths. As a result the *llautë* supports, among others, the sounding of characteristic intervals in the melodies of urban songs and forms a welcome doubled-drone for the pentatonic multipart songs. Alternatively, the *llautë* is used as a guitar in some cases, in the sense of the major-minor tonality.

The aim of the presentation is to show that the construction of an instrument can give only part of the information about the manner of its use, while investigations in the musical practices in question might bring unexpected results.

ORIENTALISM IN NINETEENTH-CENTURY BERLIN: THE *TABLEAUX VIVANTS* ON LALLA RÛKH

MARIA TERESA ARFINI

In 1822 in Berlin an illustrated book titled *Lalla Rûkh: Ein Festspiel mit Gesang und Tanz*, was printed by L. W. Wittich. The book presents twenty-three colour engravings representing the *tableaux vivants* staged in the Berlin Royal Palace in January 1821; it received such enthusiastic approval that the next year another illustrated book appeared on the same topic. Starting from this iconographic repertory I will attempt to reconstruct the multi-media event, with stage design by Karl Friedrich Schinkel and music by Gaspare Spontini, which staged the four poems of Thomas Moore’s oriental tale *Lalla Rookh* (1817), whose subjects are situated in middle-eastern culture. Some questions about exoticism in the early nineteenth century will arise from this reconstruction: for example, why the illustrated books derived from it were so successful. Is the visual medium

congruent with the musical one in order to display the otherness? How much is this display faithful to the reality of oriental music?

ALLA TURCA: THE TURKISH CRESCENT IN SWISS ILLUSTRATIONS OF THE EARLY NINETEENTH CENTURY

BRIGITTE BACHMANN-GEISER

The military music of the medieval Swiss infantry has been scored for fife and drum since the 1430s, as is documented in many illustrations contained in Swiss picture chronicles of the fifteenth and sixteenth centuries. In the seventeenth and early eighteenth centuries these modest two-men-bands were replaced more and more by bands of small wind instruments with trumpets, oboes (or clarinets), horns and bassoons without any drums or rhythmic instruments. The French invasion enlarged Swiss military music with the instruments of Janissary music: drum, triangle, cymbals and the Turkish crescent. As Swiss army musicians in the early nineteenth century had to purchase their own uniforms and musical instruments, the Turkish crescent was not widespread throughout Switzerland. It was described in 1801 in Zurich and drawn by the artist Théophile Alexandre Steinlen in 1833 to illustrate the Fête des Vignerons parade in Vevey, Lake Geneva. In the so-called *banda turca*—the Swiss military or civil band music including Turkish instruments—small boys often played the triangle, as can be seen on an Appenzell bedstead painted in 1810 by Conrad Starck.

After 1830 the *banda turca* instruments became replaced with increasing frequency by brass instruments with valves. The last iconographic document of the Turkish crescent is to be found in the 1859 Berne chronicle by Karl Howald. He also documented its successor: the lyra (the instrument dated 1817), along with drum and triangle, were still being used by the *Musique de 1830* in Champéry (Rhône Valley), Switzerland.

“THE DAUGHTER OF TOO MANY FATHERS”: SALOMANIA IN LATE NINETEENTH-CENTURY VISUAL CULTURE

ANTONIO BALDASSARRE

Dance and music, as two of the most expressive signifiers of femininity in the European history of ideas, are crucial to understanding the narrative structure of the story of the beheading of John the Baptist as told in the *Gospel of Mark* (Mark 6:14–29). This narrative unfolds as a parable with a strong oriental-hellenic flavour. Its core context is the challenge to the male worldly order by the female, sharpened

insofar as both the actual and future orders are threatened, the former presented in the reign of Herod, the latter in the visions of John the Baptist. Based on a brief analysis of the biblical telling of the story within its historical context the paper explores the multiple and intricate transformations the story underwent in European visual culture, with a special emphasis on nineteenth-century Salomania and the function of dance and music within this process. As was already the case with the *Gospel of Mark*, all these transformations first and foremost are variations of the male imago of an Oriental-Jewish woman who threatens the male order of life with her dancing and thus amalgamates the outwardly contradictory elements of “dance,” “music” and “violence.” This complex interplay was essential for the fascination that Salome exposed in nineteenth-century visual culture and which eventually made her the epitome of the femme fatale, desired and vilified simultaneously. The paper will explore the proposition that both the nineteenth-century fascination for Salome and the concept of Salome as femme fatale are closely but not exclusively linked to nineteenth-century Orientalism, taking into account that Salome is a cultural product and daughter of her many fathers’ imaginations.

PLUCKED OR BOWED? CHARACTERISTICS OF EARLY STRING INSTRUMENTS

DOROTHEA BAUMANN

The earliest bowed string instruments reaching Western Europe around 1000 A.C. either from Byzantium or the Arab North Africa closely resembled plucked string instruments. This paper aims at defining typical characteristics for either way of use based on early iconographic documents in Byzantine tradition such as a fresco on the inner wall of the staircase of Saint Sophia Cathedral in Kiew (around 1050) with a woman playing a pear-formed string instrument, a miniature in a manuscript of a Byzantine congregation (eleventh century) written at the monastery of S. Cecilia in Trastevere, as well as string instruments in scenes with the throne of God, surrounded by twenty-four thrones with twenty-four elders seated in them above the portals and inside of Romanesque cathedrals.

SPRINGTIME SONGS: A DIALOGUE BETWEEN ORIENT AND OCCIDENT TIME RELATIONS IN MUSIC

SILVIA MARIA PIRES CABRERA BERG

Springtime Songs is a cycle of seventeen songs for female voices, composed with the same sound material and using the same Haiku-form. They are composed

almost as diary pages telling of a parallel world, from the end of January through to March 2007.

Haiku or hakaï (in translation, *play verse*), consist of a very simple form: only three lines, five syllables in the first line, seven in the second, and five in the third, a total of seventeen syllables. Within this apparently limited form, a great variety of thought may be expressed. The Haiku poet has the sensibility and ability to deliver a few lines in an image that is universal and a-temporal.

Haikus are beautiful word pictures; there is much use of symbolism, and the hidden suggestion is often subtle. The short time during which the changes take place, the transition of the moment, is remarkable. They are meant to be read over and over again. The highly concentrated and suggestive form is translated in every song into a structure of 5, 7 and 5 bars. The songs are also grouped into I, II, III sections of 5, 7 and 5 poems. The songs are based on Haikus by Issa, Basho, Buson, Onitsura, Moritake, Shikki, Mokudô and Kito.

The focus of the analysis is the two Haikus of Yosa Buson (1716–1783). He was a painter, calligrapher and poet, one of the four masters of Japanese haiku, along with Basho, Issa and Shikki.

Buson worked as a painter between 1756 and 1765, and some of his paintings can still be seen today in the temple of Kyoto. He complemented almost all his haikus with a small descriptive painting (*haiga*), as many other poets did before and after him. In his case, his pictorial work can be seen in a wider context and can be considered an important phase in the history of Japanese painting, with his almost impressionist fleeting of visions and reality with great refinement and perfection. Buson's sense of space and asymmetry led him to transform nature and its symbols in haikus where we observe a very striking pictorial climate.

The aim of the paper is to examine the intertextuality between picture, haikus and music.

THE ÇENG AND THE KANUN: MUSICAL INSTRUMENTS AS FEMALE SYMBOLIC FIGURES OF MUGHAL, TIMURID AND OTTOMAN COURTS AS DEPICTED IN CONTEMPORARY PAINTINGS

Ş. ŞEHVAR BEŞİROĞLU

Identity and gender studies in ethnomusicology, with the influence of the feminist movements and developments in anthropology after the 1970s, have drawn attention to culturally constructed ideas of identity and gender and to connections with musical behaviour. Analysing world music in its cultural and interdisciplinary context, the topics “music and identity” and “music and

gender” in world music cultures appear. Thus ethnomusicology is extended and a wider interest is taken in areas of music. Ethnomusicologists have recognised through anthropology, identity studies, gender studies and cultural studies that the identities “woman” and “man” have been culturally constructed in various ways. At this point, new debates have arisen to present the relationship between musical products and behaviours and the sexual discrimination present in the social order, along with the idea based on the apparently natural differences of the music.

In the long history of the Çeng (Middle-Eastern harp) and Kanun (Middle-Eastern tropozial zither) in the Middle East, preserved mostly in poems and miniatures, it is assumed to be an important and vital tradition, even though it is rarely treated in any detail. Research on Çeng and Kanun revealed that same instruments existed in a vast geographical area stretching from the Balkans to China. It was a natural progression, therefore, to research into Timurid, Mughal and Ottoman courts covering the same time period. In this paper I compare miniatures from all courts and show the similarities especially in the use of musical instruments as female symbolic figures. One of the main sources is Safiyuddin Abdülmumin Urmevi’s thirteenth-century treatise titled “Şerefiyye.” It is considered to be the most important early work to explore the foundations of the Islamic music from which Ottoman, Persian and Indian music developed. In the fifteenth century Abdülkadir of Maragi wrote about the musical instruments used in the courts of Timur and Ahmet Han Celayir. Contemporaneously, in the Ottoman court, Ahmedi Dai, Şükrullah, Hızır bin Abdullah, Kırşehirli Nizameddin, Ladikli Mehmed Çelebi and mainly Gelibolulu Mustafa Ali described the musical instruments of their time in their works and made definitions male and female. These instruments were similar to the ones described by Abdülkadir of Maragi, suggesting similar cultural and musical practices. By the late seventeenth century the famous Ottoman traveler and writer Evliya Çelebi reported that there were twelve professional Çeng and Kanun players in Istanbul.

In this paper I will focus on the instruments, instrument identity and relations between instruments and gender identity through ancient history up to the Ottoman period.

MUSICAL COMPANIES IN ORIENTAL DRESS

ANNA BIANCO

Turquerie is a term synonymous with a fashion that developed in Europe between the sixteenth and the nineteenth centuries, which in the visual arts took concrete form in the representation of personages and situations recalling the Far East. The

nature of the relationship between Western and Oriental countries was mostly commercial, hence was co-ordinated by dignitaries and merchants. The *turquerie* representations of the East were mostly based on a dream, evoked by the colours and the smells of spices and silks coming from those far-away places. A result of this imagery was the production of countless paintings, drawings and prints portraying men and women dressed in Oriental clothes or represented in what might be termed an Oriental context.

How does this imagery affect such an apparently exclusively European iconographic theme as musical companies during this period? Two main kinds of representations can be isolated: the first can be identified as “Oriental Companies in an European Context,” as exemplified by Rembrandt’s (1606–1669) *Allegorical Musical Company* currently on display at the Rijksmuseum (SK-A-4674), where the personages are clad in Oriental clothes but are playing European instruments in a Dutch interior; the second might be termed “Oriental Companies in an Oriental Context” and the Greek dancing company painted by Jean Baptiste Vanmour (1671–1737) at the Rijksmuseum (SK-A-2009), serves as an example in this regard. A group of people are shown dancing in a field apparently to the notes of a bagpipe. What is represented is a more or less accurate group of merry-making people from Greece, as sketched during one of the artist’s journeys to that area.

The aim of this paper is to trace the Eastern presence in European representations of musical companies and, possibly, vice versa between the sixteenth and eighteenth centuries. A detailed comparison of examples will be presented in order to highlight common characteristics and pinpoint differences, as well as to explain how these might have occurred. Fundamental to the approach is the analysis of the historical and cultural contexts in which these images were created (i.e. biographical elements of the artists consistent with contacts with the far East, economical and cultural exchanges between Europe and the East, but also western and eastern patronages and so on). The visual examples will be drawn from the extensive collection of the Rijksbureau voor Kunsthistorisches Documentatie (RKD) in Den Haag.

