

IMS Study Group “Musical Iconography”

‘Tapestries’ of musical images, concepts, and data in the Mediterranean – and beyond

chaired by Björn R. Tammen & Luzia Aurora Rocha

9:00 Welcome & Introduction

9:20 Cristina Santarelli (Istituto per i Beni Musicali in Piemonte)

“Warburg before and after the Renaissance: classical quotations between archaeology and psychohistory”

Abstract: The aim of this paper is to study the re-use and re-semanticisation of classical images in the light of Georges Didi-Huberman’s re-reading of Aby Warburg’s thought in his essay *L’image survivante* (2002). The German scholar’s work represents a turning point in Western thought for the way in which it forces us to rethink historical and chronological categories: what Warburg’s ‘psychohistory’ demolishes is the linear conception of time in favour of a syntomal time, built on the continuous dialectic of latencies and re-emergences that characterises the life of forms. The psyche is the backdrop to the epistemic model on which the pivotal concepts of Warburg’s thought unfold. We are on the line that from Burckhardt to Nietzsche dissolves all classicism, all Olympian and Apollonian depictions of the Greek and Mediterranean worlds, grasping instead all the destructive and constructive force of ancestral divinities, of ancient cosmogonies, in a word, of the Dionysian spirit that moves in the individual psychic devices and collective structures of civilisations. Accomplice to their common filiation from Schopenhauer, in Didi-Huberman’s analysis Nietzsche and Freud continually pass the baton on to each other, the former for having directly influenced Warburg, the latter because he offers the theoretical tools to justify his belonging to that current of thought that, between the mid 19th century and the early 20th century, unmasked the autonomy of reason and the centrality of the ego by revealing the vital power of archetypes.

9:40 Luís Correia de Sousa (Universidade Nova de Lisboa) & Luzia Aurora Rocha (Universidade Nova de Lisboa)

“Medieval echoes in the Portuguese Baroque: the satirical case of the ‘Macacarias’ (or monkey scenes)”

Abstract: This paper examines the satirical tradition encapsulated by the motto *ridendo castigat mores* (“by laughing we may condemn our habits”), a hallmark of Portuguese heritage that traces back to the medieval *canção de escárnio e maldizer* (satirical songs) performed by jesters and minstrels. These echoes are embodied in the peculiar *macacaria* (or *monkey scenes*), a visual convention explored in 17th and 18th centuries Portuguese musical iconography, in which monkeys engaging in human activities replace human figures, which includes musical practice. Through an analysis of works from the Palácio Fronteira (Lisbon), the Museu Nacional do Azulejo (Lisbon), and the Berardo Collection (Funchal, Madeira), this paper explores how such imagery functions within the broader satirical and social critique of Baroque period.

10:00 Luísa Correia Castilho (Politécnico Castelo Branco & Universidade Nova de Lisboa) & Luzia Aurora Rocha (Universidade Nova de Lisboa)

“The Portuguese Mediterranean discovered: migrations, seasonality, and musical iconography in ‘Ratinho’ faience”

Abstract: Mediterranean geography still has many secrets to unveil, and Portugal is no exception. In the territorial strip comprising the Beiras and the Alentejo (north-east/south-west) there was a seasonal agricultural and migratory phenomenon. The Beirã population

(called 'ratinho/ratinha') travelled to carry out temporary agricultural work and then returned home. The name 'ratinho/a' came to be used to designate the faience made in Coimbra, which represented these social types. Characterised by its low cost, durability, and rich, appealing decoration, we often find the representation of musicians. This paper analyses seven 'ratinho' plates from the Museum of the Manuel Cargaleiro Foundation in Castelo Branco (Portugal), looking at these musicians from a social point of view and checking whether the musical instruments are related to the portability and practicality required by the migratory movement in question.

10:20 Alessia Zangrando (Università di Udine)

"Visualizing early modern Ottoman music: Western perspectives from travelogues and costume books"

Abstract: Between the mid-16th century and the Age of Enlightenment, Western European interest in the Ottoman Empire and Constantinople was fuelled by the accounts of travellers. Their journeys through the Balkan Peninsula to the Sublime Porte for various purposes (including religious, diplomatic, and exploratory missions) provided valuable data in written descriptions and visual representations, hence insights into the "historical phonosphere" (Rostagno 2023). Works such as Nicolas de Nicolay's *Livres des navigations et peregrinations Orientales* (1568 and other editions) became foundational texts for the popular literary genre of costume books. These sources served as "guidebooks for navigating society" (Schick 1999) and played a significant role in shaping cultural identities and power relations (Calvi 2013). Although Eurocentric and inaccurate at times, many sources depict and describe musicians, instruments, and musical or dance performances, revealing their intrinsic social and cultural values and meanings. A crucial example is *Figure colorite al vivo*, preserved in three sets of manuscripts at the Austrian National Library in Vienna, among others, attributed to the dragomans Marc Antonio Mamuca della Torre (Cod. 8574) and his son Cristoforo (Cod. 8602–8604 and 8562–8564) and drawing upon numerous earlier sources, including Nicolay's text, Lambert de Vos's *Türkisches Kostümbuch*, and further illuminated manuscripts from the Austrian National Library (Cod. 8626 and 8615). A comparison of these and other works, including Salomon Schweigger (1608) and Paul Rycaut (1668), allows us to trace an iconographic tradition that demonstrably influenced later works such as Jean-Baptiste Vanmour's *Recueil de Cent estampes* (1714) and Filippo Bonanni's *Gabinetto Armonico* (1772).

