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Florence Gétreau

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25 APRIL 2019 The Brook Center

Florence Gétreau

MUSICIANS IN PORTRAITS: ARCHAEOLOGY OF A GENRE ? CODES OF REPRESENTATION? SYMBOLIC AND SOCIAL MEANINGS.

This presentation on the history of the portraits of musicians will be, I must confess, a rather personal history. I will try to reconcile a typology of portraits of musicians in Western art from the 14th to the 20th century while showing the diversity of techniques, codes of representation and models. It will also be a personal point of view insisting on the things I loved a lot, and on which I worked and sometimes made discoveries. An imbalance in these choices may be reproached to me, but I take my predilection for the 17th and 18th century that I particularly cultivated.

Work on the portrait of a musician has long been of two kinds:

on the one hand, **the illustration of music histories** often leading to the composition of galleries conceived as an "ideal museum of the history of music", the portraits of great composers being reproduced in the same way as extracts from their works ; and on the other hand **the illustration of musicians' biographies**.

After a century in which the portrait of musician has been "relegated" to the status of illustration of a larger object, general studies on it have begun to appear from a real iconographic point of view. These works, which appeared for about half a century, focused on **typology essays**, highlighting the **codes of representation** and the **function and materiality of portraits**.

As evidenced by the **indicative bibliography** that I prepared for us, synthetic books on the evolution, the variants, the theories, the particularities of the musical portrait compared to other portraits of artists, creators, theorists, remain to be written. On the other hand, some essays of "**compendium**" have been published since 1980 while most of the articles are above all **case studies**.

I. Presence of portraits of musicians in the musicographic works of the late eighteenth century and the nineteenth century.

DIA 2.

I would like, to evoke this presence of portraits in the early musicographic works, mention two recent and stimulating articles by

Zdravko BLAZEKOVIĆ, « 'Preludium vitae aeternae'. Early Concepts of Pictorial Music History » in *Musica e Storia*, XVI/1 (2008), p. 141-159.

Zdravko BLAZEKOVIĆ, « Portrait as a biographical highlight », in Tatjana Marković & Vesna Mikic, *(Auto)biography as a musicological discourse*, Belgrade, 2010, p. 41-53.

In these articles he is first studying

Illustrated Histories of Music

like John HAWKINS, *General History of the Science and Practice of Music*, 1776 : 60 compositeurs. **19 portraits** of composers and performers, giving also 52 musical examples.

During the same decades, collections of portraits are assembled: those of Padre **Martini** (1706-1784) in Bologna ; of Carl Philipp Emmanuel **Bach** (1714-1788) in Hamburg, and the more concretely hypothetical by Ernst Ludwig **Gerber** at Sondershausen.

DIA 3

In his *Historisch-biographisches Lexikon der Tonkünstler*, 1790-92, first biographical dictionary of musicians, Ernest Ludwig **GERBER** is offering at the end of volume II a an Appendix in form of a typological list of portraits of renowned pedagogues and artists :
"Band II. « Anhang, welcher Nachrichten von Bildnissen, Büsten und Statuën berühmter Tonlehrer und Tonkünstler"

DIA 4. This Appendix propose four sections:

- I. Woodcuts and etchings of musicians and masters of music; II. silhouettes of musicians; III. paintings and drawings of musicians and masters of music; IV. sculptures and busts. All together it is 83 pages giving a catalog of 600 entries.

DIA 5. Illustrated Histories of Music

Other Histories of music offered as illustrations a choice of portraits of musicians.

Félix **CLEMENT**, *Histoire de la musique depuis les temps anciens jusqu'à nos jours*, Hachette, 1885. *Ouvrage contenant 359 gravures représentant les instruments de musique chez les divers peuples et à toutes les époques, 68 portraits d'artistes remarquables, des exemples de notations, des mélodies et des fac-simile tirés des manuscrits.*

Gustav **KANTH**, *Bilder-Atlas zur Musikgeschichte von Bach bis Strauss*, Berlin, 1911/12. Chronologie de compositeurs surtout allemands, génies, divine inspiration du créateur isolé de la société.

DIA 6. Georg **KINSKY**, *Geschicht der Musik in Bildern*, 1929, "Canonic volume", Anglais (1930), Français (1930) avec une introduction de Prunières ; Italien (1930) avec introduction de Gaetano Cesari, Finois (1932), Japonais (1954).

Collector of books and musical manuscripts; curator of the Heyer collection, Kinsky Encyclopedia is developing from Antiquity to the end of the 19th century. Portraits, facsimile of manuscripts and printed music, but also musical scenes, are gathered and reproduced by period and schools.

Kanth and Kinsky both build their ideal gallery to give to Germany a prominent place in the history of music.

DIA 7. Illustrated biographies

This predominance of Germany is also notable in illustrated biographies:

Viktor von MILLER zu AICHLHOLZ, *Ein Brahms-Bilderbuch*, 1905.
50 portraits et manuscrits. Ses maisons et appartements.

John GRAND-CARTERET, *Richard Wagner in der Karikatur*, Berlin, 1907.

Otto Erich DEUTSCH, *Franz Schubert: Die Dokumente seines Lebens und Schaffens. III: Sein leben in Bildern*, 1913.

In Otto Erich Deutsch Zdravko Blazekovic undelines for the first time a tentative of contextualization and putting together objects, environment, friends, places, performances.

In these illustrated Histories of Music and biographies, portraits are never analysed,

They are not the subject of any description, no decoding and interpretation, no connection between the objects (portrait, instruments, manuscript) of the same composer.

No critical approach to this material source. The context and meaning of the images is based on what the observer already knows.

DIA 8. Music iconography studies of musicians' portraits

Walter et Gabriele SALMEN, *Musiker im Porträt*, Band 1 à 5. Das 16. Bis 20. Jahrhundert, Verlag C.H. Beck München, 1982-84.

It is finally during the 80ties that Walter Salmen, a prolific researcher in musical iconography, published with his wife five pocket-sized volumes which constitute a crucial methodological moment for our object. The range of selection - which begins in Antiquity and continues until the twentieth century - as well as the wealth of commentaries for each work, mark a crucial step at the critical level.

The introduction of each volume, written in the same spirit than the introductory chapters of the seminal series of *Musik in Bildern* edited by Bessler and al. in Leipzig, is the first attempt of synthesis.

Karoline CZERWENKA-PAPADOPOULOS, *Typologie des Musikerporträts in Malerei und Graphik. Das Bildnis des Musikers ab der Renaissance bis zum Klassizismus*, Vienne, Verlag der Österreichischen Akademie der Wissenschaften, 2 vol., 2007.

Recently Karoline Czerwenka-Papadopoulos' doctoral dissertation published in Vienna allow us to take into account a vast body of European literature and to understand the evolution of portraits. Its ambitious title first proposes to define the function and therefore the motivation of people ordering portraits of musicians (to make the author of a music book known, to gather the illustrious men of the same profession, to contribute to the power, to the renown, to the diffusion of the work of the artist). An attempt of chronological typology by century is then proposed whose logic is frequently debatable and in any case as complex as it is difficult to apprehend.

On the other hand, the last thirty years have been of particular interest for composers' portraits, but these works, a part from Dietrich Erben book, can hardly be considered as models of methodology:

Ritratti di compositori, a cura di Giorgio TABORELLI e Vittoria CRESPI, Como, Banco Lariano, 1990.

Stewart BUETTNER and Reinhard G. PAULY, *Great Composers. Great Artists. Portraits*, London, Duckwoerth, 1992.

Dietrich ERBEN, *Komponistenporträts: von der Renaissance bis zur Gegenwart*, Stuttgart, P. Reclam, 2008.

Finally let us salute the recent completion of the monumental catalog raisonné of the collection of portraits gathered by Padre Martini, a work which by its pluridisciplinarity, its erudition, and the depth of its investigations, is a now the standart in this field :

Lorenzo BIANCONI, Maria Cristina Casali PEDRIELLI, Giovanna DEGLI ESPOSTI, Angelo MAZZA, Nicola USULA, Alfredo VITOLO, *I Ritratti del Museo della Musica di Bologna. Da Padre Martini al Liceo Musicale*, Florence, Leo S. Olschki, 2018.

INTRODUCTION : Self-portrait of painters painting an identified musician

But I would like to open the tour of my own gallery of portraits by the Artist painting a portrait, the portrait of identified musicians:

DIA. Andreas HERNEISEN (1538-1610), *Autoportrait peignant Hans Sachs* (1494-1576), 1574, Wolfenbüttel, Herzog August Bibliothek.

Hans Sachs (5 November 1494 – 19 January 1576) was a [German Meistersinger](#) ("mastersinger"), [poet](#), [playwright](#), and shoemaker. Leading character in Richard Wagner's opera *Die Meistersinger von Nürnberg* (1868)

1994, Jutta Zander-Speidel, « Andreas Herneisen malt Hans Sachs: Überlegungen zur Ikonographie von Maler und Modell », in *500 Jahre Hans Sachs*. Pas BnF Mus. Tolbiac.

On the board we can read :

als ich in Conterseyehen war,

am Tisch nach Boetischer Art

ein kleines Kätzchen wie ich sprich

sich um sein Bart heruterstrich

Ich sprach Herz Sachs soll ich daneben

dem Kätzchen auch seine Farbe geben

wie es sich da streicht [bewegt] auf dem Pult

Bei Leib nein sprach nungib mir Schuld

dass ich sollt ein Marxbruder sein

Darum so malt mir es Ja! mit herein...

DIA. *Carlo Francesco et Giuseppe **Nuvolone** (1608-vers 1661), *La famille de l'artiste*, vers 1649-1651, huile sur toile, 126 x 180 cm, Milan, Pinacoteca di Brera.

The artist can show himself at work painting the portrait of musicians. Sometimes it is even his family who is practicing music. In this family portrait painted by Carlo Francesco and Giuseppe Nuvolone around 1646, we can see the father, Panfilo, already sketched on the canvas. Making music together is the symptom of a complete artistic education, of a social occupation widely shared in the artists' milieu and it is especially a symbol of the familial harmony and taste for the arts.