THE MUSICONIS PROJECT: A PERFORMANCE-ORIENTED DATABASE OF MEDIEVAL IMAGES

FREDERIC BILLIET AND XAVIER FRESQUET

This presentation will focus mainly on the medieval period. As an introduction, this paper will briefly present the Musiconis collection, and its aims:

- Creating a common portal for 4000+ medieval musical images, using existing databases and a new, innovative indexing system.

- Developing interactive links between indexed images and original material (manuscript, choir stalls, sculptures, stained glasses windows...).
- Promoting communication and discussion among researchers through an interdisciplinary seminar on medieval musical iconography.

Regarding the medieval instrumentarium, Musiconis aims at delivering a full organological description of each instrument, using the HS classification as a basis, and developing a complete set of descriptors for each organological family. During a the first part of the presentation, we will explain the complexity of this task through various examples (illuminations, sculptures, carved choir stalls and stained glass...)

Regarding the performance—considered as a set of interactive iconic units—the second part of the presentation will explain some of the new descriptors used in the Musiconis system (relative position, contact, crossing of boundaries, quality of the performance, diversion or reversal, hearing markers, chromatic/formal/mathematical analogies, presence of musical signs, etc.), in order to show the value added to the existing descriptions of the partner databases, and as well, to the signification of the instruments themselves when placed inside a medieval image.

QUEEN LPS AND SINGLES IN THE EAST: THE EXOTICISM IN TURKEY

NICOLA BIZZO

Vinyl covers have always been a fascinating world to explore: not only they were intended to capture the interest of the potential buyer and to promote the image of the performer years before the possibility of television appearances, but in many cases they were little works of art.

Queen discography is one of the most complex and rich in the world, especially considering that in the 1970s almost every country had a different cover for each song published, with few “standard” covers across multiple countries. The result is a proliferation of many images linked to a single song. This study analyses the differences between vinyl covers in Turkey. In Europe it is possible to draw a boundary in which almost all covers are integrated, in the East the situation is far more complex. In this way covers are transformed into a media event that has no precedent in music history and iconography: and so images merge and integrate with music to become a new way of art and communication, in a manner previously unseen in popular music.

ILLUSTRATIONS OF MUSICAL INSTRUMENTS IN JEAN-BENJAMIN DE LA BORDE'S *ESSAI SUR LA MUSIQUE ANCIENNE ET MODERNE*

ZDRAVKO BLAŽEKOVIĆ

When Jean-Benjamin de La Borde (1734–1794) published his *Essai sur la musique ancienne et moderne* (Paris, 1780–1781), this was one of the most extensively illustrated surveys of music history published by that time. The second half of its first volume includes 57 full-page plates filled with instruments from the Guinean coast, ancient and modern China, Mediterranean antiquity, post-medieval Europe, the Arabic world, and European traditional instruments. As his sources La Borde used for the Chinese instruments Joseph-Marie Amiot's *Mémoires concernant l'histoire, les sciences, les arts, les mœurs, les usages &c des Chinois* (vol. 6; Paris, 1780); for ancient instruments images Caspar Bartholin's *Tibiis veterum* (Amsterdam, ¹1677; ²1679), Francesco Bianchini's *De tribus generibus instrumentorum musicae veterum* (Rome, 1742), and Herculaneum wall paintings, likely copied from the tables in Charles Burney's *General History of Music* (vol. 1; London, 1776); many instruments came from Filippo Bonanni's *Gabinetto armonico pieno d'istromenti sonori* (Rome, 1722); and the most important is that medieval and Renaissance instruments he himself researched on the basis of the illustrated manuscripts at the royal library in Paris. A total of several hundred instruments La Borde presented in two ways: Some he took from earlier sources with only minor changes, and those plates were both designed and etched by the certain Bouland; other instruments, shown in more fanciful and evolved compositions, were presented on plates designed by Silvestre David Mirys (1742–1810) and etched by Pierre Chenu (ca. 1718 or 1730–1795). It appears as if La Borde was concerned to present images of instruments from hard to find books and until then unknown images from manuscripts. His selection has not included instruments from the tables along the “Lutherie” article in the *Encyclopédie* (1767) by Diderot and D'Alembert, which was at that time still widely available in France.

« LA MUSIQUE DE L'AU-DELÀ » DANS L'ICONOGRAPHIE BALKANIQUE (XVIII^E–XIX^E SIÈCLES): PRESCRIPTIONS DES MANUELS BYZANTINS DE PEINTURE ET INNOVATIONS DES PEINTRES AUTOCHTONES

CRISTINA BOGDAN

Les scènes à caractère eschatologique de l'iconographie religieuse balkanique, de la période 1700–1850, abondent en représentations des diables ou des anges, qui

sont figurés avec des instruments musicaux, soit en respectant les prescriptions des manuels byzantins de peinture (l'exemple le plus connu étant celui du texte de Denys de Fournia), soit en introduisant des éléments nouveaux par rapport aux règles traditionnelles.

Notre étude repose sur des enquêtes de terrain, effectuées entre 2007 et 2012, pour pouvoir dresser un corpus iconographique d'environ 300 images eschatologiques (figurant les thèmes du Jugement Dernier, de l'Apocalypse, des Douanes des Cieux, de la parabole du pauvre Lazare) de la peinture des églises de l'espace athonite, roumain et bulgare.

« La musique de l'au-delà » est différemment jouée selon le registre des destinataires: pour les damnés de l'Enfer ou pour les justes du Paradis; pour la mort d'un bienheureux ou pour celle d'un pécheur. Les « musiciens » et leurs instruments deviennent ainsi des indices du statut posthume d'une âme. Sous le signe du luth, de la cornemuse ou de la trompette, on arrive à déchiffrer les tonalités de la damnation, du salut ou bien de la résurrection des morts, au moment de la Parousie.

A LOOK AT THE ORIENT REGARDING ICONOGRAPHY ASSOCIATED WITH URUGUAYAN MUSIC OF THE FIRST HALF OF THE TWENTIETH CENTURY

MARITA FORNARO BORDOLLI

This paper presents some results of the research on the relationship between iconography and musical and scenic arts in Uruguay during the first half of the twentieth century. The documents analysed herein include popular music scores, theatre handouts and posters, photography, specialised press, and newspapers in general.

The different perspectives through which to address the “Oriental factor” include:

- a) Looking through the aesthetics which were current in the Orientalist themes during the first decades of the twentieth century. Thus, Art Nouveau includes the Oriental factor in the covers of popular music scores, which reached their peak in Uruguay in 1920–1930, and programme handouts of theatres such as the “Solís” in Montevideo and the “Larrañaga” in Salto.
- b) The representation of the body and its costume, present in programmes from theatres photography, and press advertising.
- c) The verbalised discourse that accompanies the analysed iconography.

Mainly, this iconography goes together with the popular music of the first decades of the twentieth century, which also alludes to an idealised Orient and

is mixed, in many cases, with Latin American indigenous reminiscences. This music was disseminated by phonography and *carnaval* performances. In addition to considering the Orientalist aesthetics on the strict sense, the paper addresses exoticism on a broader scale; for instance, the iconography that accompanies music inspired in Spain, Portugal and Brazil.

MUSICAL THEMES IN THE RILA MONASTERY'S TOWER (BULGARIA, FOURTEENTH CENTURY)

FRANCESCA CANNELLA

Rila Monastery is one of the most representative sites of the anchoritic life in Bulgaria. It was founded in the tenth century by the hermit Ivan Rilski. In the Ottoman age the monastery was completely destroyed and rebuilt in its present appearance—during the first half of the nineteenth century; today only the tower, built in 1335 by Feudatory Hreljo, still maintains its original medieval structure. The tower is 23 meters high, it is composed of five floors which are accessible through the evocative stairs carved into the rock. The upper part keeps the Chapel of the Transfiguration of Christ, adorned with contemporary frescoes. These frescoes are in a bad state of preservation however it is still possible to reveal the rich iconographic programme of the tower. Among the decorations, some scenes show aspects of King David's life. In particular representations of Psalms 148–150 show a group of figures singing praise to God, accompanied by numerous musical instruments according to a simple and effective compositive scheme.

Using the example of the Rila Monastery this presentation will explore the relationships between East and West in the use of King David's image in the Middle Ages.

PSEUDO VERSUS GENUINE ORIENT: TO WHAT EXTENT DO THEY SHARE THEIR IMAGERY AND MUSICAL TOOLKIT?

FULYA ÇELIKEL

Although popular music has arguably undergone a musical grayout during the first decade of the twenty-first century, some truly postmodernist genres and subgenres still continue to be spawned. Progressive and Symphonic Metal, two rather young subgenres of Heavy Metal, provide a case in point at the border between Art Music and Popular Music. The common element is the emphasis on technical and theoretical complexity and highly cerebral lyrical content. Both

genres often employ musical and rhetorical material from outside the Western world, particularly from the Middle East and India. Even generally Western-sounding bands resort to this “borrowing”—from occasional songs to writing Eastern-themed concept albums. Such albums’ cover art and video clips also have neo-Orientalistic imagery. The aim of this study is to investigate representative Western bands’ (Epica, Symphony X, Stratovarius) musical and visual imagery of the East and compare these with “Oriental-Progressive or Oriental-Symphonic” bands from the East itself (such as Israeli/Turkish Orphaned Land or Tunisian Myrath). The focus will be on self-exoticism for the sake of speaking to a larger audience and the financial dictates of global music market. Therefore, although musically creative and interesting, are local and/or unsigned bands at the underground level left out of the debate?

EMILIOS RIADID *JASMINS ET MINARETS*: THE LANDSCAPE OF A MULTICULTURAL CITY

ALEXANDROS CHARKIOLAKIS

Emilios Riadis (1880–1935) is recognised as an authentic representative of the Greek national school. He lived most of his life in Salonica, during a time when the city was a truly multicultural centre. In 1913 he composed *Jasmins et Minarets* as a tribute to his own city, just a year after Salonica became a part of Greece, after the treaty that was signed between the forces of the Ottoman Empire and the Greek army.

In this song cycle, Riadis is attempting to represent the landscape of his own city, a landscape where minarets and jasmines are the main features, proving that Salonica was a truly multiethnic and multicultural city. This paper will show how Riadis is representing these architectural notions and will also focus on the exotic element of these songs.

REFLECTIONS FROM THE EAST ON PORTUGUESE MUSICAL CULTURE

LUÍS CORREIA DE SOUSA

Portugal, a fraction of the large Iberia facing to the Atlantic, whose cultural matrix is strongly rooted in the cultures of the Mediterranean, never stopped looking to the distant lands of the East. Even before the long sea journeys undertaken in the middle of the fifteenth century, the signs of cultural exchange between Mediterranean people, particularly concerning musical culture, were

evident. In this context, the relationships with non-European societies proved to be agents of importance and contributed to the enrichment and cultural diversity of the country, which found many modes of expression, as underlined by Salwa Castelo-Branco. Some of the distinctive features of musical traditions that coexist in Portugal suggest the appropriation of various elements of this relationship and reflect an evolutionary process that has developed as a dynamic social phenomenon, incorporating elements of different musical cultures, contributing to a distinct cultural change.

In the present study we propose to identify and demonstrate precisely how various elements of musical cultures outside Europe were assimilated and how these contributed to the formation of some characteristic traits of Portuguese musical culture. We intend to show how the encounters between musical cultures is reflected in the ways in which the music is thought of and felt in its various dimensions, sometimes made visible by iconographic testimonies.