10:40 Gaia Prignano (Universitat de Barcelona)

"Beyond the database: rethinking digital music iconography in early modern contexts"

Abstract: The application of digital humanities to musicological research is expanding rapidly, yet building tools that can accommodate the layered readings required by the iconological analysis of music-iconographic sources remains a substantial challenge. *In-Music*, hosted by the University of Barcelona and funded by a 2024 Marie Skłodowska-Curie Actions Fellowship, tackles this challenge on two levels. The first phase of the project focuses on the construction of a new semantic database model, designed to reflect the interpretive dimensions of musical imagery through structured data, tailored descriptors, and platform functionalities. Particular attention is given to managing uncertainty within the sources while embedding the cultural dynamics of the context into a structure compatible with the cataloguing practices of the discipline. A key concern is reproducibility and adaptability: while centred on 15th- and 16th-century Spanish material, *In-Music* aims to provide a flexible model applicable to other early modern settings. The same principles will guide the project's second phase, involving the development—in collaboration with the Xarxa de Museus d'Art de Catalunya and the Museu de la Música—of interactive communication tools. A brief methodological introduction to this phase will also be presented.

11:00 Björn R. Tammen (Österreichische Akademie der Wissenschaften)

"Research space, semantic web design, and the Lasso/Mielich/Quicchelberg Penitential Psalms"

Abstract: In my paper I will explore some of the challenges of a future digital research platform for the famous Lasso/Mielich/Quicchelberg 'Penitential Psalms' (Bavarian State Library, Mus.ms. A, 4 vols.)—a complex cross-media combination of music, texts and images created for the Wittelsbach court in Munich between ca. 1559–1570. Once digitally transformed and enriched thanks to the implementation of various annotation schemes, future users will be able to fully realize and experience these extremely precious bibliophile objects in a comprehensive way.

11:20 Cláudia Sousa (Universidade Nova de Lisboa)

"Weaving a Concerto Grosso: from Alfred Schnittke's No.1 to Tom Phillips' Tapestry"

Abstract: Between January 12 and 14, 2001, the festival "Seeking the Soul: The Music of Alfred Schnittke" took place at Barbican Hall in London, dedicated to the Russian composer who had passed away in 1998 (Whitehouse, n.d.). One of the highlights was Saturday's concert, which featured Concerto Grosso No. 1, the world premiere of Fragments, and Symphony No. 4, performed by the London Sinfonietta under the baton of Martyn Brabbins. Among the audience was Tom Phillips (1937–2022), an unavoidable figure in 20th-century British art, renowned for his interdisciplinary approach and his ability to traverse the boundaries between artistic forms. Inspired by his experience of Concerto Grosso No. 1, Phillips created a pastel card that reimagined Schnittke's Baroque-inspired themes in a visual format. This card later evolved into a tapestry, produced in collaboration with the Manufactura de Tapeçarias de Portalegre (Portugal). This paper aims to analyze the intersection between these two works of art—Schnittke's Concerto Grosso No. 1 and Phillips' tapestry—through the lens of intertextuality, focusing on the concepts of borrowing, paratextuality, hypertextuality, and architextuality. Particular attention is given to Phillips' creative process, which consistently engaged with other artistic languages, including literature, music, and the visual arts.

COFFEE BREAK 12:00–12:30

12:30 Caio Priori-dos-Santos (Universidade de Évora)

"Ivonne Rebello (1928) to Luiz Bonfá (1958). The Brazilian guitar in between dynamics and representations"

Abstract: The term "Violão Brasileiro" (Brazilian guitar) emerged as a cultural symbol at various key historical moments, with documented references dating back to the late 19th century. These references reflect ongoing dialogues between local traditions and global dynamics. This study focuses on two images that illustrate this evolution: a 1928 photograph published in *O Violão* magazine, depicting Ivonne Rebello as the future glory of the *Brazilian guitar*, and the 1958 album cover of Luiz Bonfá's *Brazilian Guitar*, designed for the international market. Drawing on the theoretical framework established in *Guitar Cultures* (Dawe & Bennett, 2001), which examines how instruments become cultural agents within different societies, the study analyzes the ways in which the Brazilian guitar transcends cultural boundaries and is reinterpreted in diverse contexts. The primary goal of this study is to explore how these images, within their historical contexts, contribute to the establishment of the *Brazilian guitar* as a cultural icon, with particular attention to its increasing prominence from the 1960s onward.

12:50 Beatriz Silva (Universidade Nova de Lisboa)

"Reinventing tradition: the visual aesthetics of Chinese revolutionary Peking Operas (1966–1976)"

Abstract: The musical scene of the Chinese Cultural Revolution (1966–76) was marked by the rise and dissemination of "model works" (*yangbanxi*), featuring, among others, eleven revolutionary Peking operas. With Jiang Qing, Mao Zedong's wife, as the leading figure

behind their conception, these operas retained techniques from the native operatic tradition while incorporating Western music and opera elements for a clear representation of heroes and villains. The model operas would express values stemming from various Chinese schools of thought, including revolutionary interpretations of Confucian family values, self-criticism, and education aimed at perpetuating social norms. Departing from this premise and taking as its object of study film adaptations and related iconographic material from the first five operas produced at the time, this study argues that, despite the authorities' hostility towards the old systems of thought, their legacy was perpetuated in the new revolutionary shows, representative of a renewed continuity of the classical and popular tradition's ideals, allowing, through the formulation of new associations, the promotion of heroic models of loyalty and the clear distinction between Good and Evil.

13:10–14:00 Business meeting of the IMS Study Group “Musical Iconography”