* **François de Troy** et sa famille, 1708, Le Mans, musée de Tessé.

The painting depicts the painter François de Troy at work, palette in hand, in front of a large canvas, surrounded by his family in his Parisian bourgeois interior located close to the Royal Library. Of the seven de Troy children, six are here. Behind the mother's chair, the two sons, the eldest Dom de Troy, religious and near him **Jean-François, also a famous the painter**, born in 1679. On the left, the **three sisters seated near their mother, sing.**

* Jean-Marc NATTIER, *Le peintre et sa famille*, 1762, Versailles, musée du château

Sur le clavecin : « Tableau de l'atelier de M. / Jean-Marc Nattier trésorier de l'Académie Royale de Peinture / et de Sculpture / commencé en 1730 et fini / par le dit S. en 1762 », nous renseigne sur la longue gestation de ce tableau.

Nattier began this painting in 1730. He then left the canvas unfinished. 32 years later, when he was 77 years old and sick, he took it again, his wife and son had died, without changing the age of the characters, by fixing them in time. Mrs. Nattier, sits in front of her harpsichord of Nicolas Dumont whose base in gilded wood. Marie-Catherine Pauline, to whom the mother had taught

music, inherited the magnificent harpsichord (he appears in his marriage contract in 1747 with the painter Louis Tocqué).

DIA. Louis-Michel VAN LOO (1705-1765), *Carle Van Loo et sa famille [Christine Somis]*, 1757. Huile sur toile, 200 x 155 cm. Versailles, Musée national des châteaux de Versailles et de Trianon, MV 3850

The case of Carle van Loo is more interesting because this time, the musician was a renowned professional, **the singer Antonia Cristina Somis, daughter and sisters of a dynasty of violinists and composers who had married Carle Van Loo in 1733.**

DIA. Pietro FABRIS (fl. Naples 1768-1778), *Kenneth MacKenzie, Sir William Hamilton, Gaetano Pugnani, Mozart et son père à Naples en 1770*, huile sur toile, 33,5 x 47,6, 1771, Edinburgh, Scottish National Portrait Gallery, PG 2611.

The painter can also imagine a musical genre scene being also a group portrait of very famous musicians. This is what Pietro Fabris (fl. Naples, 1768-1778) did when he painted **Mozart and his father at a musical performance in Kenneth MacKenzie's house, Lord Fortrose**, a prominent figure of the British community in Naples. They accompany with keyboards the host, **Sir William Hamilton** (1730-1803) and the famous **violinist Gaetano Pugnani** in May 1770. **The artist appears discreetly in the foreground on the left painting the scene.** In this composition, **Kenneth MacKenzie is in the center, from behind, Hamilton on his left plays the violin as Pugnani is on his right.** Leopold Mozart hits the **English harpsichord Tshudi** with two keyboards by Lord Fortrose.

DIA. Summary

Archeology of a genre
Professional musicians without attribute
Professional musicians with instrument
The composer with a book of music
The composer with a sheet of music
The composer with a pen, writing music
Singers
Town Musicians and traveling singers
Dilettante
Group portraits
Family portraits of dilettantes
Caricatures
Obsessive self-portraits
Deconstructed portraits

Archeology of a genre

The first visual evidences of renowned musicians (instrumentalists, singers, composers, theoreticians, cantors, and sometimes persons who have several such functions) comes from the 14th and 15th centuries in a variety of media from miniatures in codex to figurative tombstones. The production of medals, woodcuts, and painted panels during the 16th c. spawned a tradition of representing the professional musician as a figure “acting”, sometimes with other persons, in a typical environment (chapel, court and official settings) or framed alone in bust or face.

As underlined by William Gibbons (“Illuminating Florence. Revisiting the Composer Portraits of the Squarcialupi Codex”, *Imago Musicae*, XXIII (2006), p. 25) : Recent art historical research on portraiture tends to underline the concept of “image” making as opposed to that of **natural likeness**, see Andreas KÖSTLER, Ernst SEIDL, *Bildnis und Image* 1998. Campbell (1996) reminds us that “often no reliable image of the illustrious person was available and the artist had to invent a figure. [...] Such figures, intended to be instantly recognizable as individuals, are in some sense portraits, even if they cannot be likenesses”.

DIA. Archeology of a genre - Guillaume de Machaut (c. 1300-1377)

*1372-1377, Nature offre le Sens, la Rhétorique et la Musique à **Guillaume de Machaut** assis dans son studiolo, Miniature, Paris, BnF, Ms.fr. 1584 [Manuscrit Machaut MsA].

Nature presents Meaning, Rhetoric and Music to Guillaume de Machaut, seating in his studiolo. If it is difficult to judge the physiognomic truth of the poet and musician, it appears that this portrait – or figure - is above all a symbolic figure, realized at the very end of his life, and which underlines how much he developed all the gifts that he had been offered by Nature:

Machaut is the most important representative of Ars nova. In his secular work he uses allegories and nature. We find them through the figures of Love and his children, the Doux-thinking, Pleasure and Hope to inspire the poet through Sense (reason), Rhetoric (the art of discourse, considered in its poetic form) and Music, then inseparable from speech and poetic discourse.

DIA. Archeology of a genre – Blind organists – Francesco Landini (?-+1397) – Konrad Paumann (1409/15-1473)

*1397, Jacopo di Piero Guidi, **Francesco Landini**' tombstone at San Lorenzo, Florence.
*1473 ou 76, Konrad **Paumann** (1409/15-1473)' tombstone at Frauenkirche, Munich.

Both organist are clearly represented practicing their art, and both a clearly blind.

Francesco Landini, organist, singer, poet and instrument inventor in Florence, is represented on her tombstone playing an organetto. A similar picture of him is visible in a miniature in the codex Squarcialupi (Florence, Biblioteca Laurenziana).

For Konrad Paumann (native of Nurmberg, lute player, organist and composer in Munich employed by Duke Albrecht III at the court; The epitaph can be read as follows:

begraben-der-kunstreichst-all[er]
instrument-und-der-Musica-maister
Konrad-pauman-Ritter-bur
g-von-nürnberg-von-plinter-ge
boren-dem-gott genand

Anno 1473, on the evening of St. Paul's conversion died and was here buried the most ingenious master of all instruments and music, Cunrad Pauman [sic], knight, born blind at Nuremberg, God have mercy upon him

Under the inscription Pauman is also represented playing a portative organ of which he activates the bellow. He is surrounded by the instruments on which he excels: lute, recorder, harp, rebec. The high cap distinguishes him as a "Magister".

DIA. Archeology of a genre – organists - Antonio Squarcialupi (1416-1480)

*1489-90 Benedetto da MAIANO (1442-1497), *Bust of the organist Antonio Squarcialupi* (1416-1480), Santa Maria del Fiore, Florence.

Native of Florence, educated by a pupil of Landini, this organist, called "Antonio degli organi", was part of the court of Lorenzo de Medici, colleague of Guillaume Dufay, and he was organist at Santa Maria del Fiore, the cathedral, during 48 years. No music by him is preserved. James Haar and John Nadas (James HAAR and John NÁDAS, "Antonio Squarcialupi: Man and Myth", *Early Music History* 25 (2006), p. 105-168.) are considering that "if we trust in the verisimilitude of Benedetto da Maiano's portrait bust of him (made ten years after his death), strongly classicizing in design". The organist seems to be depicted as seated at a (not visible) keyboard, soberly attending to his daily duties. The epitaph below was written by Lorenzo de' Medici :

Laur. Med.
Multum profecto debet Musica Antonio squarcialupo Organistae. Is
[e]n[im] it aarti gratiam coniunxit: Ut quartam sibi viderentur charites
Musica ascivisse sororen. Florentina Civitas grati animi officium rata
Eius memoriam propagare cui manus saepe mortales in dulcim admira-
tionem adduxerat, Civi suo monumentum posuit.
Lorenzo de' Medici

Music indeed owes much to Antonio Squarcialupi, Organist, for he has so
Joined grace to art, that the Graces seem to have taken music as a fourth
Sister among them. The Florentine state, deeming it a mark of grateful
Spirit to sow firmly the seed of his memory, has placed a monument to the
Citizen whose hand had often led mortals into sweet admiration.

This epitaph was copied later in the Squarcialupi Codex, his strongest claim to fame, the famous manuscript collection of Italian Trecento secular polyphony.

DIA. Archeology of a genre – Dufay and Binchois

*1432, Jan van EYCKS, Tymotheos = Binchois ? or Dufay ?, London, National Gallery.

* 1440, Martin Le Franc, *Le Champion des Dames*, Miniature, *Maistre Guill[au]me du Fay (1397-1474) et [Gilles] Binchois (1400-1460)*, Paris, BnF, Ms. Fr. 12476, fol. 98

The words 'Léal Souvenir' (Loyal Remembrance) are painted on the parapet as though carved into the stone. They may mean that the portrait is an accurate likeness or, conceivably, that it was a posthumous, commemorative likeness. The sitter has not been identified; he is not grandly dressed and is unlikely to be an aristocrat or a cleric.

The inscription in Greek letters has been read as 'Tymotheus' (Timothy), but it seems to be a transliteration into Greek script of two words in Latin, 'tum otheos' meaning 'Then God'. What this signifies is not clear.

The reverse of the picture is painted in imitation of marble. The translation of the inscription along the bottom of the parapet reads 'Done in the year of Our Lord 1432 on the 10th day of October by Jan van Eyck'.

The identification of the man in the van Eyck painting with Binchois was first proposed by Erwin PANOVSKY, "Who is Jan van Eyck's "Tymotheos", *Journal of the Warburg and Courtauld Institutes*, 12 (1949), p. 80-90.

It was supported by Tilman Seebass ("Prospettive dell'iconografia musicale", 1983) and later by E. Lowinsky (1984).

Alejandro Enrique PLANCHART, "Out of the Shadows: Binchois Ascendant", *Early Music*, 30/1 (2002), p. 104-116.