“THE SONG OF NOBLE COMPANY IS SUNG”: THE BOOKS OF ALEXANDER

GABRIELA CURRIE

No body of legends from Antiquity captured the medieval imagination more than the fantastic adventures of Alexander of Macedon. It was not historical accounts that were to fascinate so many people from so many different cultures, but rather the stories narrated in the Pseudo-Callisthenes romance, likely composed in Alexandria sometime before the fourth century C.E. With its numerous interpolations, redactions, and translations, it is the main source of most of the episodes of the Alexander stories that were to proliferate in the Middle Ages and provide fanciful versions in more than two dozen languages and cultural traditions, including Latin, Byzantine, Syriac, Persian, Armenian, Arabic, Turkish, Latin, Old French, etc. While the enormously complicated patterns of textual interrelation, innovation, accretion, and variation have been long explored by literary historians and philologists alike, the depictions that accompany the text in many of the surviving manuscripts, and especially the images with musical and/or sonic content, are yet to undergo a similar process of analysis and interpretation.

In the present paper I will investigate sonic representations in selected fourteenth- and fifteenth-century illuminated manuscripts that represent four different diasporic “Western” and “Eastern” textual traditions of the Alexander legends: the Old-French, Byzantine, Persian, and Ottoman. As fluid and contingent upon numerous and diverse cultural geographies as the musical habits embedded in

the iconographies of the scenes ultimately are, I argue that the sonic components articulate similar ideologies in the pictorial construction of dynastic heritage, and ultimately serve as culturally specific performances of royal or imperial identification with the most revered conqueror of all times.

LE CHANT DU DÉSERT: IMAGES OF THE ISLAMIC WORLD IN LATE NINETEENTH-CENTURY FRENCH CHANSONS AND PIANO MUSIC

JAMES DEAVILLE

Orientalism in French music has occupied scholars such as Ralph Locke and Jean-Pierre Bartoli for years, yet their analyses have focused on large-scale musical-dramatic works, especially Orient-themed compositions such as David's *Le désert* and Saint-Saëns's *Samson et Dalila*. However, the discourse manifested itself in France throughout the late nineteenth and early twentieth centuries in smaller genres as well, especially the chanson and the characteristic piano work. A study of sheet music from about 1850 until World War I will reveal how pervasive the Orientalist discourse was in the popular imagination of the French, which came into contact with the Arab world above all through the colonisation of Africa (particularly North Africa) and the Middle East. Titles branded by such fashionable adjectives "arabe," "orientale" and "nubien/ne" abounded, with cover pages featuring standard Orientalist topical imagery of the indolent woman smoking a hookah (Chesneau, "*L'Orientale*" *Valse*, 1862), the mysterious solitary Arab male with his horse (Godard, *Chanson arabe*, 1873) and minarets and other Islamic-looking architecture with palms (Chavagnat, *Fantaisie orientale*, 1885). The music itself draws upon traditional Orientalising melodic and harmonic practices. Nevertheless, this very topicality of the image-music nexus suggests the need for closer study of this fascinating repertoire.

WENREN (LITERATI) STRUMMING THE RUAN: THE CHINESE ELITE'S ASSIMILATION OF A FOREIGN LUTE

INGRID M. FURNISS

Lutes, initially described as objects of foreign origin, first appeared in China's archaeological and textual record during the first and second centuries C.E. The earliest lute type to appear in China seems to have been a round-bodied instrument with a straight neck, later known as *ruan*. Beginning in the third and fourth centuries C.E., Chinese texts described this instrument as a native one with a history dating back to the Qin dynasty (221–206 B.C.E.). At the same time as

this shift of attribution, the *ruan* became intimately connected with a well-known Chinese literati, Ruan Xian (fl. third c. C.E.); a number of other Chinese scholars are known to have played the instrument in subsequent centuries. Drawing on archaeological and organological evidence for the non-native origin of the *ruan*, my paper will argue that the shift of attribution was possibly due to the Chinese elite's assimilation of this foreign instrument and xenophobic attitudes towards "things foreign."

WHOSE ORIENTALISM? REVISITING THE "TURKISH" IN MOZART'S TURKISH OPERAS

EDMUND GOEHRING

This presentation reconsiders foundational conceptual claims of Orientalism and how they shape recent Mozart criticism. Of continuing influence is Edward Said's argument that to name something as Oriental is to domesticate it, to control it. Recognising the contrived nature of the concepts we use to make sense of the world gains an important insight, yet some studies have forsaken this hard-won skepticism when it comes to the concepts "East" and "West," "Same" and "Other" themselves. An important question is thus being evaded: by what criteria is something designated "Oriental" or "Occidental"? These terms cannot be considered first causes.

Some recent studies of Turkish opera in Mozart's Vienna have contributed to this terminological sedimentation by positing Turkishness as a norm whereby one can gauge the authenticity of the Enlightenment's artistic appropriation of the Turkish manner. Such an approach grants too stable a sense of musical style, as much for the West as for the East; it also gives insufficient recognition to the self-legislating character of works of art. In the case of the Oriental in Mozart's opera, one must leave room for the idea that Orientalism means exactly what Mozart says it means.

"MANUFACTURED THROUGHOUT AT THEIR LONDON WORKS": BRASS, WOODWIND AND DRUM MAKING AT BOOSEY AND HAWKES

JOCELYN HOWELL

The photographs and engravings from the manufacturers' illustrated catalogues, coupled with contemporary accounts of musical instrument production, convey a vivid picture of factory life at Boosey and Hawkes, and give good insight into the manufacturing processes used to make instruments.

This paper presents an overview of factory operations from the 1850s to post-Second World War, when the use of machines and new engineering skills replaced skilled craftsmen, by examining contemporary photographs and illustrations from the literature of Boosey & Hawkes and associated companies.

The sources for my paper will include advertising artwork i.e. contemporary half-tone images of factory scenes and instruments. These need to be evaluated and interpreted rather than taken at face value.

“ORIENTAL” ILLUSTRATIONS IN THE PRINTED LIBRETTI AND PLAYBOOKS OF THE COLLECTION KOMPLEX MAUERBACH, VIENNA

MICHAEL HÜTTLER

This contribution aims to provide an overview of the illustrations in the printed libretti and play books of the collection Komplex Mauerbach, Vienna. The inventory, currently located at the Don Juan Archiv Wien, consists of more than 3,600 mostly German-language libretti and playbooks from the eighteenth to the early twentieth century and includes about ninety “oriental” texts. The focus of the presentation will be on analysis of the illustrations of these editions.

A SUCCINCT AND ICONOGRAPHICAL VIEW ON MUSIC OF *SAFAVID* DYNASTY

MITRA JAHANDIDEH

In the early sixteenth century, Iran was united under the rule of the *Safavid* dynasty (1501–1722), the greatest dynasty to emerge in Iran during the Islamic period. The first ruler of this dynasty, Shah Ismail, established his power about 1501 and he declared Shia Islam the state religion. As Shia Islam was recognised in this period, some arts such as poetry, calligraphy, and architecture were really improved but on the other hand, due to the strict enforcement of Islamic rules, some arts such as music and storytelling were forbidden. However, it is possible to show that the status of art was different during each king of *Safavid*. In this study, we focus on the art of music in the *Safavid* dynasty and will have a succinct and iconographical view on music of this era as below:

1. A succinct view on music of the Safavid dynasty
 - 1.1 Religion and its restrictions against music in this era
2. Iconographical view on the music of the Safavid dynasty
 - 2.1 Musical portrait of Safavid dynasty

- 2.1.1 Musical illustrations
- 2.1.2 Musical scenes from illustrated Shahnamehs of Safavid era
- 2.2 Musical wall fresco
- 3. Music, acoustics and architecture in the Safavid dynasty
 - 3.1 Ali-qapu palace of Isfahan
 - 3.2 Imam mosque of Isfahan

REPRESENTATIONS OF MUSICAL INSTRUMENTS IN KALHORA PERIOD TOMBS (1700–1783) OF SINDH (PAKISTAN)

ZULFIQAR ALI KALHORO

Dance has always been part of social and religious life of the people living in the present Sindh, the southern province of Pakistan. The discovery of the dancing girl from Moen Jo Daro, one of the metropolises of Indus civilisation is testimony to the fact that dance was an essential part of the social and religious life of the Indus people. It also dominated the social and religious life of people in Islamic Sindh when Sindhi rulers patronised the art of painting. This art reached its pinnacle during the Kalhora rule (1700–1783) in Sindh. Kalhora rulers were fond of music themselves. Some of the miniature paintings of this period show them being entertained by the musicians. During their reign, all the funerary monuments were painted and depicted a variety of themes ranging from battle scenes to folk tales. However, the most recurrent theme is that of dance and music. Therefore, this paper discusses the depicted musical instruments in Kalhora periods tombs located in different regions of Sindh. Prior to discussing the depicted musical instruments, the paper will also offer historical overview of music musical instruments as represented in the painting, sculpture and wood work of Sindh.

“BECKY FROM BABYLON” AND OTHER ORIENTAL BEAUTIES: IMAGES OF MIDDLE-EASTERN WOMEN IN TWENTIETH-CENTURY AMERICAN SHEET MUSIC

CHARLES KENNEDY

Although Anglo-American audiences have lost much of their pre-World War II interest in Japanese and Chinese-themed entertainments—*Flower Drum Song* (1958 on Broadway; 1961 in film) represents an exception to this “rule”—American composers have never entirely forgotten the possibilities inherent in musical representations of the Middle East. One of the most frequently exploited themes in

Arab-themed American pop songs is the stereotypical “beauty,” be she Egyptian queen, Turkish concubine, or ambitious Jewish actress longing to make it big on Broadway. Hence such songs as *Babylon on the Subway* (1920), with its “Odalisques fair to behold”; *The Maid of Phillipopolis* (1899), about a pretty girl who outwits the evil Turk pursuing her; and the anti-Semitic *Sadie Salome Go Home* (1908). Other numbers ranging from *Abu Ben Boogie* (1944) to the score of Disney’s *Aladdin* (1992) reference women in conjunction with dance innovations and even Desert Storm—the last (i.e., Princess Jasmine) indirectly, albeit significantly. Literally hundreds of illustrations decorate the covers of these and other sheet-music publications, most of them embodying the fascination Americans have felt and continue to feel about the lure (albeit more imagined than real) of the exotic East and its dusky ladies.

WHERE IS KLINGSOR’S CASTLE LOCATED? SOME REMARKS ABOUT WAGNER AND THE ORIENT

MARTIN KNUST

In 1882, *Parsifal* was performed for the first time in Bayreuth. The libretto provides us with the information that the action of the second act—Klingsor’s castle and the garden of the Flower Maidens—is taking place at the “Arab side of Spain.” During the time of the composition and the writing of the libretto Wagner was dealing intensively with Arab history. Paul von Joukowski designed the stage decoration and costumes of the world première, which were to last for about half a century, strictly according to Wagner’s own advices. Photographs of Karl Hill, who sang the first Klingsor in 1882, show him in some kind of Turkish or Arab costume, dressed with a turban and a caftan, and in the architecture of his castle some Moorish features can be traced. The question can be raised as to what extent Wagner employed contemporary images—or even clichés—of the Orient in his final work.

“OPERATIC REGIMES OF MUSICAL LISTENING” (PUBLIC SOUND/PRIVATE SOUND)

RICHARD LEPPERT

This paper is an exploration of the historical transition from public listening to listening in private, linked in modernity to the impact of phonography and the mechanical reproduction of music. Early in the twentieth century, the Victor Talking Machine Company in particular privileged—and aggressively promoted—

opera as *the* prestigious cultural form by which to sell both gramophones and recordings, particularly, if hardly exclusively, in the United States, and with Enrico Caruso as the company's singing "spokesperson" for the new apparatus. Concomitantly, the paper addresses the architectural form of the opera house (both inside and outside the auditorium enclosure, as regards the centrality of seeing (and being seen) to the experience of attending live opera performance, on the one hand, and concerted efforts to transfer the experience of both hearing and seeing live musical/operatic performance to the domestic sphere, on the other, focusing on the challenge in the history of early phonography to accommodate the absence of the visual when listening to recordings.

XINJIANG GROTTO MURALS OF INSTRUMENTS WITH HAN CULTURAL ELEMENTS

LI MEI

In Xinjiang Uyghur Autonomous Region (northwestern China) there are several complex Buddhist cave grottos, dating from the third to thirteenth centuries: The Kizil Caves are located near Kizil Township in Baicheng County, the Kumtura Caves (库木吐喇石窟) and Simsim caves (森姆赛姆石窟) are located near Kucha County. The Bezeklik Caves (柏孜克里千佛洞) are located between the cities of Turpan and Shanshan (Loulan) at the northeast of the Taklamakan desert. Being located on the crossroads along the Silk Road, the murals stylistically reflect several influences. On the basis of their themes, painting style, composition of pictures, modeling of figures, painting techniques, dermatoglyphic patterns and manner of decoration they can be classified into three categories: the Qiu-Zi style, the Han style of the Western regions (murals showing cultural elements of the plains of Central China), and the Gaochang Uyghur Kaghanate style. The cultural attributes of the instruments included in these murals conform with this classification, clearly indicating the differences between instruments shown on Han and Qiu-Zi style murals.

The instruments appearing on the murals directly reflect the cultural exchanges between the central plains and Western Chinese regions and they imply a complex cultural background. From their shapes we can see how they changed over time. This paper will focus on morphological characteristics of the instruments depicted within the Han style.

THE FORGOTTEN SOUNDS: CHINESE MUSIC HISTORY FROM THE MUSIC ICONOGRAPHY IN EUROPEAN MUSEUMS

LIN YA-HSIU

From the nineteenth to the early twentieth century, while China labored under political disturbance and war, a number of cultural treasures were transported overseas, scattered throughout the world. The British Museum, for example, has collected numerous Chinese paintings, including Dunhuang wall paintings. This paper will show the result of investigations into several famous European museums, such as the British Museum and Musée du Louvre. The music iconographies of the stored Chinese paintings in these museums will be presented. The purpose of the study is to reveal both lost content and undiscovered meaning in order to supplement and complete the field of Chinese music history.

THE HISTORY OF CHINESE SUONA IN MURAL REPRESENTATIONS

LIU YONG

Suona is a Chinese musical instrument, but it was not made by Chinese people originally. When was suona introduced to China? This is an issue which has been discussed over quite some time. In China, the earliest record of suona in literature appeared during the Ming dynasty, about 700 years ago. Was suona really introduced to China so late? In my field work, I found some murals and icons showing that suona appeared in China much earlier than the record in literature. This paper will showcase some evidence discovered during fieldwork that allow us to argue that suona appeared in China as early as the sixth century.

THE KING'S DANCING—DANCING FOR THE KING: REMARKS ON THE ICONOGRAPHY OF THESE SCENES IN BYZANTINE AND WESTERN ART

ANGELIKI LIVERI

The focus of this paper will be a selection of representations of royal dances in Byzantine art from manuscript illuminations, wall paintings, reliefs, jewellery and on ivories produced from the Early Byzantine to the Late Byzantine era (fourth to fifteenth century A.D.) These depictions were inspired by religious and literary texts or by real events. Professional dancers executed dances in honor of

a King during various events or feasts. Representations of a King dancing himself have not yet been found.

The aim of this paper is to highlight the similarities and differences between corresponding scenes in the exchange between Byzantine and Western Art.

MESTIZO MUSIC ICONOGRAPHY: THE SANTA NIÑO CRADLE FROM MANILA

PEDRO LUENGO

During the eighteenth century the artistic trade between China and the rest of the world was outstanding. Engagement of both European and Oriental models was the base of the so-called Mestizo Art in the Philippines. This phenomenon was promoted by missionaries and merchants who lived between Macao, Canton and Manila. One of the most significant pieces to result from this encounter is the Santo Niño cradle (currently in the National Money Museum of Manila). A monograph concerning this piece has not yet been undertaken. The cradle was created in Canton during the eighteenth century using Chinese gold filigree and Filipino ivory sculptures. On the upper side of the cradle there is a group of angel musician playing different instruments such as harps, er hu, 二胡, or sack-but. This piece exhibits that the particularities of Filipino music iconography are apparently close to those of Christian South China. The cradle therefore is an important example of where Chinese and Occidental music iconography is similar. Consequently, it can be argued to illustrate the first globalisation process, and its consequences for the fields of organology, interpretation and iconography.

THE “GUITAR” IN IBERO-AMERICAN ICONOGRAPHIC SOURCES: A BRAZILIAN PERSPECTIVE AND CASE-STUDY

BEATRIZ MAGALHÃES-CASTRO

This paper is a development of the presentation at the Eleventh symposium of the ICTM Study Group on Iconography of the Performing Arts Beijing 2012. National musical historical narratives emerge from a range of problems concerning identity processes such as in the relation of coloniser/colonised, outsider/insider, authentic/autochthonous, that ultimately influence (and often mislead) these narratives. Stemming from the problems of identification and contextualisation of its iconographic musical sources previously presented (Beijing, 2012), the “guitar” moreover exemplifies the plasticity towards a renewal of its signification in different cultural loci in a permanent transfer from western

and eastern sources. This paper focusses on the reception of the guitar in Brazilian iconographic sources, exploring the problematisation of actors in a given network and corresponding program, here centered on its impact on the construction of national historic music narratives.

BETWEEN EAST AND WEST: MUSICAL INSTRUMENTS IN RELIGIOUS ICONOGRAPHY FROM WALLACHIA (1775–1850)

SILVIA MARIN-BARUTCIEFF

Between 1716 and 1821, Wallachia was governed by Phanariotes, Princes from Fener, a neighborhood in Istanbul that became the home for many Greeks after the Fall of Constantinople. Along with many cultural rules, those governors also brought elements of Greek and Turkish music to the Court's ceremonial practices in Wallachia. Invited by Prince Alexander Ipsilanti to Bucharest, Franz Josef Sulzer, historian, musician and officer in the Austrian army, mentioned in his book *Geschichte das Transalpinischen Daziens* (Vienna, 1781–1782) that it was not unusual to hear Romanian folk music, Gypsy songs, Turkish *tambulchana*, as well as German concerts at receptions in Wallachia. The musical instruments used in all these different performances found echoes in the religious iconography of the time. Following the Ipsilanti regulations regarding painters associations and the extension of patrons' categories from aristocracy to rural communities, the art canon gradually moves away from the Post-Byzantine tradition, with laic elements increasing. This study aims to identify musical instruments, their place and their functions in the mural paintings of Wallachia (exonarthex and exterior wall paintings), in the period 1775–1850. In addition there will be an investigation the cultural transfer (from East and West), and to evaluate the painters' interest in daily life scenes in early modern Wallachia.

ARCHAEOLOGY IN OPERA: POSTMODERN VISUAL PRESENTATION OF THE EAST IN GEORGES BIZET'S *LES PÊCHEURS DE PERLES*

TATJANA MARKOVIĆ

The paper will consider a new approach to opera scenery and costume design in the twenty-first century, in accordance with the treatment of opera in the age of media. The topoi of the opera as a museum based on archeological research will be exemplified by Zandra Rhodes's visualising Sri Lanka in the opera *Les pêcheurs de perles* (1863) by Georges Bizet for the San Diego Opera in 2004.

MUSICAL REPRESENTATIONS IN SEVENTEENTH- AND EIGHTEENTH-CENTURY CATALAN PAINTING: AN ICONOGRAPHIC ROUTE THROUGH THE MAIN PRESERVED WORKS OF ART

VANESSA ESTEVE MARULL

Music and the plastic arts have evolved in a similar way within artistic styles, almost in parallel. Therefore, when we talk about music, we find a series of historical-artistic characteristics that can also be seen in painting or in sculpture. This relationship that exists between the different arts brings us closer, in a realistic way, to the musical representations that can be found in works of art. The aim of this paper will be the iconographic and iconological study of different paintings and engravings which have the common denominator of musical scenes represented between the seventeenth and eighteenth centuries in Catalonia (Spain). I propose to make an analysis of the main works of art preserved in the National Art Museum of Catalonia, the Montserrat Museum and in several Catalan churches. Thanks to the analysis of collections of documents, we will separate the religious themes from the monarchical and civil ones and we will place them within the context of their period and philosophy, taking into account the social and cultural context that influenced the elaboration of these iconographic programmes. In short, it is a historiographical analysis which should help to reflect on the discipline itself, on musical iconography and to bring us somewhat closer to the context of the period that they represent and the intentions of their artists and patrons.

DISTIN THEMED JUGS AND INDICATIONS OF INSTRUMENTATION

ARNOLD MYERS

The Distin family are best known today for their collaboration and then rupture with Adolphe Sax, their effective promotion of Sax's models of brass instruments in Britain and their influence on shaping the instrumentation of brass bands, and for Henry Distin's instrument manufacturing in London and the United States. From the late 1830s, John Distin and his four sons travelled extensively in Britain and Continental Europe performing to great acclaim as a brass quintet. Their celebrity status in Britain was accompanied by the production of branded merchandise, in particular relief-moulded commemorative ceramic jugs. This paper presents a study of over thirty such portrait jugs of different patterns, relating their designs to the two-dimensional images circulating at the time. Conclusions are drawn,

showing how the instruments used by the Distin family quintet changed, both before and after their encounter with Sax in Paris.

TIBETAN TARA PRACTICES IN THE OCCIDENT: VISUAL AND MUSICAL ASPECTS

MARIA JOÃO NEVES

DharmaSun, the online platform for Tibetan Buddhist Teachings created by the Tibetan Buddhist teacher Chökyi Nyima Rinpoche emerged from the wish to make the Buddha's teachings available to everyone, especially Westerners. The Triple Excellence wisdom teaching, conveyed from Green Tara to recognised masters, consists of daily instructions for visualisation, mantra singing and meditation over a three year period. This paper focuses on the elaborate visual practices and the musical aspects of mantra singing with the aim of establishing a bridge between oriental and occidental philosophy.

Since ancient times one can distinguish two opposite forms of logos: a musical logos of Heraclitean-Pythagoric origin and a semantic logos of Parmenidean-Aristotelic origin. In Western thought the semantic logos prevailed. The paper will focus on the claims for a reestablishment of the defeated musical logos by two contemporary philosophers: the Spanish María Zambrano, and the Portuguese Fidelino de Figueiredo.

According to Figueiredo words oppose a logical game to an emotional spillover, but music has the means to transform pain in transcendent beauty, without denying the pain or dehumanising our condition. Going beyond the traditional ways of Western philosophy Zambrano proposes a musical form of reasoning she beautifully called poetical reason.

ORPHEUS AND HIS MUSIC IN IOANNIS MITRAKAS' OEUVRE: TOWARD A RECONSTRUCTION OF THE INTANGIBLE MUSICAL TRADITIONS OF EASTERN RUMELIA, THRACE

ANNA PAPAGIANNAKI-DIVANI AND KATERINA GEORGOULIA

This paper considers the work of Ioannis Mitrakas (Provatonas, Greece; 1936–), principal hagiographer of the Ecumenical Patriarchate of Constantinople, as the basic tool for the reconstruction of the intangible musical traditions of Thrace. A large number of Mitrakas' paintings represent Orpheus playing traditional musical instruments (*askaulos*, lyre, *aulos*, etc.), or supervising contemporary Thracians making music. Current studies on Mitrakas' world—combining

Byzantine, traditional, and contemporary morphological elements—have shown that such representations of Orpheus connect directly with their literary sources: principally, ancient sources of Orpheus (e.g. the Orphic hymns), and the oral musical traditions of Eastern Rumelia (the artist's place of birth; today, annexed to Bulgaria). Identifying Mitrakas' paintings as the carriers of an embedded undocumented cultural memory that encompasses musical practices, knowledge and values, we analyse the transformations of Mitrakas' Orpheus from a mythical persona to the leading cultural hero. Hidden reflections of oral traditions, personal narratives, cultural norms, traditional activities and musical practices in Mitrakas' oeuvre form the key issues of our study towards the basic infrastructure of interdisciplinary research on the intangible musical traditions of Thrace.