This portrait by Jan van Eyck has been related to the famous miniature representing Dufay and Binchois, in a copy dated 1451 of Martin Le Franc's manuscript *Le Champion des Dames*.

Martin Le Franc, provost of the church of Lausanne, Mss from Philip III the Good, Duke of Burgundy. *The Champion des Dames*, French manuscript of 150 sheets, 29,2 x 19,8 cm. At the end of the manuscript is written : « Escript au cloistre de l'église Nostre Dame d'Arras, en l'an de l'incarnation nostre Seigneur MCCCCL et ung. J. Boignare (copist :Barthélemy Poignare, scribe and composer, having frequented Du Fay in Rome for two years).

Tapissier, Carmen, Cesaris
N'a pas long temps si bien chanterent

Qu'ilz esbahirent tout Paris
Et tous ceulx qui les frequenterent.
Mais onques jour ne deschanterent
En melodie de tel choï,
Ce n'ont dit ceulx qui les hanterent,
Que **Guillaume du Fay et Binchois**.

Car ilz ont nouvelle pratique
De faire frisque concordance
En haulte et en basse musique,
En fainte, en pause, et en muance.
Et ont prins de la contenance
Angloise et ensuy Dunstable,
Pour quoy merueilleuse plaisance
Rend leur chant joyeux et notable.
[...]
Tu as les avugles ouy
Jouer a la court de Bourgogne.
N'a pas ? Certainement, ouy.
Fust-il jamais telle besongne ?
J'ay veu Binchois avoir vergongne
Et soy taire emprez leur rebelle,
Et Dufay despité et fronghe
Qu'il na melodie si belle.

Alejandro Enrique PLANCHART, "Out of the Shadows: Binchois Ascendant", *Early Music*, 30/1 (2002), p. 104-116. An extended review of *Binchois studies*, ed. Andrew Kirman and Dennis Slavin (Oxford, 2000).

"The miniature that accompanies the poem, painted in 1451, provides us with one of the two reasonably authentic, if schematic, likenesses of both composers. The other portrait of Du Fay is the sculpture in his funeral monument (Palais des Beaux-Arts de Lille), while for Binchois we have in the National Gallery, London, Jan van Eyck's painting of a young man, dated 1432, with the inscription "Tymotheos" and "Leal souvenir". The illuminator sketches with the principal traits one sees in the face of the van Eyck portrait: the wide, almost flat face with a very high brow, and a cloth covering of what probably was a bald head, the very full lips, and the heavy and almost droopy eyelids".

For David Fiala ("La naissance du musicien professionnel », 2011), Dufay and Binchois compose better than their predecessors, but nothing surpasses the duo of the blind vièlistes of the court of Burgundy, whose improvisations make Du Fay and Binchois ashamed of not being able to invent "melody so beautiful". For Martin Le Franc, the artistic level reached by the instrumentalists and one of the most innovative aspects of the music of his time: the most illustrious learned composers are "overwhelmed" by the inspiration of improvisational instrumentalists. [...] Binchois leaning on a harp and Du Fay next to an organ, shows the continuity of vocal and instrumental music. Vièlists deprived of sight, the emblematic sense of the superiority of clerical knowledge, that of reading and mastery of writing, may appear as the symbol of a new approach".

DIA. Archeology of a genre – Ludwig Senfl

*1526, Friedrich Hagenauer (Augsbourg), *Ludwig Senfl*, Médaille en plomb, Munich, Staatliche Münzsammlung.
PSALLAM DEO MEO QUAMDIV FUERO

SALUTI XXVI

« VERA IMAGO LUDOVVICI SENNFL »

*1529, Friedrich HAGENAUER, Ludwig Senfl, Médaille, Munich Staatliche Münzsammlung

LUDOVICUS SENNFL

PSALLAM DEO MEO QUAM DIV EVERO MDXXIX

Martin HIRSCH, « Vera Imago Ludovvici Senflii – Die Medaillen auf Ludwig Senfl », in *Senfl -Studien. II*, Stefan Gasch, Sonja Tröster, Birgit Lodes (ed.), Tutzing, Hans Schneider, 2013, p. 3-22.

No less than four different portrait-medals by two different masters were produced in the lifetime of **Ludwig Senfl**. This is an amazing fact, since we don't know any other composer or musician of the Renaissance era with an equal number of medals. The essay analyses the medals and tries to combine the pieces with the life of **Senfl**. It focuses on the question at what time **Senfl** first got in contact with the new medium of the portrait-medal. For the genre of the medal the year 1518 is of special importance because German princes and clerics started commissioning medals at the Imperial Diet of Augsburg. As **Senfl** and the chapel of the Emperor Maximilian I were present at this Diet, it is safe to assume that he saw such works of art at this occasion. The medals for **Senfl** that were produced during the following years could have served different intentions: either as symbolic presents to honor **Senfl** as a well-known composer in his time, or as representative gifts, commissioned by **Senfl** himself, in order to get in contact with new clients after the dissolution of the Imperial chapel following the death of Maximilian I. Whatever their purpose might have been, **Senfl**'s medals are a rare testimony of the composer's personal circumstances and his taste, which included a liking for such small artworks.

DIA. Archeology of a genre – Johannes Ockeghem (v. 1425-1497)

*1530, Miniature anonyme (?), **Johannes Ockeghem** chantant au livre avec des lunettes, Chants royaux sur la Conception, couronnés au puy de Rouen de 1519 à 1528, Paris, BnF, Ms. franç. 1537, fol 58 verso. 21^{ème}

For David Fallows (David FALLOWS, « Johannes Ockeghem: The changing image, the songs, and a new source », *Early Music*, 12/2 (1984), p. 218-230.), "It is characteristic of Ockeghem's image today that most discussions of him point to the famous manuscript painting and unquestioningly identify him as the strangest-looking man there. Dark glasses make him seem sinister ; bizarre clothing and a heavy hood hint at eccentricity ; a pained expression, a jutting hin and a wrinkled forehead mark him as ultra-sensitive ; and the curious stance suggests a craggy personality". He adds : "There can be no doubt that the old man in glasses is the one portrayed with the most care[...]The very ownership of glasses – and their prominently held case – suggest special distinction, for glasses at this stage were obtainable only from Italy. He also takes up more room than any other figure in the picture, and his

position makes him a prominent feature of the design. Furthermore, the painting was done over 30 years after Ockeghem's death at a very old age, it might be expected to portray the composer as he had been within living memory [...]. But to what extent is it a portrait at all. It was done at Rouen, some 300 km from Tours, where Ockeghem spent his last years. [...] That is to say that the picture is best seen as part of the history of ideas".

14 years later, Leeman Perkins, (Leeman L. PERKINS, "Jean de Okeghem, musicien méconnu", in Philippe Vendrix (ed.), *Johannes Ockeghem. Actes du XI^e Colloque international d'études humanistes, Tours, 3-8 février 1997*, Paris, Klincksieck, 1998, p. 11-33.) confirm this identification, rejects Reinhard Strohm's hypothesis consisting in recognizing Ockeghem in a portrait of a man in the Fine Arts Museums of San Francisco (the man having either side of the headdress, a miniature model of an open book and embroidered ornament consisting of five horizontal lines forming a musical staff). Perkins confirm also the identification developed by Fallows and he also specifies that the old Ockeghem with glasses is singing with the Choir of Monks the *Gloria in excelsis* noted in plainchant (and not a polyphonic work) clearly readable on the book stand.

In the ten or so portraits that we have seen in this section on the "Archeology of a genre", we should ask the question of the physiognomic fidelity of these figures (true portraits or images ?), often credible in the medals, and more symbolic or memorial in tombstones and miniatures.

INDIVIDUALS PORTRAITS

Since the Renaissance, individual portraits on canvas have expressed the social status of musicians with codes of representation and often with contextual attributes and elements. Selected in different Western countries and times, they present famous municipal or street musicians, court and ecclesiastic musicians, instrumentalists and virtuosi, singers on stage in their famous roles, but also "à la ville", composers with their emblems and inspired attitudes, concert masters and conductors in action.

DIA 21. Elements of the representation

- *isolated figure or not, **full-length half figure, bust, head, medallion**, etc
- *Choice of the **clothing** (intimate or functional, symptomatic of the ecclesiastical state or of a serving officer musician)

- ***attributes**, accessories, emblematic objets (instrument, identifiable music, books, pen)
- *the **body**, the posture, the gesture, the expression of the face or the physiognomy as seat of the soul
- *the **expression** of inspiration, concentration, silence and inner listening, the expression of genius
- *the **genesis of the portrait** from the sketch to the diffusion by engravings, the importance of the sponsors (patron musician himself, collector), the importance of the model's age and the moment of his career, the temperament and the value of the painter.

The portrait can thus be intimate, of condition, ceremonial. I will try here to focus on the elements of representation that allow with more or less success to arrange these portraits in these categories frequently thanks to their attributes.

DIA 22. Attributes of professional musicians

No attribute

With a musical instrument

With a sheet of music

rolled

autograph unreadable

autograph readable

autograph readable

With a book of music readable

With a pen and a sheet of music

unreadable

unreadable, with a played instrument

unreadable near an instrument

readable

readable with a played instrument

Professional musicians without attribute

Are these portraits physiognomic and / or psychological? Are they “condition” portraits, socially characterized? Can the clothing be a clue to situate these people in their social background ? Nothing does in any case allow to determine the occupation of these figures apart from the notations inscribed around them or the context where the portrait is produced.

DIA23. * Quentin METSYS (1466-1530) attr., *Jacob Obrecht (1447-1505), 1496*, huile sur bois, Fort Worth (Tx), Kimbell Art Museum

Here only the inscription makes it possible to identify the musician, while his clothing underlines his ecclesiastical functions as the most famous composers of masses in Europe at the end of the 15th century.

DIA 24. 1559 ?, Hans MIELICH and workshop, *Orlando di Lasso (1532-1594) (at the age of 28 years)*, in *Sibyllinischen Prophetien by Orlando di Lasso, Tenor, Bassus, Altus*, Vienna, Österreichische Nationalbibliothek, Mus.Hs.18744, fol. 38r.