MUSICIANS OF NEBUCHADNEZZAR AND THE ANTI-ISLAMIC RHETORIC IN THE BEATUS ILLUMINATIONS

RAQUEL JIMÉNEZ PASALODOS

The miniature of the Adoration of Nebuchadnezzar depicting the Babylonian musicians that play to force the worshipping of the idol (Daniel 3:5–7) appeared in the Beatus for the first time in the Beatus of Valladolid, dated in 970 (fol. 199 v^o). It appears again, with the same instruments, in the Beatus of la Seo de Urgell (fol. 213 v^o), c. 976 and in the Beatus of Fernando I (fol. 275 v^o), dated 1047. This Babylonian orchestra shows a unique ensemble of musical instruments that have been thus far explained as a copy of Coptic models. Nevertheless, a closer look at the instruments represented, taking into account archaeological, philological and iconographical sources, will bring forth a new interpretation which goes beyond the mere consideration of the Arab origins of Iberian Mozarabic art. In fact, this scene could not only be understood as an Orientalist identification of Spanish Arab and Berber musical practices but also as one of the few indications of an anti-Islamic rhetoric in early medieval Spanish illuminations that was to be developed later in Romanesque art.

A MUSICAL BESTIARY: MUSICAL PROPERTIES OF ANIMALS IN THE MEDIEVAL TRADITION BETWEEN EAST AND WEST

CANDELA PERPIÑA

The aim of this paper is to show some musical elements related to the animal world as they are presented in the so-called medieval Bestiary, and how these elements were shaped throughout the centuries via cultural exchanges between East and West.

Since antiquity, mankind has been fascinated by animals and their special properties. Due to their capacity to move and produce sound, they were considered as a counterpart and were endowed with moral meaning and creative skills such as music performance. In ancient Greece, this interest led to the collecting of these traditions in naturalistic works that, in many cases, were transmitted to the East and experienced significant transformations through copy and elaboration. The encyclopedic willingness of Christian and Islamic cultures allowed many of them to survive and return to Europe, where they converged to configure the medieval Bestiary.

During this long process, the Classical traditions of the animals' musical properties were enriched by eastern and western contributions. Numerous publications have dealt with the mermaid and her seductive and deadly melodies. But medieval Bestiaries include many other literary and iconographic references to the world of sounds and music. The nightingale trills to invite love, the dying swan's mournful song and the asp's melophobic attitude are just some examples that deserve our attention.

A SCIENTIFIC ORIENTALISM: THE TRAVEL TO GREECE AND THE REPRESENTATION OF MUSICAL INSTRUMENTS

SYLVAIN PERROT

A long time before the archaeological excavations, Western scholars came to Greece and took part in a process which came to be known as the "Travel to Greece." Many of them wrote of their impressions, but some of them added plates where musicians can be seen among antique ruins and modern Greek landscapes. It is obvious that such documents are of great interest toward examining the way in which people in the West understood Oriental musical instruments and how they linked them to a certain definition of picturesque. But thanks to the visual we may also ask another question: how was modern music related to ancient music in the minds of both descriptor and audience? Indeed, there are not only contemporaneous musicians in those plates, but also ancient musical instruments represented on ancient monuments. The best example is surely the great work of J. Stuart and N. Revett, published in 1762 with the title *The Antiquities of Athens and Other Monuments of Greece*. It is therefore interesting to wonder whether the methods and the aims of the representation change over time and whether the scientific approach rationalises the impressions of the traveller discovering something completely new for him.

JAPONISME IN BRAZIL: JAPONÊSAS BY VILLA-LOBOS

ACHILLE GUIDO PICCHI AND MARIA YUKA DE ALMEIDA PRADO

The first ship of Japanese immigrants arrived in Brazil in 1908. In 1917, Heitor Villa-Lobos (1887–1959) composed the song *Japonêsas*, meaning Japanese girl, for voice and piano. The hypothesis seems to be that this composer was inspired by the recently-arrived immigrants, however the majority of these people came from rural areas, and the inspiration for Villa-Lobos was the mythical figure of *geisha*—an urban figure. It is therefore much more likely that the germ of creation for Villa-Lobos was the movement *Japonisme* that hatched at the end of the nineteenth century and which influenced the music of Western Europe as well as the artistic movements such as impressionism, post-impressionism, symbolism and *art nouveau*. This movement exerted strong influence on Debussy that in turn, it seems, was to reflect on Villa-Lobos. In *Japonêsas*, Villa-Lobos inhabits the sound atmosphere with eastern nuance as he uses, in a subtle way, pentatonic or almost pentatonic sequences in the melody line. The piano part is constituted as the superposition of chords of fifths, without thirds, in *ostinato*, insinuating a minimal structure. The melody floats above the dense sound of the accompaniment that does not present accent in the strong beats. This presentation will include live performance.

THE PARODY OF MUSICAL INSTRUMENTS IN MEDIEVAL ICONOGRAPHY

SANDRA PIETRINI

The iconography of music during the Middle Ages cannot be confined to a recognition of different typologies of objects, nor to the well known distinction between key and non-key instruments. It must necessarily deal with the rich and surprising proliferation of medieval imagery, made of fanciful re-elaborations and bizarre deformations, sometimes inspired by suggestions of the exotic. One of the most interesting topics to be found in marginal miniatures of fourteenth century western manuscripts is the parody of entertainers, with hybrid men playing a vielle or a guiterne with tongs, mermaids or apes playing jawbones and so on. Some of these images show a certain similarity to models coming from geographical contexts not strictly contiguous and seem to refer to more ancient and distant prototypes. The spread of this theme in medieval iconography is linked to a satirical purpose aimed at professional entertainers, harshly condemned by Christian writers, but in the meantime it reveals an interest in re-elaboration of the tradition of musical iconography from a symbolical perspective. Strange instruments made out of

everyday objects like grills and distaffs, or “exotic” animals like peacocks, mingle in the grotesque underworld of marginal miniatures, in which the noble art of music is often replaced by the cacophonous noises suggested by the devil.

FOURTH-CENTURY FESTIVE DANCES AT THE HIPPODROME OF CONSTANTINOPLE

KISMET DENİZ POLAT

The relief on the base of the Theodosian Obelisk shows a dance scene taking place at the heart of the Byzantine Hippodrome of Constantinople. The scene depicts the emperor standing in the royal box holding a laurel leaf wreath to crown the victorious racer. Below the spectators, behind the decorative barrier separating the horse track, a row of dancers and musicians are displaying a choreographic scene, in contrast to the rest of the figures depicted as static.

A description of the scene, its historic position, and its relation to the event will be followed by a hermeneutical study of the similarities between contemporary dance and the ancient performance. At this level will be referenced Adrienne Kaeppler’s definition of “kinemic movement,” to differentiate the inherent movement motifs to a specific culture, and the choreometrics work of Alan Lomax inspired by Rudolph Laban in analysing dance movements in relation to the existential daily efforts and stratification of the society. Choreographic comparisons between the scene and similar dances of today will also be shared.

CHALLENGES AND PERSPECTIVES FOR BRINGING TOGETHER EAST AND WEST IN MUSIC ICONOGRAPHY DIGITAL RESOURCES

LAURENT PUGIN

The development of digital resources radically changed music research. This statement is particularly true for music iconography because digital technology can be used to create databases that make accessible not only text descriptions of works but also those digital images that enable the work to be visualised. With network facilities becoming increasingly available around the world, including in emerging countries, databases can now be bridged, which significantly improves further access to music iconography resources. Bringing resources together on a large scale, however, is an ambitious and challenging task, especially because many projects have a western-centric approach to the problem, including at the technical level. In that regard, RIdIM, with its international scope and as a long-term initiative, expects to play a central and crucial role in the future. This paper

will look at the current situation in the light of the experience of similar inventories for music sources and literature (the R-projects) and at the perspectives for the future digital integration of eastern and western music iconography projects.

**RIDIM GANGNAM STYLE: HOW THE CRAZY WORLD OF
K-POP BECAME AN AUDIO-VISUAL PHENOMENON
(AND WHAT THIS MIGHT MEAN FOR WHAT WE CALL
MUSIC ICONOLOGY)**

DEBRA PRING

In June 2012 the world of music and visual culture was pottering along pretty much as it had done for the last few weeks if not decades. Safely embraced in the warmth of Euro-American pop One Direction were riding high, thanks in part to my eight year-old and his iPod, Adele's *Skyfall* was about to take over the world (thanks in part to me and my downloads of Daniel Craig). Then a man with a slightly anarchic sense of style and a dodgy dance released the lead single from his 6th studio album. By the third week of July it had gone viral on youtube and the world as we know it was about to change. Enter centre stage, PSY and *Gangnam Style*. With more than ONE BILLION hits on youtube at the time of writing, mentioned in the press by Robbie Williams, CNN, the Wall Street Journal and tweeted by the UN, this video has gone beyond being a viral phenomenon and has surely entered a different realm. Prior to the release of this track, Gangnam, a small, affluent region of Southern Seoul, was largely unknown outside of its inhabitants and the wannabe-hip young South Koreans who wanted a piece of Gangnam style for themselves. But this music video and the media via which it has been transmitted has proven that the influence of musical visual output in a mass-media, instant-access world has reached new heights. The manipulation of old art forms such as music video, album covers and dance combined with fashion and body art transmitted via social media such as Twitter, Facebook and youtube now influences or at least impacts ... well ... a billion 4-minute segments of our lives and helps to achieve a number 1 chart position worldwide. In 2011 digital downloads outsold physical copies of music for the first time and this trend will not reverse. This paper considers the manner in which a relatively niche musical genre such as K-pop, unknown outside China and South Korea other than to a small segment of aficionados in the West, came to be impossible to ignore, regardless of opinions of value, via the visual culture of the twenty-first century. In considering the music, performance and promotion of sound and culture via social media, we must examine the role of these media in our own discipline of music iconology. Furthermore, if we determine that social media and the visual

world it transmits are valid medium and technique in our sense of the terms, then we need to look at whether it is possible and desirable to be able to reference these “objects” in online resources, not least on our own database.

A SURVEY OF PERSIAN MUSICAL INSTRUMENTS OF THE SAFAVID PERIOD ACCORDING TO KAEMPFER’S TRAVEL ACCOUNT

ILNAZ RAHBAR

In the Safavid Period there are many travel accounts which contain important information relating to Persian history and culture. Kaempfer’s account in particular, among the many examples of such writing, is remarkable in the context of music. In his travel account Kaempfer includes a section specifically discussing Persian musical instruments and the most important thing is that he has depicted several Persian musical instruments. Beside the images he has written the Persian name of the musical instruments making his work more that period there is no discussion of organology in musical treatises. Other authors referred only to the names of selected instruments. Kaempfer, in contrast, has comprehensive remarks about Persian musical instruments alongside images. Also Kaempfer’s point of view can be considered as “-etic” in comparison to the Persian “-emic” point of view. He also addressed exotic instruments which were prevalent at that time. In addition, normally in Persian treatises memberanophones had not been considered, however Kaempfer described all families of instruments. This paper presents an English translation of the Latin and proposes an interpretation of his descriptions.