Here Orlando di Lasso is represented in the *Sibyllinischen Prophetien*, a manuscript on vellum ornamented by the painter Hans MIELICH. The three parts of these 12 motets have the same portrait with variants of ornamentation. The composer wears a pourpoint and a cape, mustache and a beard necklace. The caption reads "Orlandus de Lasso aetatis suae XXVIII", thus giving its age and the date of the manuscript. The frames vary. For the Tenor part, two motifs relate to the duel of Apollo and Marsyas (each bearing his attribute, the lyre and the pan flute, then Apollon skinning Marsyas after the duel) while the oval is surmounted by the figures of Athena and Hermes.

DIA 25. *1560-65, Hans MIELICH, *Orlando di Lasso and Hans Mielich*, in *Busspsalmen by Orlando di Lasso*, Miniature, Munich, Bayerisches Staatsbibliothek, Mus. Ms. A I, p. 222.
* 1570, Hans MIELICH, *Orlando di Lasso*, in *Busspsalmen by Orlando di Lasso*, Miniature, Munich, Bayerisches Staatsbibliothek, Mus. Ms. A II, p. 188.

This time in Codex Mielich, a large folio containing the first four of the composer's seven penitential psalms, copied by Jean Pollet in 1565 the composer and the painter, both faithful servants of Duke Albert V of Bavaria, are in bust "en vis à vis". Lassus is wearing a medal hanging from a ribbon.

Several years later, in another Codex, Lassus appears this time in foot, holding gloves and his cap in the left hand and a letter in his right hand. He is wearing a long black coat and a chain around his neck. We have gone from the young man in a clear and refined dress to the mature man to the dark and sober garment.

DIA 26. *Johann Baptist CLOSTERMANN (1660-1711), *Henry Purcell (1659-1695)*, drawing, 1695, London, National Portrait Gallery, NPG4994
Perhaps the earliest drawing of an English composer to survive and Closterman's only known portrait drawing. In 1981 Malcolm Rogers considered there could be little doubt that it was Closterman's study for a portrait of Purcell painted in 1695 or shortly after his death, as engraved by Robert White as frontispiece to *Orpheus Britannicus* 1698. Closterman's

finished portrait is untraced. A copy in the British Museum (1885-5-9-1897), of similar size, shows a different technique and is retouched on the jaw, hair and neck.

*Johann Baptist CLOSTERMANN, by or after studio of, *Henry Purcell*, oil on canvas, London, National Portrait Gallery, c. 1695, NPG 1352.

The identification is confirmed both by the Closterman drawing and by Robert White's closely related, reversed, engraving, the frontispiece to Purcell's *Orpheus Britannicus* 1698, lettered: *I. Closterman pinx. R. White sculp./Henricus Purcell/Aetat Suae 37.95*, with arms.

It was probably not taken from the life, but no original is known. It is probably a studio replica and possibly by John Baptist Closterman, John Closterman's elder brother. It may well have been completed from the drawing after Purcell's death in November 1695, thus explaining both the careful (as opposed to animated) working of the head and the arbitrary treatment of the voluminous drapery.

DIA 27. *Etienne AUBRY (1745-1781), *Portrait de Christoph W. Gluck (1714-1787)*, huile sur toile, Paris, musée du Louvre

*Elisabeth VIGÉE LEBRUN, André-Modeste Grétry (1741-1813), huile sur toile, 1785, Paris, musée du Louvre

These two portraits are more psychologic effigies than "condition figures". Nothing indicates that they are famous composers.

DIA 28. Fig.227. *Henri Lehmann (1814-1882), *Portrait de Franz Liszt (1811-1886)*, 1839, huile sur toile, 113 x 87 cm, Paris, musée Carnavalet, Inv. P. 1683.

*Jean-Dominique INGRES (1780-1867), *Portrait de Franz Liszt*, dessin 1839, Bayreuth, National archiv der Wagner-Stiftung

Liszt as a Virtuoso begins a series of Italian and Viennese tours in 1837-1838, inaugurating his period as a traveling musician living from recitals. In Rome, in 1839, **Ingres** (here on the right) captures its youthful beauty and proud elegance in a magnificent drawing that he dedicates to "Madame d'Agoult". She has lived with the pianist since 1835. He is half-size, three quarters to the right, dreamily watching the viewer, his left arm leaning at the waist. It is this same attitude that Henri Lehmann (1814-1882) chose for the admirable portrait he executed the same year when Liszt and Marie d'Agoult were staying in Lucca at Villa Massimiliana. Lehmann completed it in Rome and dedicated it to Liszt with the words "amicus amico". Liszt crosses her arms this time and puts under our eyes one of her hands, powerfully modeled and the serious and almost mystical beauty of her face. No other portrait

of the virtuoso has surpassed this one because of its psychological depth and the symbolic power that emanates from it.

DIA 29. * Eugène Delacroix (1798-1863), *Portrait de Frédéric Chopin (1810-1849)*, 1834, huile sur toile, 45 x 38 cm, Paris, musée du Louvre, RF 1717.

The portrait of Chopin painted by Eugène Delacroix in 1838, donated to the Louvre by the son of the pianist Antoine Marmontel, had been cut after the death of the painter: he represented George Sand standing next to the musician who improvised on the piano. Mutilated, the only remains in the Louvre Museum are Chopin's face, of which Delacroix has seized all the psychological depth thanks to the feverish and passionate gaze of the improviser. The figure of Georges Sand is today in the Netherlands.

* Gustave Courbet (1819-1877), *Portrait en buste d'Hector Berlioz (1803-1869)*, 1850, huile sur toile, 61 x 48 cm, Paris, musée d'Orsay, FG 2320.

It is the same depiction and the same inner expression that offers the severe face of Hector Berlioz seized by Gustave Courbet in 1848. Thanks to the unpublished Memoirs of the latter, we understand that the contact was not harmonious: Berlioz was annoyed by the "shapeless chants" that Courbet sang while painting and his clumsy conversation, so that he finally refused his portrait. Perhaps he saw only the sketch preserved at the Nasjonalgalleriet in Oslo since 1919. The face is bloated and does not render the expressive depth or the sober architecture of the final portrait that the critic François Sabatier -Ungher, in his notes on the Salon de peinture of 1851, was able to point out aptly, remarking that "all the thinness of this very characteristic head, moreover, all the petty details have disappeared: the hawk has become an eagle. The finesse is translated into force. At the time of his legacy at the Louvre Museum in 1921, Paul Jamot rightly saw in the completed version "the best image we have of Berlioz".

* John Singer Sargent (1856-1925), *Gabriel Fauré*, 1896 (?), huile sur toile, musée de la Musique, E.995.6.201.

It is probably the inspiration of the composer on the piano - yet invisible but strongly suggested by the reversed attitude of the model - which was captured by the American painter John Singer Sargent (1856-1925), when he represents Gabriel Fauré. The circumstances of this portrait, dated without any argument of 1889, had not been hitherto elucidated. Yet a drawing in pencil signed and dated "April 29, 1896", very similar, represents him wearing the same clothing, his badge of knight of the Legion of Honor (received July 12, 1890), and with the head slightly less lift up. It is dedicated by Sargent to pianist and composer Adela

Maddison (1866-1929). The affair with Fauré, who introduced him to Paris at Marguerite de Saint-Marceaux on March 27, 1896, seems to have begun that year and caused his divorce two years later. As Jean-Michel Nectoux explains: "In September 1896, the Maddison received Fauré in their villa of Saint-Lunaire; in January of this year, thanks to the Maddison, he signed a contract with the London publisher Metzler & Co, of which F. Maddison was one of the [...] directors Adela, who became Fauré's pupil for the composition. one of his muses: Fauré dedicated his 7th Nocturne op. 74, composed during the summer of 1898 ". Sargent also belongs to this fervent circle that surrounds the composer both in Paris and London. A very good pianist, Sargent played an essential role in the reception of Fauré's works in England, so much so that he had a devotional admiration for him.

DIA 30. * Henri-Charles MANGUIN (1874-1949), *Maurice Ravel*, huile sur toile, 1914, Paris, Centre Pompidou

*Jacques Émile BLANCHE (1861-1942), *Étude pour le portrait de Stravinsky*, Huile sur toile, 1913, Rouen, musée des Beaux-Arts

Professional musician with his instrument

This section is devoted to instrumentalists, keyboard players, virtuosi. They play or not, they are sometimes represented in "historiated portraits" like Barbara Strozzi as Flora, or in psychologic portraits.

DIA 31. *Luciano GORZONE, *Gerolamo Gallo playing a Mattäus Buchenberg Chitarrone*, oil on canvas, c. 1625, Genua, Musei di Strada Nuova.

« The rosette with the double-headed eagle matches exactly the rosette of a chitarrone by Matthäus Buchenberg, Rome, c. 1600, preserved in the Museum of Füssen (Tyrol). The rosette is depicted meticulously ; event the brand stamp on the top of the soundboard can be seen: a beech tree on a hill and the initials *M* and *B* for Matthäus Buchenberg"¹.

DIA 32. *Bernardo Strozzi (1581-1644), *Portrait de Barbara Strozzi en Flore*, vers 1640, huile sur toile, 126 x 99 cm, Dresde, Staatliche Kunstsammlungen, Gemäldegalerie Alte Meister, Inv. Nr. 658.

Bernardo Strozzi (1581-1644), who received many religious orders and was also a portrait painter, painted the theme of St. Cecilia fifteen times in six different diagrams. He often gives the saint a bass viol. He also represented the Venetian singer and composer Barbara Strozzi (1619-1664?) On the viola, in a particularly sensual work. But this portrait is surprisingly

¹ Josef Focht, Klaus Martius, Thomas Riedmiller, *Füssen lute and violin making. A European legacy*, 2018.

similar to many of his saints Cecilia, giving these paintings a strong meaning, where the presence of music means to signify the spiritual elevation detached from the material world whereas these saints are particularly sensual. The artist struggles to make us forget in these saints his portrait of Barbara Strozzi in Flora, goddess with whom she also wanted to identify.

DIA 33. Claude Lefebvre (1632-1675), *Charles Couperin et la seconde fille de Claude Lefebvre*, 1669, huile sur toile, 127 x 96 cm, Versailles, musée national des châteaux de Versailles et de Trianon, MV 4280.

Charles Couperin, organist of Saint-Gervais since 1661, plays here an organ of chamber. From his harsh black coat emerges a crop and lace sleeves. The purple drapery on the console of the organ contributes to the bold layout of the painting, made to emphasize the confidence of this young and charming singer. The ribbons of her hairstyle and the subtle pink stripes of her silk dress, the truth of the looks and the hands of musicians make a portrait at once intimate, but very composed and of a great refinement. Among all we discover here the friendship between painter and musician and the union of the two arts.

DIA 34. *Andrea Pozzo (1642-1709), *Bernardo Pasquini*, entre 1681-1690, huile sur toile, 175 x 125, Florence, Conservatorio Luigi Cherubini, Inv. 8483.

Andrea Pozzo (1642-1709) represents the virtuoso and composer Bernardo Pasquini in his intimacy, in an indoor coat, wearing a turban. A great virtuoso on organ and harpsichord, he has left works for these instruments but also oratorios and cantatas. Admired and protected by Queen Christina of Sweden, Prince Colonna, Cardinals Ottoboni and Pamphili, Pozzo entered the service of Giambattista Borghese in 1666 and occupied until his death an apartment of Palazzo Nuovo in Rome. His inventory after death mentions a large number of keyboard instruments, several of them covered with leather and studded with damask borders, but also this portrait which was painted for him personally and a collection of 156 fine paintings. He improvises on a spinet, giving us a portrait that is intended to show neither its notoriety, nor its social status, nor its official functions. The red of the red leather of the spinet, the green gray belt and the golden yellow of the coat attest to Andrea Pozzo's fine craft.

DIA 35. François de TROY (1645-1730), *Portrait du luthiste Charles Mouton*, 1690, Paris, musée du Louvre

Apart from the perfect elegance of the musician in his posture, the precision of his digital technique, this portrait draws attention to the characteristics of the lute: its rosette presents the same motifs as that of a German lute preserved at the Musée de la Musique in Paris. But the study of Julien Stryjak, (« The lute(s) in Mouton's portrait », dans *Lute Society of America quarterly*, 47/3, 2012) indicates that the print by Edelinck's after this painting refers to another

lute from the same museum, this time the only preserved lute of the Parisian maker Jean Desmoulin.

DIA 36. Jean-Martial FREDOU (1710-1795), *Portrait de Jean-Baptiste Forqueray*, Huile sur toile, 1737, coll. priv.

In this remarkable portrait still preserved by the Forqueray family, we should also notice the perfect playing position of Jean-Baptiste Forqueray (as he describes it himself for Frederick of Prussia in his correspondence with him). It is a kind of demonstration of the "beau port de main". In addition, the exceptional decorative details of the viol are to be related to the carved head and a unique golden tailpiece preserved in the Musée de la Musique in Paris. This discovery had been published by Pierre Jacquier in a 1987 article in tribute to Geneviève Thibault de Chambure (1987 *Imago Musicae*).

DIA 37. Elias Gottlob Haussmann (1695-1774), *Portrait de Gottfried Reiche (1667-1734)*, 1727, huile sur toile, 82,5 x 67 cm, Museum für Geschichte der Stadt Leipzig

If the instruments of harmony are the most frequent in the portraits of musicians, some specimens have kept the trace of virtuosos in the field of the winds. Elias Gottlob Haussmann (1695-1774), painter at the Dresden court and then official portraitist of the city of Leipzig, remains famous for his portrait of Johan Sebastian Bach holding a cannon. Twenty years earlier, he painted the portrait of **Gottfried Reiche** (1667-1782). *Kunstgeiger* (art violinist) belonging to municipal musicians in 1688, he was named *Stadtfeifer* in 1700 and became head of this body of music in 1723. The instrument that holds Reiche has sparked many controversies about its identification. It is a *tromba da caccia* (trumpet) in silver with cylindrical bore, trumpet-making tradition practiced in Nuremberg at that time. A *tromba da caccia* by Johann Wilhelm Hass, made in Nuremberg in 1688, shows close resemblances to that of the painting. Reiche, at the peak of his career also holds a handwritten sheet bearing the notation of a fanfare (with the inscription *Abblasen*) which has still not been identified.

DIA 38. Maurice Quentin de La Tour (1704-1788), *Jean-Joseph Cassanéa de Mondonville (1711-1772)*, Pastel, 1747, Art Institute of Chicago. And Anne-Jeanne de Mondonville, née Boucon (1708-1780), 1752.

The engraved portraits of violinists are numerous since the 18th century, but few paintings show the violin in its morphological and playing characteristics. In the magnificent double pastel by Maurice Quentin de La Tour showing Madame and Monsieur de Mondonville, the instrument is barely visible, almost a symbol, like, moreover, Madame's harpsichord on

which, on the other hand, the open score let us read: "Madame de Mondonville's Harpsichord Pieces".

DIA 39. *Eugène Delacroix (1798-1863), *Niccolò Paganini*, 1832, huile sur carton, 43 x 28 cm, Washington, The Philipps collection.

*James Abbott McNeill Whistler (1834-1903), *Arrangement in Black. Portrait du violoniste Pablo de Sarasate*, 1884, huile sur toile, 228,6 x 121,9 cm, Pittsburgh, Carnegie Museum of Art, Acc. n. 96.2.

From 1830 on, a new form of concert began: the rise of the recital composed of works performed in their entirety by a single artist. Paganini, with his exceptional qualities of execution, is the model of this new virtuosity. It is visible in the image of these exceptional musicians. This change is particularly noticeable if we compare the beautiful drawing made by Ingres in Rome in 1819 when he meets and listens with delight to the young Paganini - he shows it elegantly holding his violin under his arm as Mondonville did - and the **Delacroix's little oil on cardboard made circa 1832**. The latter does not reconstitute any of the peculiarities of the musician's physiognomy, but first of all the transcendence of the musical gesture.

In the tradition of the great violin virtuoso of the nineteenth century, the Spanish Pablo de Sarasate (1844-1908), first prize at the Paris Conservatory in 1857 (institution to which he bequeathed one of his two violins Stradivarius), had a musical style made of moderation. A friend of Whistler, who decorated the music room of his Parisian apartment in 1884, he ordered this famous portrait that belongs to the series of "black portraits" initiated in 1874 and exhibited under the title of *Arrangement in black* at the Salon from Paris in 1885. Whistler states in writing to his friend: "If my portrait [can] make you look like a great artist, I will be very proud of my work."

The composer with a book or a sheet of music

DIA 40. *1640 ?, Entourage de Bernardo STROZZI, *Claudio Monteverdi*, Innsbruck, Tyroler Landesmuseum Ferdinandeum.

*1640 ? Attribué à Bernardo STROZZI, *Claudio Monteverdi*, Anc. Coll. André Meyer.

Parallel to this long tradition of the musician portrayed with his favorite instrument another tradition is developing: the musician with a book or a sheet of music, a sign of his professionalism. Among the different versions of Monteverdi's portrait by Bernardo Strozzi, one was in former times in the Oscar Strakosch collection in Vienna another one preserved in the Tiroler landesmuseum in Innsbruck. The first one (not located today) showed an unepigram by the Florentine poet Giulio Strozzi, a friend of the painter, written when he visited him in Venice when he was working at that portrait. The epigram gives the name of the painter and of the composer. This epigram is not present on the Innsbruck version. Camillo

Manzitti, in his recent monograph on the painter, consider this version much weaker in the rendering of the hands and face. And he is considering the small size version from the former André Meyer collection as a preparatory sketch.

DIA 41. *Nicolas MIGNARD (1606-1668), *Jean-Baptiste Lully*, Chantilly, musée Condé
* 1776, Thomas GAINSBOROUGH, *J.C. Bach*, Huile sur toile, 75 x 62 cm, Bologne BMIM.

When the musician is holding a rolled sheet of music, it is usually the symbol of the concert master – “batteur de mesure” at the opera or at the chapel. It is why Lully, in this replica of a lost portrait by Nicolas Mignard, is holding this rolled sheet.

For Johann Christian Bach, the opened (and not readable) sheet of music is sufficient as the symbol of the composer.

DIA 42. Jean DIEU SAINT JEAN (1654-1695), *Portrait de Marin Marais*, huile sur toile, vers 1686, Blois, musée du château

In 1967, Miss Urquhart, in her Ph D *Style and Technique in the Pièces de Violes of Marin Marais* (Univ. Edimburg, 1970), identified that the violist is pointing with his bow the *Prélude en ré mineur* n° 3, p. 9 of the *Premier livre de pieces de violes*, published by Marin Marais in 1686, giving rise to a new identification of the sitter : not Pieter Schenck, as sometimes proposed.

DIA 43. Jean-Jacques FLIPART d'après André BOUYS (1656-1740), *François Couperin*, estampe, 1735, Paris, BnF. Estampes

The highlighted presence of the first bar of *Les Idées heureuses* beneath Couperin's left hand is noted by **Tessier** (1926, p. 78-79); for him, they "express in their monotonous and systematic interweaving and admirable rendering, the reverie of a youthful heart, continually recalling thoughts of happiness." Philippe **Beaussant** has also dwelt on the symbolic dimension of this musical coat of arms positioned under the composer's hand; the "delicate, almost soft hand, and the movement, the support of the arm, which does not lack assurance or power, a kind of unconstrained force, of ease" (1980, p.503). For him, this incipit is "the other side of his portrait". He dwells on the “style luthé” as well as "la profession de foi de tendresse" that begins the piece.

Martha Cook's article « A l'image de François Couperin, 'Les idées heureuses ' » (1990, p. 53-68) is both analytical and more musicological. For her, this engraved portrait "is one of the only personal documents we retain [...] The manuscript sketch placed under the hand of the composer, obviously privileged by this fact, the work was therefore of exceptional value for

him". She wonders about " ces idées heureuses". From which tradition did Couperin draw them? In what way are they representative of his art? Do they form a self-portrait?