PRINTED SONG LEAFLETS AS A SOURCE FOR MUSIC ICONOGRAPHY

CHRISTOPH RIEDO

The objects under investigation in this paper are printed song leaflets of Swiss production between the sixteenth and seventeenth century. Song leaflets represent the first musical mass media and were, due to the invention of printing, reproduced in thousands of copies per print. Although song leaflets only rarely contain a printed musical text—on the title page we find clear instructions referring to which well known melody the following poetic text should be sung—many times the same title page comprises in addition an illustration, often representing a musical scene. Since we are in possession of an enormous quantity of printed song leaflets, we are also fortunate to own a great number of sources for music iconography.

Nevertheless song leaflets are so far little-noticed as (an iconographic) source. A feature and advantage of song leaflets is the fact that the printed musical scenes are often accompanied by a very long poetic text. The printed images of music-making need thus to be considered in relation to this text.

ISSUES IN MUSIC ICONOGRAHY FROM THE ITALIAN CONSERVATORIES IN PARMA AND FLORENCE

FEDERICA RIVA

The five Italian historic state Conservatories of Napoli, Milano, Parma, Palermo and Florence preserve collections that are in part at least unknown to scholars. The collections in Parma and Florence focus on the nineteenth century; they preserve documents—music instruments, photographs, printed and manuscript music, museum objects, archival documents—donated by musicians and by the reigning families of the states that were unified in the Regno d'Italia in 1860. Several aspects relating to their value have yet to be studied such as the role of musicians' portraits in music teaching and the role of images as a tool to highlight the music collection of a reigning family.

In Parma the collections donated by the count Stefano Sanvitale to the Italian "Regio Conservatorio di Musica" include music instruments, portraits of musicians and librettos. They are available to study thanks to inventories that have been completed or digitised in recent years. The Conservatory library in Florence was severely damaged by the flood in 1966: while the music instruments collection was then reorganised in a separate museum, the library opened its reading room in 2008. Two of its collections are here discussed. The collection of Luigi Parigi (Settimello di Calenzano, Firenze 1883–Firenze, 1955), an Italian music iconography scholar of primary importance, includes books and archival papers. The collection of the Grand Duke of Tuscany, Ferdinando III, includes 6,000 printed or manuscript music titles of vocal, sacred and instrumental music of Italian and German tradition, dating from the late eighteenth to the mid-nineteenth century, including titles related to the influence of music of the East on western tradition.

Each bibliographic unit of the Pitti collection (thus named after the palace where it used to be) is bound with decorated paper and printed coloured label. These labels are made from recycled materials from diorama theater series printed by Martin Engelbrecht, whose production was firstly reconstructed by Alberto Milano.

Methodological issues are discussed in relation to contributing to the online cataloguing project partly already available.

DWARFS AND MUSIC IN PORTUGUESE EIGHTEENTH-CENTURY ART: A CONTRIBUTION TO MUSICAL ICONOGRAPHY STUDIES

LUZIA ROCHA

The phenomenon of dwarfism has been, throughout the ages, observed and studied mainly in medical and genetic terms. However it has also been present in literature and works of art. Portuguese eighteenth-century literary sources concerning dwarfs are very rare. The same was thought about art. But dwarfs were there all time, depicted in several guises, and mistaken at times for children. It is the aim of this paper to present rare, unknown and unpublished representations of dwarfs in a musical context. These depictions are related to public and private spheres. It is possible to observe dwarfs performing in theatrical *milieu* or amusing their masters with dance and music in a private garden.

MUSIC AND MUSICAL INSTRUMENTS IN MIDDLE AGE ITALY BETWEEN POETRY AND VISUAL ART: THE ANONYMOUS POEM “L’INTELLIGENZA”

FRANCESCO ROCCO ROSSI

“L’Intelligenza”—an anonymous thirteenth-century Italian allegorical poem—describes the relation between the unknown poet and a woman. She introduces him into her palace which is itself an allegory of the Liberal Arts. The three stanzas relating to music (vv. 293–295) describe instrumental performances and list fifteen musical instruments—a catalogue that gives room for a hypothesis about the musical genres described in the poem. A survey on the most relevant literary coeval production, on the musical instruments represented in important paintings of the time (mainly in central Italy) and some lexical features (ancient Italian) allow for a tracing of the sound landscape in the palace of “L’Intelligenza.” Thanks to these artistic resources it is possible to identify the musical performances described in the poem and depicted in Italian frescoes: unwritten polyphony based upon melodic patterns (*aeri*) modified in itinere according to the different lyrics or to the rhythm of the dance performed.

DE MUSICA SINENSIS: CHINESE MUSIC IN JESUIT LITERATURE FROM THE SIXTEENTH TO THE EIGHTEENTH CENTURIES

GORKA RUBIALES ZABARTE

As part of the counter-reformative activity, the Society of Jesus undertook a missionary labor towards the oriental territories that started with the attempt made by St. Francis Xabier to reach China in 1552. The new territories seemed to be an ideal place for conversions. Marco Polo's *Il Milione* brought the widespread positive view of China as a land full of richness and opportunities. This idea continued throughout the following centuries and the attempts to christianise the oriental territories set the basis for a long exchange between China and Europe.

The Jesuits played a special role in the transmission of knowledge, science and culture between China and the Western world because of their attitude. Instead of trying to impose their religion and culture, as other orders suggested, they learned the Chinese language and literature and established the first real net of communication between China and the Western world. Following their educational way of evangelisation, the Jesuit missionaries developed a vast corpus of literature about China in the seventeenth and eighteenth centuries in which the diaries of Matteo Ricci and the impressive work written by Jean Baptiste du Halde *Description géographique, historique, chronologique, politique, et physique de l'empire de la Chine et de la Tartarie chinoise* played a special role.

This kind of literature developed a growing interest in China through the seventeenth century. Sinology transcended the religious world and personalities like Voltaire or Adam Smith wrote about oriental history and culture. Slowly a more scientific and realistic approach to Chinese culture developed and some of its features started to permeate in the western science and culture.

Among these developments music is a good example. The interest in the Chinese musical system and its instruments spread quickly among musicians, thinkers and writers of the period. In the following paper we will review the Jesuit literature about China between the sixteenth and eighteenth centuries analysing the mentions they contain about the Chinese musical world, its performers and musical instruments. We will pay special attention to the iconographic representation of Chinese musical culture in the western world.

THE AEDOM DATABASE

GORKA RUBIALES ZABARTE

AEDOM, (Asociación Española de Documentación Musical—Spanish Music Documentation Association) is an organization which encompasses the main

Spanish institutions, documentation centres, libraries and archives related to musical documentation. It was created in 1993 as the Spanish branch of IAML, and since then it has carried out several projects to enhance the tools available to those who document Spanish music.

The common interests between several Spanish scholars researching in Music Iconography and many of the institutions connected to AEDOM resulted in the creation in 2007 of a Music Iconography Work Group within AEDOM. This group is formed by professionals from different fields and its main goals are the study, cataloguing and diffusion of Iberian music iconographic heritage.

One of the recurrent needs that appeared in the different meetings of the Study Group is the creation of a common Database to collect the cataloguing done by different members of the group as well as those made by other independent scholars and institutions. To fulfill the creation of the database, the group developed a cataloguing schema comparing the fields contained in the main international databases created during the last decades. As we will see, the main goal of this project is the creation of an Iberian database in which scholars and institutions working on Music Iconography of the Iberian peninsula can share cataloguing tools, thus making possible the subsequent migration of that material to the main international databases such as RIdIM. The database has still not been launched, but we hope that it will be ready by Fall 2013.

CHINA AND JAPAN IN LATE NINETEENTH- AND EARLY TWENTIETH-CENTURY ANGLO-AMERICAN SHEET MUSIC

MICHAEL SAFFLE

Late nineteenth- and early twentieth-century English-speaking audiences often encountered China and Japan through operettas, musical comedies, and popular songs of greater or lesser ethnically stereotyped character. These forms of entertainment depended to a surprising extent upon visual “support,” provided on stage through sets and costuming, offstage through sheet-music covers that helped “locate” their imagined subjects and musical styles. Japan was more often represented visually in terms of feminine refinement, China in terms of aristocratic exploitation. *A Chinese Honeymoon* (1899) and other pre-World War I operettas have recently been criticized for their exaggerated depictions of “Orientals.” After 1914, however—and especially after 1920, when new laws made East Asian immigration to the United States much more difficult—China and its citizens were treated more gently and imaginatively in *China Rose* (1924) and other shows. A similar evolution accompanied the sounds and images associated with Japanese-themed songs and shows. Illustrations employed to advertise more than

a dozen mostly forgotten Anglo-American operettas and musical comedies as well as three-dozen Chinese- and Japanese-themed popular songs document these shifting attitudes toward the imagined exoticism of the musical Far East in early twentieth-century Britain and the United States.

THE ORIENT IN LEONARDO MARINI'S THEATRICAL DRAWINGS

CRISTINA SANTARELLI

The artistic work of Leonardo Marini, who realised the clothes for the operas and ballets staged at Turin's Royal Theatre from 1767 to 1799, is documented by a large collection of theatrical drawings (16 vols.) conserved in the Royal Library, as well as a series of engravings illustrating the costumes for *Armida* by Pasquale Anfossi (1770) in the volume *Abiti antichi di diverse nazioni d'Europa e d'Asia* (Ancient clothing of various European and Asian nations). The introduction to the latter volume is a discussion of the style of theatrical clothing (*Ragionamento intorno alla foggia degli abiti teatrali*), a manifesto for an operatic reform from the perspective of the costume designer. In this text, Marini argues for an aesthetics of musical opera based on rejection of the "caprice" and of Baroque pomp, in favour of simplicity supported by scholarship. Indeed, according to the author, only historical-geographical knowledge can teach how to eliminate abuses and to remain within the limits of likelihood. He states that he has adhered to these principles (found almost everywhere in his work) in designing the costumes for *Armida* which, following the aims set out in the manifesto, set all the pomp of Asia against the apparent sobriety of Europe in terms of clothing.

OENOTRIANS, DAUNIANS, SICELS: AN ICONOGRAPHIC SURVEY OF MUSIC OF THE INDIGENOUS PEOPLE FROM SOUTHERN ITALY AND SICILY DURING THE EARLY IRON AGE

PLACIDO SCARDINA

Among the indigenous cultures inhabiting Southern Italy and Sicily during the Late Bronze Age and the Early Iron Age, Oenotrians, Daunians and Sicels stand out for their peculiar traditions and costumes. Respectively they lived in Northern Calabria/Basilicata, in Apulia (province of Foggia) and in eastern Sicily. Several aspects of their culture have been discussed by scholars however materials concerning music and dance have not been systematically covered and interpreted from a music-archaeological approach.

This paper focuses on a comparative iconographic analysis of musical scenes depicted on findings that refer to the three indigenous cultures mentioned. The

study will address mainly the period corresponding to the first contacts between the indigenous and Greek and Levantine people (eighth to sixth centuries B.C.) The musical iconographic evidences are found on ceramic goods and steles discovered in sacred and funerary contexts as well as sporadic finds, and represent mainly cult scenes with processions or dances and ritual performances. Through the analysis of data we can assume the typologies of musical instruments and the performance contexts. Moreover the comparison with Aegean and Syro-Anatolian parallels could raise questions about transmission, assimilation and reinterpretation of musical elements connected to different cultures in contact and might also be useful for the reconstruction of the sonorous memory of the indigenous cultures living in the area.

THE SCENERY OF DESIRE: MIDDLE EAST AND THE OPERATIC STAGE IN THE NINETEENTH CENTURY

LUCA SCARLINI

The Middle East always had a presence in the references to sound culture in Europe, even during the times of continual war between European powers and the Ottoman Empire, but this relationship is particularly prominent in European musical culture in the nineteenth century. When the Ottoman power declined, after Napoleon's expedition to Egypt, many Europeans travelled to the region particularly after the French occupation of Algiers in 1830. The Middle East became a fashionable place to represent artistically, most noticeably in the genres related to Biblical subject matter and the theme of the crusades, with reference in comparison to the work produced in the eighteenth-century. A flow of operas is connected to those places between 1820 and 1860: *Il crociato in Egitto* by Meyerbeer (1824) and *I Lombardi alla prima crociata* by Verdi (1843) are two examples. This paper will analyse the connection of the Middle East as a source of spectacular seduction for Italian Opera, Grand Opéra and Operetta, a visual and sound archive of beauties to be displayed on the western stage.