The composer: with a pen writing music

DIA 44. *Annibale CARRACI (1560-1609), *Portrait présumé de Claudio Merulo*, 1587, huile sur toile, 92,5 x 68,5 cm, Naples, Museo Nazionale di Capodimonte. Inv. Q 367.

As we already discovered with our last two chapter, when a composer reach a sufficient notoriety to wish that his effigy is known and diffused, he can choose to be represented as an instrumentalist – with his instrument of predilection – but he can also present himself to the observer with a book or a sheet of music, but he can choose, like Marais, to show his work in the form of a readable music sheet (therefore identifiable) or a clearly titled book. But like men of letters, the emblem most frequently displayed **is the pen**, the instrument can then go to the background or even be completely absent. Claudio Merulo (1533-1604) for example, famous organist, first active in Venice then, from 1586, in the service of Duke Ranuccio Farnese in Parma, is simply sitting at his desk, surrounded by a few books and surprised in full writing because of our indiscretion. On the edge of one of the books, one reads the initials V.E. (perhaps those of Erasmo Viotti, printer who published the same year as this painting a *Ragionamento di musica* by Pietro Ponzio of Parma).

DIA. * Jean-Baptiste SANTERRE (1651-1717), *Portrait de Michel-Richard de Lalande (1657-1726)*, dessin, Paris, musée de la Musique.
*THOMASSIN d'après SANTERRE, *Michel Richard de Lalande*, Livre de Motets, 1729, Paris, BnF.

This beautiful red chalk drawing whose attribution to Jean-Baptiste Santerre has sometimes been challenged by art historians, shows not only the musician writing a *Te Deum*, but especially the bodily attitude expressing concentration, and the search of inspiration: head resting on the arm, eyes looking far away ignoring the spectator.

Several versions engraved by Thomassin exist, the most complete being that which appears, after the death of the composer, on the frontispiece of his *Motets* published in 1729: one also observes in this last version the Cordon of Saint Michel awarded by De Lalande in 1722.

DIA 45. François de Troy (1645-1730), *Portrait de Madame Jacquet de La Guerre*, vers 1694-1695, huile sur toile, 135 x 105 cm, Etats-Unis, Collection particulière.

It is with the same attributes of the creator - the sheet and the feather - that the harpsichordist and composer Elisabeth Jacquet de La Guerre presents himself at the end of the following century in the intimacy of his apartment, leaning with a gracious assurance to his Flemish

harpsichord. Beautiful instrument with two keyboards, decorated in the taste of François Duquesnoy, it figured in her inventory after death. There is a rich silver service on his closed lid. Child prodigy having played before Louis XIV at the age of five, she has probably already published her first book of *Pièces de clavecin* (1687) and her lyrical tragedy *Céphale and Procris* (1694) when she poses in front of François de Troy (1645-1730) at the top of her life.

DIA 47. André BOUYS, *Marin Marais composant*, Esquisse peinte sur papier, Rouen, musée des Beaux-Arts Réplique de l'original perdu, 1704, Paris, musée de la Musique

Less artificial than Mme Jacquet de La Guerre, this second portrait of Marin Marais composing, has a preparatory sketch setting up the body attitude that consists in trying a passage of the work during the writing process by playing it with pizzicato on the viol. The pen, the sheets of music and the inkwell confirm the situation.

DIA 48. *Antoine WATTEAU, *Étude pour le portrait de Jean-Féry Rebel*, Pierre noire et sanguine, Dijon, musée des Beaux-Arts.

* Jean MOYREAU d'après Watteau, *J.B. Rebel, (sic !) compositeur de musique*, eau-forte et burin, 1727, Paris, musée du Louvre, collection Edmond de Rothschild

Even if this preparatory drawing is very worn, almost ruined, it restores with much more subtilty than the print the expression of the composer, disturbed in some way in the act of writing, while he checks with his left hand on the keyboard of his harpsichord, the passage he is inventing. The violin is so clumsy on the lid that one wonders if it has been added later by another hand.

DIA 49. * Ecole française du XVIII^e s, J.-A. AVED (1702-1766) ? *Jean-Philippe Rameau*, huile sur toile, c. 1740 Dijon, musée des Beaux Arts

*Louis Carrogis dit CARMONTELLE (1717-1806), *Rameau writing*, Gouache, [1760], Chantilly, musée Condé

In an article published in *Music in Art*, I tried some 10 years ago to re-collect why this portrait was already shortly after the creation of the Musée de Louvre and the campaign of provincial deposit, considered to be a portrait of Jean-Philippe Rameau. Like Marin Marais, he is supposed to compose and is trying on his violin (the first instrument he practiced as a young musician before organ and harpsichord) pizzicato way, what he just wrote on the sheet visible on the table.

On the late famous watercolor by Carmontelle, Rameau is in profile, sitting, showing his long bony legs, holding sheets on which he writes a text or music, his gaze lost in the distance, his expression gracious, calm, and even smiling. He is probably writing a theoretical work (the

sheet of paper is not readable), the harpsichord is closed, with some disorder on it, but on the floor we can read the title of his famous treatise *Code de Musique pratique* printed in 1760.

DIA 50. *Jean-Marc NATTIER (1685-1766), *Jean-Nicolas Pancrace Royer* (1703-1755), pastel, 80,6 x 64,1, c. 1745—50

In this wonderful pastel lost since a century that re-appeared last year in a public auction, Pancrace Royer is just writing the aria of *Zaïde* « Témoins de mon indifférence », Acte I, scène 4. His wife, Louise-Geneviève Le Blond, was an actor and her portrait, a pendant was sold in 1992 and acquired by a private collector in New York.

Neil JEFFARES, « Nattier's portraits of M. et Mme Royer », 3 février 2018 : <https://neiljeffares.wordpress.com/2018/02/03/nattier-portraits-of-m-et-mme-royer/>

DIA 51. * Thomas GAINSBOROUGH (1727-1788), *Portrait de Johann Christian Fischer*, vers 1780, huile sur toile, 228,6 x 150,5 cm, Windsor Castle, Royal Collection.

The feather can also be associated with the attitude of inspiration, as in the portrait of oboist and composer Johann Christian **Fischer** (1733-1800) painted by Thomas Gainsborough shortly before 1780. Standing, leaning on his pianoforte by John Joseph Merlin (The nameboard is perfectly readable), a maker from Liege living in London since 1760, Fischer notes his thoughts while raising his eyes. The large drapery contrasts with the relative disorder of this studio where large folio of music are artificially stacked. On the lid of the pianoforte, his oboe and his box of reeds, an inkwell and a score opened on a desk, are placed. On the chair is a violin and its bow, an instrument that Fischer practiced privately. This portrait testify how developed was Gainsborough's friendship with artists, actors and musicians (he himself practiced the viol with talent and enthusiasm).

DIA 52. Jean-Dominique INGRES (1780-1867), *Portrait de Luigi Cherubini* (1760-1842), Huile sur toile, 1841, Cincinnati Art Museum

I specially show first this autograph copy version of the famous portrait of Cherubini by Ingres. Preserved in Cincinnati, it shows clearly the composer in the very formal attitude of inspiration, surrounded by books, with a pen, paper and a inkwell near him, showing his Légion d'honneur. The Muse Terpsichore has despaired if we compare it with the original preserved in the Louvre.

DIA 53. *Jean-Dominique INGRES (1780-1867), *Portrait de Luigi Cherubini* (1760-1842), Etude dessinée, 1835, Rome, Paris, musée de la Musique.
*Jean-Dominique INGRES (1780-1867), *Portrait de Luigi Cherubini* (1760-1842), Etude dessinée, Bayonne, musée Bonnat.

The original version is more emphatic where the model is placed under the protection of Terpsichore following a program set up by Ingres himself (see his Notebook IX) and realized in Rome in 1841:

"Painting-portrait of the famous composer Cherubini The muse of lyric poetry, mother of sacred hymns appears behind him, and imposes the right hand above his head as a sign of affection and high protection for the one she loves and proclaim one of his favorites "

The entire figure of the Muse was painted by Henry Lehmann, one of Ingres' students. Its softness contrasts sharply with the firmness of Cherubini's head. When in May 1841 Ingres brought the work back to Paris and showed it to Cherubini, he remained silent, what hurt the painter for a long time. But the model was not at that time wearing a black coat, but a mustard yellow carriage and he was sitting on a red armchair.

Ingres had wanted to show an old and sullen man, dressed like his contemporaries, while deifying him by the presence of an old fashioned mythical figure, in a pompous and antique decor. None of the usual attributes of composition are used in this official version.

DIA 54. Fig.233. Franz Nölken (1884-1918), *Max Reger au travail*, 1913, huile sur toile, 38 x 46 cm, Bonn, Max-Reger Institut. Inv. Bi.001.

Even in the twentieth century, the image of the writing composer continues to inspire painters Like Franz Nölken. A member of the *Die Brücke* movement in 1908, he became friend with Max Reger in 1913 while staying at the Baltic Sea in Kolberg (now in Poland) when Reger was composing his Ballet-Suite op. 130. Nölken left photographs, twelve drawings and five paintings showing the composer at his table. This portrait reconciles a beautiful pictorial modernity and a very long iconographical tradition.

Singers

We will discover now how painters have characterized singers in action sometimes in church, on the screen at the opera, in their favorite roles, sometimes "à la ville", sometimes in the form of historiated or simply psychological portraits.

DIA. Fig.215. Andrea SACCHI (1599-1661), *Marcantonio Pasqualini couronné par Apollon*, 1641, huile sur toile, 243,8 x 194,3 cm, New York, The Metropolitan Museum of Art, Acc. n. 1981.317.