VISUAL APPROPRIATION OR BIASED NEGOTIATIONS? ON DEVOURING THE OTHERS IN BRAZIL-RELATED MUSIC ICONOGRAPHY

PABLO SOTUYO BLANCO AND ALEJANDRA HERNÁNDEZ MUÑOZ

According to Jorge Amado the "discovery" of America can be diversely understood according to the many peoples who arrived at its shores. Thus, the official list

of historical names such as Columbus, Vespucci, Da Gama, and Magellan only serves to portray the Italian-Iberian part of its history. By way of teasing the cultural milieu, Amado described how the “Turks” (in fact, mainly Syrian and Lebanese Arabs that escaped the crumbling Ottoman Empire) arrived in southern Bahia (Brazil) during the turn of the twentieth century, and depicted a complex multicultural canvas in which music and dance necessarily takes on a polysemic dimension.

Taking Amado’s creation as a provocative starting point, this presentation will discuss many levels of negotiation surrounding the process of shaping the Brazilian image (and the related music iconography), from perspectives of selfness (autochthonous) to otherness (the exotic), mainly questioning how music iconography related to Brazil reflects in some way a “devouring of the other” as if the “Anthropophagical Manifesto” by Oswald de Andrade (1928) were only merging intercultural (and eventually multicultural) pre-existing and everlasting processes that could be tracked back to Hans Staden’s engravings depicting his experience among the *Tupinambás* cannibals in the 1550s, and might thus be identified in recent examples of this somehow biased trend.

REPRESENTATIONS OF COURTLY MUSIC IN OTTOMAN MINIATURE PAINTING

M. EMIN SOYDAŞ

Music was a prominent element of the daily routine of the Ottoman court throughout its history, and several genres were performed at the court or on courtly occasions. Ottoman Turkish miniature painting existed until the end of the nineteenth century. European music was introduced into the court but it had already become rare for a century before, resulting in all depictions being predominantly of Turkish music. Thus, the illustrations include representations of art, folk, dance and official/military music performances, which occurred in various contexts and settings, and with different kinds of musical instruments. Even though many of them took place at the request and in the presence of the sultan, people living in the palace also engaged in music, while some performances were designated by tradition or rule. On the other hand, there were also occasional performances outside the palace that were directly related to the court and sultan. By examining a selected group of images from different periods, this paper will attempt to introduce some general aspects of these paintings as well as the common or distinct features with regard to their relation to courtly music, and discuss their status as historical sources.

**BETWEEN THE REVERSE AND THE OTHER:
MOUROS AND MOURISCAS IN PORTUGUESE TAPESTRIES
FROM THE SIXTEENTH CENTURY**

DANIEL TÉRCIO

In the cultural history of the Iberian Peninsula, the Muslim have a place of much importance. Literary representations of the Muslim and “mouriscas” may be found throughout the sixteenth century, as for example in Gil Vicente’s theatrical comedies. Depictions of the Muslim presence may also be found in Renaissance paintings of the peninsular. The closeness with Islam was a characteristic of medieval times. With the Portuguese discoveries, that coincided with the end of the Islamic presence in the Peninsula, “Mouros” living in Portugal were forced to become Christians and Islam was elected as the “foreign” rival, namely on the settlement over the East market. Therefore the Muslims went from neighbours to rivals. The difference between the reverse (the Mouro) and the other (the Indian) will be essential to my approach and I will consider different perspectives and different voices (including the voice of an Islamic writer) of the sixteenth century, balancing out the familiar and the exotic.

This presentation will be focused on different tapestries from that period, with visual representations of “Mouros”, mouriscas and other musical and choreographic depictions. The tapestries that I intend to analyse and compare are: the tapestries depicting Vasco da Gama’s arrival in India, conserved in Fundação Ricardo Espírito Santo, and the set of ten tapestries attributed to Bartolomeus Adriaen, of Brussels, from paintings by the Flemish artist Michel Coxie, depicting the Portuguese victories against the resident Islamic forces at the cost of Malabar. In this analysis I intend to articulate the concept of heterotopy with the notion of choreography, allowing the interpretation of the visual narratives as the overlapping of several spaces in a real place (heterotopia) and the mapping of movements according to a certain timeline (choreography).

**TRADITION AND CULTURAL IDENTITY IN
THE ATTIC ICONOGRAPHY OF THE AULOS:
MUSICAL CONTESTS AND HIGH-STATUS PERFORMERS**

THEODOR E. ULIERIU-ROSTÁS

In the Greco-Roman literary tradition, the origins of the aulos are usually traced back to Asia Minor—first and foremost with the region of Phrygia, realm of the Great Mother of Gods/Cybele, of Marsyas and its legendary disciple, Olympos.

Such Eastern associations, which may well reflect the import of the instrument in the Early Iron Age, seem to have suffered a radical reinterpretation in mid and late fifth century Athens, in the aftermath of the Persian Wars and amidst the polemics around the New Music. However, the fragmentary state of the Archaic Greek poetic corpus makes such an assessment rather hard to verify on purely textual grounds. Conversely, Attic pottery provides the historian with a rich iconographical corpus, but the task of identifying such ethnic/cultural signifiers in the visual language of the vase-painters is threatened by several potential methodological pitfalls. This paper aims to address these issues through a case-study of the high-status aulos players depicted in images related to musical contests (*agones mousikoi*), one of the better documented areas of Athenian musical life. This presentation comes as a continuation of a research project on *auloi* and Easternness outlined at the 11th Symposium of the ICTM Study Group on Iconography of the Performing Arts (Beijing, 29 October 2012).

**TRANSNATIONAL ELEGIES: THE MUHAMMAD DRAWINGS,
SELF-CENSORSHIP AND IDENTITY. THE CASE OF
JOMI MESSAGE'S *SKANDINAVISKE KLAGESANGE***

MIKKEL VAD

In February 2006 Jomi Message planned to release *Skandinaviske klagesange*, a collaborative album with Lars Møller and the DR Big Band. While the music and texts were political in content it was the cover art showing Jomi Message wearing a burka made of the Danish national flag with a hole for the mouth instead of the eyes that attracted attention.

In the autumn of 2005 the Danish newspaper *Jyllands-Posten* had printed a number of editorial cartoons depicting the prophet Muhammad, which led to an intense international debate and diplomatic crisis that was at its height in early 2006. Jomi Message maintained that her aim was to bridge cultural gaps and “nuance the debate” about censorship, but with the political conflict still escalating in Denmark and abroad, the release was postponed because the label and artists feared that the album could be misunderstood in relation to the ongoing international debate and crisis.

The paper will map out the album’s reception and the discourse surrounding it in relation to the so-called Mohammed crisis focusing in particular on the iconography of cover art and its use of national, religious and cultural symbols. As such, this case is an example of the continuing negotiations of musical iconography between East and West.

**THE PIANO IN *FON-FON!* (1908–1920),
ILLUSTRATED MAGAZINE OF
RIO DE JANEIRO'S *BELLE ÉPOQUE***

MONICA VERMES

Music was an important part of life in the city of Rio de Janeiro during the nineteenth century. A significant portion of the musical practices was related to domestic leisure and the piano was the favorite instrument. Transformations in the ways of making and consuming music provided a superposition of new features (gramophones, cinema, radio) to practices and instruments already consolidated (domestic music and piano). The illustrated magazines, among which *Fon-Fon!* is one of the main, were an important vehicle for the dissemination of changes in behaviours and sensibilities at the turn of the century. Musical iconography has a significant presence, particularly in advertisements for the sale of pianos, sheet music, phonographs, records and marching band instruments. The redefinition of a practice and a musical instrument already consolidated in order to make them palatable to new sensibilities occurred mainly through the establishment of new contextual relationships established predominantly by means of the use of images. I propose in this paper an analysis of advertisements related to music published in the magazine *Fon-Fon!* between 1908 and 1920, seeking to highlight the iconographic resources employed to modernise the image of domestic musical practices and the piano.

**MAKSIMIJA VANKA: PORTRAIT OF
DORA PEJAČEVIĆ (AROUND 1917)**

VILENA VRBANIĆ

The life of Croatian composer and countess Dora Pejačević (Budapest, 1885–Munich, 1923) was marked by encounters with famous contemporaries. Among them a special place belongs to the painter Maximilian Vanka (Zagreb, 1889–Puerto Vallarta, Mexico, 1963), a prominent name in Croatian Modern art. Dora and Vanka met in 1915 or 1916, when she composed some of her most important works, and he was already an established painter. Around 1917 Vanka was commissioned to portray Dora. The portrait (oil on canvas) was created based on a photograph, but with strong personal interpretation. The composer is shown in an oval, sitting with head in half-profile. While the whole atmosphere allows a detachment from reality, the violin is presented realistically. The composer, who was also an outstanding violinist, is holding the instrument rested on her

knees. She holds the violin's neck in her left hand, while in her right hand, close to the instrument, is a bow. This is the only portrait of Dora Peječavić, a lasting monument of intense socialising between two strong personalities of cosmopolitan culture. It was in the possession of her son Theodor Lumbe in Vienna and in July 2011, just a year before his death, he donated the portrait to the Modern Gallery in Zagreb, where it is now kept.

MUSIC AND DANCE IMAGES REPRESENTED ON THE DAI PEOPLE'S HINAYANA BUDDHIST MURAL PAINTINGS IN YUNNAN, CHINA

WANG LING

Most music-making and dances depicted on the mural paintings in the Dai people's Hinayana Buddhist temples in Yunnan, China, are related to either the Buddhist scripture stories or to the Dai people's folk activities. The mural "Da Biqu Yuanji" illustrates the ancient Dai custom of making music and dancing at a monk's funeral in the Qing Dynasty. Judging from the Burmese-style gauze shawls, costumes, dancing postures and accompanying instruments, the mural "Jingfo Tu" may depict the Dai girls' performance of a traditional Burmese female dance with musical accompaniment on the occasion of worshipping Buddha. The Dai people in Yunnan are closely related to the Dan people in Myanmar as regards cultures and arts. The Dai people's murals suggest a continuation of the northward spread of Hinayana Buddhism and of Burmese culture. On the murals such as "Kongque Wu" and "Zhaoshutun yu Nanmunuona," there are images of the peacock dance and the dancing Peahen Princess, both of which reflect the culture enriched from fusing the Dai people's cultural palette with both some cultural factors from the Central Plains of China and some others from South Asia. One traditional Dai peacock dance style is somewhat different from that in India from which Buddhism originated.

AN ODALISQUE WITH A TAMBOURINE: MUSIC IN ORIENTALIST REPRESENTATIONS OF THE HAREM

SŁAWOMIRA ŻERAŃSKA-KOMINEK

The harem was one of the most frequently represented subjects in nineteenth-century orientalist painting. Music and dance are an inextricable part of the oriental harem, which in Western artistic representations was depicted first

and foremost as the realm of sexuality and of dissolute, wild eroticism. Music, identified with erotic experience and sexual excitement, is one of the fundamental pleasures of women in the harem, who are explicitly presented in orientalist painting as courtesans. The harem was seen as a kind of brothel in which the central place was occupied by the figure of a woman with a musical instrument, typically a tambourine or a lute, who tempts with her sensuality and the promise of gratification.

The harem as a seat of debauchery associated with music and dance is usually interpreted as the figment of the erotic obsessions of European artists, who had neither seen a real harem nor knew much about it. On the other hand, it seems obvious that this image is not a mere arbitrary vision of the Orient, but rather an artistic realisation of a common musical and erotic experience, deeply rooted in the cultures of both the East and the West.

THE DEAD CAN DANCE ALBUM *ANASTASIS* AND ITS MUSICAL ICONOGRAPHY

JULIJANA ZHABEVA-PAPAZOVA

Dead Can Dance is a music band formed in Melbourne in 1981 by Lisa Gerrard and Brendan Perry. After a break of sixteen years they reformed, and in 2012 released their latest album entitled *Anastasis*. Their style is described by music journalists and writers as world music, dark wave, dream pop or ambient. The aim of this paper is to utilise popular music theory in order to define music iconography through intensive analysis of one album. *Anastasis* is inspired by the musical traditions and cultures of the Eastern Mediterranean—Turkey, Greece and North Africa. The music of DCD moves freely between the different music styles, cultures, between the spiritual, nature and art.

The primary purpose of iconography is to understand and extrapolate the meaning behind what is represented. Iconography can work on many levels from the simply descriptive to the cultural and symbolic. This study will deal with the classification of iconography of album *Anastasis* by way of analysis of the instruments in performance, the formal and textual aspects of the music and their mutual connections or relationships with iconography.

ABOUT ASSOCIATION RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE (RIdIM)

Répertoire International d'Iconographie Musicale (RIdIM) was officially founded on 26 August 1971 on the initiative of Barry S. Brook, Geneviève Thibault Comtesse de Chambure, Harald Heckmann, Howard Meyer Brown and Walter Salmen and under the sponsorship of the International Association of Music Libraries, Archives and Documentation centres (IAML), the International Musicological Society (IMS), and the International Committee of Musical Instrument Museum Collections (CIMCIM) of the International Council of Museums (ICOM). As the international index of visual sources of music, RIdIM has pursued dual aims since its establishment: firstly, it is charged with the cataloguing of visual sources or musical subject matter; and, secondly, it functions as a framework for their interpretation. Thus, the main objective of RIdIM is the development of method, means and research centres for the classification, cataloguing and study of iconographical sources related to music. It is designed to assist performers, historians, librarians, instrument makers, record manufacturers and book publishers in making the fullest use of visual materials for scholarly and practical purposes. All materials, support and assistance are offered free of charge in line with RIdIM's belief in open access to scholarly information and expertise. Since the early 1970s, several systems of cataloguing visual materials have been proposed, but RIdIM took the lead in this area. RIdIM thus followed RISM (1952) and RILM (1966) as the third important international cooperative bibliographical venture in music. RIdIM centres have been established in Brazil, Canada, the Czech Republic, Denmark, France, Germany, Hungary, Italy, Japan, Poland, the Netherlands, Sweden, and the United States. Several archives, museums, and other institutions have published inventories and catalogues with iconographic sources of musical subject matter. These developments continue, and RIdIM is delighted to be collaborating with a number of institutions to maximize the use of emergent technologies and methodologies in this area.

In 2010, RIdIM was incorporated as a not-for-profit association formed pursuant to Art. 60 & seq. of the Swiss Civil Code with its seat in Zurich (Switzerland) in 2011. The legal status as a not-for-profit association was approved by the public authority.

ORGANISATION OF ASSOCIATION RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE (RIdIM)

Council and Executive Board of Association RIdIM

Dr. Antonio Baldassarre, President

Prof. Dr. Arnold Myers, Vice-President

PD Dr. Dorothea Baumann, Secretary

Susanne Keller, Treasurer

Dr. Zdravko Blažeković

Dr. Debra Pring

Prof. Dr. Pablo Sotuyo Blanco

Advisory Members

Dr. Laurent Pugin (Chief Technical Officer)

RIdIM Editorial Centre, The Ohio State University (Columbus, Ohio)

Alan Green (Project Coordinator)

Sean Ferguson (Editor-in-Chief)

Margaret Atkinson

Liaison Officers

Dr. Paul Banks (Liaison Officer IAML)

Dr. Gabrielle Rossi-Rognoni (Liaison Officer CIMCIM)

N.N. (Liaison Officer IMS)

Past Presidents

Prof. Dr. Barry S. Brook (1918–1997)

Honorary Lifetime Members

2009 Prof. Dr. Florence Gétreau; Veselmöy Heintz

2011 Prof. Dr. Elena Ferrari Barassi

2012 Prof. Dr. Walter Salmen (1926–2013)

Committee 2013 Lloyd Old and Constance Old Lecture Award

Constance Old

Prof. Dr. Richard Leppert (chair)

Dr. Antonio Baldassarre

PD Dr. Dorothea Baumann

Dr. Zdravko Blažeković

Dr. Debra Pring

Publications

Imago Musicae, published under the auspices of RIdIM

RIdIM Newsletters

Contact

Association Répertoire International d'Iconographie Musicale

Badergasse 9

CH-8001 Zurich (Switzerland)

<http://www.ridim.org>

E-Mail: association@ridim.org

Access to the RIdIM Database:

<http://db.ridim.org>

Previous International Conferences of RIdIM

From 1973 to 1980 annual RIdIM meetings were held at the Research Center of Music Iconography at The City University New York (CUNY). This tradition of wide-reaching meetings with an international scope continued with conferences, symposiums and scholarly meetings, including:

De l'image à l'objet: La méthode critique en iconographie musicale (Paris, 1985), held in memory of Madame Geneviève Thibault de Chambure (1902–1975)

Imago musicae: Musikkultur im Spiegel der bildenden Kunst (Hamburg, 1991)

Music, Body, and Stage: The Iconography of Music Theater and Opera (New York, 2008)

Enhancing Music Iconography research: considering the current, setting new trend (Salvador de Bahia, 2011)

Debra Pring

**The Negotiation of Meaning in the Musical Vanitas
and Still-Life Paintings of Edwaert Collier
(c. 1640 - c. 1709)**



HOLLITZER
WISSENSCHAFTSVERLAG



Debra Pring: *The Negotiation of Meaning in the Musical Vanitas and Still-Life Paintings of Edwaert Collier (c. 1640 – c. 1709)*, ed. Antonio Baldassarre. Vienna: Hollitzer Wissenschaftsverlag (in preparation).

Antonio Baldassarre, Debra Pring, Pablo Sotuyo Blanco (eds.)

**Enhancing Music Iconography Research:
Considering the Current, Setting New Trends.**

Selected papers presented at the 13th international conference of the Répertoire International d'Iconographie Musical and the 1st Brazilian conference on music iconography, Salvador (Bahia), 20–22 July 2011



HOLLITZER
WISSENSCHAFTSVERLAG



Antonio Baldassarre, Debra Pring and Pablo Sotuyo Blanco (eds.): *Enhancing Music Iconography Research: Considering the Current, Setting New Trends*. Vienna: Hollitzer Wissenschaftsverlag (in preparation).

OTTOMAN EMPIRE AND EUROPEAN THEATRE

I

THE AGE OF
MOZART AND SELIM III
(1756 – 1808)



edited by
MICHAEL HÜTTLER · HANS ERNST WEIDINGER

HOLLITZER



Michael Hüttler and Hans Ernst Weidinger (eds.): *Ottoman Empire and European Theatre*. Vol. 1: *The Age of Mozart and Selim III (1756–1808)*. Vienna: Hollitzer Wissenschaftsverlag, 2013 (Ottomania 1), ISBN 978-3-99012-065-1.

MUSIC IN ART

INTERNATIONAL JOURNAL FOR MUSIC ICONOGRAPHY

Editor: Zdravko Blažeković

Vol. XXXVII (2012), 304 pages, 198 illustrations



THE COURTS IN EUROPE: MUSICAL ICONOGRAPHY AND PRINCELY POWER

Guest editor: Cristina SANTARELLI

MARÍA ISABEL RODRÍGUEZ LÓPEZ, Victory, Triumph, and Fame as the Iconic Expressions of the Courtly Power

ANGELA BELLIA, Twelfth-Century Musical Symbols in the Star-Studded Sky of King Ruggero II

LAURENCE WUIDAR, Princely Iconography and Musical Power in Renaissance Emblems

DONATELLA MELINI, Musical Iconography in the Visconti Codices

STEFANO BALDI, The Ducal Chapel of Savoy in *Les Très Riches Heures du Duc de Berry*

DANIELA CASTALDO, Amico Aspertini's Apollo and Muses in the Isolani Castle at Minerbio near Bologna

LUÍS MANUEL CORREIA DE SOUSA, The Evocation of Music in the Ephemeral Artworks: The Wedding Celebrations of King Pedro II and D. Maria Sofia of Neuburg in Lisbon, 1687

FRANCESCA CANNELLA, The Ephemeral Baroque of the Exequies for Beatrice Acquaviva d' Aragona (Cavallino-Lecce, 1637)

LICIA MARI, Culture and Power of the Gonzaga Patronage: The Angelic Concert in the Dome of the Cathedral of Mantua (ca. 1599-1607)

CANDELA PERPIÑÁ GARCÍA, The Musical Image of the Sea in the European Court Festivals During the Sixteenth and Seventeenth Centuries

ANNA TEDESCO, "Applausi festivi": Music and the Image of Power in Spanish Italy



SIMON SHAW-MILLER, *Imago Musicae*: Imaging Music from Ladybird to Wittgenstein

SLAWOMIRA ŻERINSKA-KOMINEK, Bird-Like Angels Making Music in Mary's Garden: Gentile da Fabriano's Madonna and Child with Saints

DAGMAR HOFFMANN-AXTHELM, Die Holzschnitzerin auf Lukas Cranachs *Melancholia*-Gemälde (1533)

STEPHEN A. BERGQUIST, Some Portraits of Beethoven and His Contemporaries

HELEN BARLOW, The Military Band Images of George Scharf

ANTANAS ANDRIJAUSKAS, Musical Paintings of Mikalojus Konstantinas Čiurlionis and Modernism

CRISTINA SANTARELLI, Disquieting Muses and Tired Troubadours: Giorgio de Chirico and Mediterranean Metaphysics

RICHARD C. GREEN, Bloch, Beethoven and Der Blaue Reiter

RESEARCH CENTER FOR MUSIC ICONOGRAPHY
THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
365 Fifth Avenue, New York, N.Y. 10016-4309

<http://rcmi.gc.cuny.edu>

RIdIM

Verein | Association | Associazione | Association | Asociación
Répertoire International d'Iconographie Musicale

PERA  MUSEUM

DON JUAN archiv ^{WIEN}

Copy-editing: Debra Pring
Layout: Nikola Stevanovic
Printed and bound in the EU

Cover-image:

Osman Hamdi Bey, *Two Musician Girls*, 1880, Oil on Canvas, 390 x 580 mm
Courtesy of Suna and İnan Kırac Foundation Orientalist Painting Collection
© Pera Museum

Association Répertoire International d'Iconographie Musicale (RIdIM): *Visual Intersections: Negotiating East And West*. 14th International RIdIM Conference on Music Iconography. Istanbul, 4 – 7 June 2013. Vienna: Hollitzer Wissenschaftsverlag, 2013.

DON JUAN ARCHIV WIEN

Don Juan Archiv Wien
Trautsonsgasse 6/6
A-1080 Wien (Austria)
www.donjuanarchiv.at
E-Mail: office@donjuanarchiv.at

© HOLLITZER Wissenschaftsverlag, Wien 2013

HOLLITZER Wissenschaftsverlag
Trautsonsgasse 6/6, A-1080 Wien
a division of
HOLLITZER Baustoffwerke Graz GmbH
Stadiongasse 6-8, A-1010 Wien

www.hollitzer.at

All rights reserved.

ISBN 978-3-99012-113-9 (pbk)

ISBN 978-3-99012-114-6 (pdf)

HOLLITZER



ISBN 978-3-99012-113-9