The painter Andrea Sacchi (1599-1661), who in 1629 and 1630 realized the ceiling of the Triumph of Wisdom for the Barberini Palace, painted ten years later one of the most eloquent portraits of castrato attached to this family, that of Marcantonio Pasqualini (1614-1691). A friend of Sacchi, this soprano entered the choir of the Sistine Chapel in 1630 and, two years

later, began to play many roles in the operas produced for Cardinal Antonio Barberini, patron of the painter. When the critic Giovanni Pietro Bellori recounts his career in his *Vite* where he defends the idea of ideal beauty, he comments on this work with the phrase "No è un semplice ritratto". Pasqualini is depicted as a shepherd crowned by Apollo. He wears the white surplice and red stockings of the pontifical singers, but on top he has a leopard skin that refers to his operatic activities. His "apicordo", a strange instrument that holds claviciterium and harp, recalls "the new form of spruce used in Italy" described by Marin Mersenne in 1636, as well as one of the harpsichords mentioned in the cardinal's inventory. Barberini, described "a foggia of arpa con figurini". We observe in fact the figure of titan chained to the edge of the keyboard (which evokes the brothers Otos and Ephialtes killed by Apollo and linked to a column in the underworld) and that of Daphnée metamorphosing laurel on the amount of the harp, two allusions to the power of Apollo whose stripped face contrasts with that of the singer. Vaguely inspired by the Apollo of the Belvedere, he holds a lyre in the antique style and conspicuously crowns Pasqualini, thus conferring on him the status of immortal, victorious like him, by his rational, noble and almost divine art, the duel that opposed Marsyas. At his feet is placed his instrument, a small bagpipe related to the popular model of central Italy, the "zampogna di Fossalto", characterized by its two cylindrical melodic pipes made of two parts of reeds, and whose tradition has remained until 'until today. The mythical and timeless dimension thus joins in this portrait the eulogy of the artist in his historical reality.

DIA. *Jacopo AMIGONI (1682-1752), *Farinelli (Carlo Broschi) (1705-1782)*, huile sur toile, 1735, Bucharest, National Museum

* Jacopo AMIGONI (1682-1752), *Farinelli (Carlo Broschi) (1705-1782)*, oil on canvas, 1752, Stuttgart, Staatsgalerie

DIA. *1753, Corrado GIAQUINTO, *Farinelli*, 275,5 x 185,5 cm, Bologna, Museo e biblioteca internazionale della musica.

*Bartolomeo NAZARI, *Farinelli*, oil on canvas, 1734, London, Royal College of Music

Famous among all, the castrato Carlo Broschi said Farinelli (1705-1775) was trained with Nicola Porpora whose works he interpreted from 1720. He then became acquainted with his librettist, Métastase, with whom he remained in a working and friendly relationship throughout his life. He joined Porpora in 1733 in London, ensuring immense success in the works of his master and J.A. Hasse. There, he became acquainted with the Venetian painter Jacopo Amigoni (1682-1752), who had his first success in Bavaria before settling in London in 1730 for a decade.

In June 1737, although still under contract with the Opera of the Nobility, Farinelli brutally decided to leave London and respond to the invitation of the Spanish court. Queen Isabella (Elizabeth Farnese) hoped that the famous singer would soften the crises of neurasthenia of her husband, King Philip V. Criado familiar, Farinelli sang at his bedside every night, received huge pledges to focus on the court, including became a true ambassador of taste and the deputy director of the Royal Opera. Upon the accession to the throne of Ferdinand VI and Marie Barbara de Braganza, he became the sole director. It is the time when Amigoni joins the court of Spain. By comparing these various portraits of the castrato, we can measure his almost mythical notoriety and how much Amigoni has been able to render, in the works he has dedicated to him, the elegance and preciousness without excess of this legendary singer, as well as the fascination that he provoked.

DIA 58. *Rosalba Giovanna CARRIERA (1675-1757), *Portrait de Faustina Bordoni Hasse (1697-1771)*, 1724, Dresden, Gemäldegalerie Alte Meister, pastel.

*Rosalba Giovanna CARRIERA (1675-1757), *Portrait de Faustina Bordoni Hasse (1697-1771)*, vers 1739, pastel, 47 x 35 cm, Venice, Ca' Rezzonico, Museo del Settecento, Inv. Cl. I n. 2200.

The famous Venetian contralto Faustina Bordoni-Hasse (1700-1781), a pupil of Benedetto Marcello, has been the subject of various portraits throughout his international career. The best known were executed by the pastellist Rosalba Carriera, Serenissimo artist at least as famous as his model. Their encounter and the singer's first pastel portrait dates back to 1724 (Dresden, Gemäldegalerie Alte Meister). While she became one of the most famous singers of her time, she married the German composer Johann Adolf Hasse in Venice in 1730. Trained in Naples by Porpora and Scarlatti, he received the position of choirmaster at the time. Brunswick Court before they continued their career together all over Europe before settling in Dresden. In 1739, Rosalba made a second portrait of the singer, passing through Venice, then at the peak of her fame. Mother of three children, she presents herself with a hair adorned with pearls (and not flowers like the first time), and a look expressing a certain serious maturity sure of its haughty beauty as well as its accomplishment of woman and artist.

DIA 59. * Bartolomeo NAZARI (-1758), *Faustina Bordoni with mandolin*, c. 1730, London, Handel House Museum

*Felicità SARTORI (1714-1760), *Portrait of Faustina Bordoni and Johann Adolf Hasse*, 1745, water color and gouache. Dresden, Gemäldegalerie Alte Meister.

In 1745, while Faustina was 31 years old, a student of Rosalba Carriera, Felicità Sartori, offered the double portrait of the couple. Faustina wears a white wig here and is overweight while Hasse offers one of her rare effigies here.

DIA 60. Singers – Maria-Felicia Garcia or Maria Malibran (1808-1836) – « A la scène »

*François BOUCHOT (1800-1842), *La Malibran dans Otello de Rossini*, Huile sur toile, 1834
Paris, musée de la Vie romantique

*Henri DECAISNE (1799-1852), *Maria Malibran-Garcia dans le rôle de Desdémone*, pendant la « chanson du saule », 3^{ème} acte d'Otello de Rossini, huile sur toile, 1830,

*Luigi PEDRAZZI, *Maria Malibran-Garcia*, Milan, museo de la Scala

DIA61. Singers – Pauline Viardot Garcia (1821-1910) – « A la ville »

*Ary SCHEFFER, *Pauline Viardot Garcia*, Huile sur toile, 1840, Paris, musée de la Vie romantique

*Maurice SAND 1823-1889), *Pauline Viardot*, 1844 ?, Huile sur toile, 31 x 20 cm, Musée de la Vie romantique

*Eugène PLUCHART (1809-1880), *Pauline Viardot*, Huile sur toile, c. 1853, Moscou, Muse Vladimir Troupin

If Pauline was the muse of many artists (Chopin and George Sand, but also Berlioz, Liszt, Tourgueniev, Delacroix and Ary Scheffer), Maurice Sand did not escape his charm either. He represents her with a touching tenderness in a beautiful portrait of a girl in bloom. This tableautin on wood is difficult to date. Maurice could have execute it during his stay in Courtavenel in Seine-et-Marne, the property of Viardot, when he was in love of her during the summer of 1844.

DIA 62. Singers – Jean-Baptiste Faure (1830-1914)

« A la ville »

Anders ZORN (1860-1920), *Jean-Baptiste Faure chantant au piano*, 1891, Stockholm, Zorn museum

« A la scène »

*Edouard MANET (1832-1883), *Jean-Baptiste Faure (1830-1914) dans Hamlet d'Ambroise Thomas*, 1877, huile sur toile, 194 x 131,5 cm, Essen, Museum Folkwang, Inv. Nr. G 111.

Manet, when he is interested in the famous baritone Jean-Baptiste Faure (1840-1919), seems to have been fascinated by the stage presence of the singer, as shown by the diversity of attitudes he grasps in the different versions of his Jean-Baptiste Baptiste Faure in Hamlet of Ambroise Thomas. While Faure had just retired from the scene, Manet needed forty break sessions in the winter of 1876-77 and complained of the difficulty of painting an isolated figure. Manet was a friend of Faure, who, since 1873, an art lover, had possessed some of his works. When he painted this portrait - or rather this theatrical figure - the work of Ambroise Thomas, created at the Paris Opera in 1868 triumphed (more than 30 performances in 1875, 4 in March and May 1876) thanks to the role-title embodied by Faure. Manet probably chose scene 3 of Act I, seizing the moment when Hamlet draws his sword and swears revenge on his father. Although the work did not please Faure because it did not express enough nobility to carry the conviction of the public, we are struck today by the dramatic power of the attitude

and the dark almost monochrome costume. This painting testifies how much Manet was impressed by the Velasquez portraits he had studied in the previous decade.

DIA 63. Singers – The Music Hall

*Edgard DEGAS (1834-1917), *La chanteuse au gant*, vers 1878, pastel sur toile, 51,4 x 40 cm, Harvard University, Fogg Art Museum

*Henri de TOULOUSE-LAUTREC (1864-1901), *Étude pour Yvette Guilbert (1865-1944)*, 1894, dessin à la gouache sur carton, 57 x 42 cm, Moscou, musée des Beaux-Arts Pouchkine

Although the conventions and social status of opera singers did not allow artists to portray them in the often unsightly moments of their full action on stage, some people could paint in their striking physical presence the art of the Café Concert singers at the end of century.

Degas is one of them. In the pastel *The singer with glove* he transcribes what he wrote fervently about another singer of Café-Conc', Theresa: "She opens her big mouth and comes out the most authentic, the most delicate and, of all, the most spiritual and the tenderest of voices". The close-up treatment, without vulgarity, but with the vigor of the luminous contrasts created by the lighting of the ramp on the face, gives a strong presence of this singer.

Another artist was impressed by the graphic design of these black gloves that characterized the popular stages of the great boulevards: Toulouse-Lautrec (1864-1901), in a study for Yvette Guilbert, who was engaged in the Moulin Rouge from 1891 and aroused the comments of Marcel Proust. He described her as "a true and unique artist, so learned and so spontaneous", seeing in her no perversity but rather "ingenuity". The gouache study of the Pushkin Museum, thanks to the contrast of brush strokes sometimes white - to return the brutal light of the ramp on the face and the golden hair -, sometimes dark blue to give presence to the gloved arms, insists on the charismatic stage play of this "great Diana of the suburbs" (Jules Lemaître in *Le Journal des débats* the same year). Through the acute stylization of the face and the suggestive presence of the body, Toulouse-Lautrec unambiguously indicates the sound and expressive register of the singer. How far we are from the vocal and visual conventions of the Opera!

DIA 64. Town musicians - Pierson La Hues

Gillis Coignet I (1442-1599), *Pierson La Hues*, 1581, huile sur toile, 171 x 132 cm, Anvers, musée royal des Beaux-Arts, Inv. 35.

Town musicians or minstrels perform most of the civil musical functions related to the community. Their playground is urban, often outdoors. Their attributes are the "high instruments" audible at a distance. Gillis Coignet I (1442-1599), among the few portraits of

these municipal "officers", gives a particularly clear account of the "intermediate" social status of these professionals with the portrait of *Pierson La Hues*, a member for thirty-one years. of the guild of Antwerp, as indicated by the stele at the foot of his effigy. Proudly, he shows off his huge military drum with its quite visible tensioners for the two skins. He carries a bag filled with letters which indicates his double function of announcer and messenger, and he is wearing crossing his shoulder a set of medallions of his guild with coats of arms. With his right hand, he holds his second stick and a feather hat that distinguish him easily in the crowd.

DIA 65. Traveling singer – Philippot le Savoyard

*Le Maître des cortèges, (fl. Milieu du XVII^e siècle), *Le cortège du bélier*, dit aussi *La fête du vin*, huile sur toile, 112 x 165 cm, Philadelphie, The Philadelphia Museum of Art, George W. Elkins Collection, Inv. E.1950.2.2

The blind Savoyard is playing his hurdy-gurdy and two children are guiding him on the street. When preparing our exhibition on Street musicians of Paris in 1997, we could identify him with a famous singer of the Pont Neuf : Philippot called also Le Savoyard, le grand Capitaine, l'Apollon de la Grève, ou l'illustre Savoyard. He published three books of his own songs in 1645, 1656 and 1665. He seems to have cultivate his fame with the support of popular prints showing him "in action".

DIA 66. *Attribué à Pierre RICHER, *Le Savoyard, Orphée du Pont-neuf*, 1663, Paris, Bibliothèque de l'Arsenal

*Philippot le Savoyard, *Recueil Nouveau des chansons du Savoyart*, Paris, 1656, BnF, Musique

He holds his blind cane. The children who is guiding him also holding a broadcast printed with the lyrics of the song. We could find them in a chanson he published in 1656 : *L'Air nouveau du Savoyard* is quite readable on the print :

Je suis l'illustre Savoyart,
Des Chantres le grand Capitaine
Je ne meine pas mon Soldat,
Mais c'est mon Soldat qui me meine [...]
Je suis l'Orphée du Pont neuf
Voici les bestes que j'attire,
Vous voyez l'asne & le bœuf
Et la Nymphé et le Satyre :
Accourez filles & Garçons...

DIA. *Jacques LAGNIET, *L'Appolon de la Grève*, 1663, Paris, Bibliothèque de l'Arsenal

*Jean LENFANT (1615-1674), *Voicy L'Appolon de la Grève*, eau-forte, Paris, Bibliothèque de l'Arsenal

Here we notice the audience, the "escabelle" i.e. the trestles, Margot la musette, begging and playing a bagpipe, and in the meantime the two accompanying children who became adults.

DIA 68. Le Maître des Cortèges, *Assemblée aux joueurs de cartes ou Assemblée au joueur de vielle*, 98 x 165 cm, Minneapolis, Museum of Art. Inv. 37,6.

In this second large painting by the same anonymous master, we find once again Philippot le Savoyard, clearly blind, seating in a tavern, having his hurdy-gurdy attached to the belt. Several commentators consider this “scene de genre” as an allegory of the five Senses and of ephemeral pleasures.

DIA 69. Travelling singers – Guillaume de Limoges ou le Gaillard boiteux

*Girard AUDRAN, *Guillaume de Limoge autrement le gaillard Boiteux*, estampe, vers 1695, Paris, BnF. Estp.
*François COUPERIN, « Le Gaillard-Boiteux » in *Troisième Livre de pièces de Clavecin*, Paris, 1722, p. 56-57.

Florence Gétreau, *Guillaume de Limoges et François Couperin ou comment enseigner la musique hors la Ménestrandise parisienne*, Bern, Peter Lang, 2011, p. 163-182.

Later in the 17th century, while the Parisian Guild of Minstrel regularly brings to trial the learned composers, organists, musicians of the King, called in the libellas "harmonists", Guillaume de Limoges embodies a third voice, that of a cripple street singer, without status, singing on the parapet of the Pont Neuf. It is surprising that this time the portrait engraved by Girard Audran responds to the musical portrait of François Couperin, with his piece entitled The Gaillard-Boiteux (the strapping lame man) published in his *Troisième livre de pièces de clavecin* in 1722.

Dilettante

Le prince

DIA 70. *Agnolo di Cosimo Tori dit BRONZINO (1503-1572), *Portrait de Cosme I de Médicis en Orphée*, vers 1537-1539, huile sur bois, 93,7 x 76,4 cm, Philadelphie, Philadelphia Museum of Art, Inv. 1950-86-1

Princes like to show themselves as connoisseur musicians either in an allegorical form or practicing their domestic leisure with a relative simplicity. Thus the surprising portrait of Cosimo I de Medici (1519-1574) in Orpheus painted by Bronzino seeks less to show the prince as a practicing musician than as a symbolic incarnation of this art. In the darkness of Hell, he has just calmed Cerberus, whose double head is visible, and his right hand holds the bow with which he has played his *lira da braccio*. It has a dorsal peg - which reveals its undeniable kinship with the female sex - while the very erotic nudity of the body, almost completely unveiled, borrows the musculature and posture of the Belvédère torso. This more than intimist portrait mixes the symbolism of two heroes - Orpheus and Hercules who were

both confronted with Cerberus - and thus takes on a daring and very personal dimension. It is indeed a probable gift to Eleanor of Toledo, his young and beloved wife, invisible here, but called by a glance. This historiated portrait transforms a political allegory into an object of desire and the allegory of conjugal fidelity. This symbolic tour de force certainly pleased Cosme I since Bronzino then became his appointed painter.

L'aristocrate

*Hermann tom RING (1521-1597), *Portrait de Johannes Münstermann*, 1547, huile sur chêne, 66,8 x 47 cm, Münster, Westphälisches Landesmuseum für Kunst und Kulturgeschichte, Inv. Nr. 686.

Johannes Münstermann painted by Hermann tom Ring (1521-1597) in 1547. Here everything is more supported and ostensibly designated: on a flute with a very ornate silver ferrule is arranged the part of Bassus a collection of madrigals. The book opened by Münstermann allows to see the madrigals of Verdelot "Fuggi fuggi cor mio" and "Madonna per voi ardo" printed for the first time in 1537. It designates precisely the words "so much crudeltà cangiar volete" which evoke the suffering in love. The shields placed on both sides of the chimney, as well as the verses in Latin, are probably also addressed to the recipient of the portrait. We can indeed read:

« AD SPECTATOREM. ANNO AETATIS 25. Effigiem cernis, [graphice] quam pinxit Apelles Hec forme reddit lineamenta meae. Quod natura dedit, reddit pictura poesi Assimilis, servans interitura d[iu] ».	« To the spectator. At the age of 25 The image you observe, drawn and painted by Apelle, Restore my features in this form. What nature gives, painting restores it in the manner of poetry, And prolongs it long after it has disappeared».
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The reference to Apelle in love with his model and poetry highlights the ancient culture dear to this young and rich humanist.

DIA71. Dilettante - François Langlois, prints and books dealer

*Claude VIGNON (1593-1670), *Portrait de François Langlois*, c. 1635, Wellesley College, USA Fig.185. *Antoine Van DYCK (1599-1641), *Portrait de François Langlois jouant de la musette*, entre 1630-1637, huile sur toile, 97,8 x 80 cm, Londres, National Gallery, NG 6567.

The portrait of François Langlois (1588-1647) by Antoine Van Dyck (1599-1641) undoubtedly paints between 1630 and 1637, testifies to the friendship between this painter, who entered the service of King Charles I of England from 1632, and this famous bookseller, publisher and print dealer in Paris, who traveled like him in Italy and throughout Europe and procured this king many works of art. He is represented here as a shepherd of Arcadia with his faithful dog, playing a magnificent musette of ivory, refined bagpipe with bellows and

chromatic keys with a multiple bore. François Langlois also acquired an international reputation as a musette player but also as a learned piper on the sordelina - invented in Italy and even more complex than a musette. It is she who is represented in the two portraits of Langlois that Claude Vignon had painted a few years before. The notoriety of this amateur musician is even reported by the Bordeaux lawyer Pierre Trichet who reports in his treatise musical instruments having heard him play the *sourdeline* in his city in 1626.

DIA72.* Claude VIGNON ?, *Portrait of François Langlois dit aussi, The antique dealer, with his italian sordelina*, Paris, Fondation Custodia

Here Langlois presents himself in his Parisian shop in the rue Saint-Jacques and he shows very clearly his *sourdeline* with keys of silver which corresponds to that which Marin Mersenne describes in the *Harmonie universelle*.

DIA 73. Elisabeth-Sophie CHÉRON (attr.), *Portrait de Marthe Haincque de Saint-Jean, amante de Sébastien Le Camus, en Allégorie de la poésie mise en musique*, vers 1668-77, huile sur toile, 88 x 73,5 cm, Rouen, musée des Beaux-Arts. Inv. 975.4.236.

The Musée des Beaux-Arts in Rouen owns the remarkable portrait of what appears to be a woman crowned in laurels, wearing a dress covered with lines of music, and holding a lyre and a scroll with the Latin inscription *Non carior altera Phoebos* (“Nobody else is so dear to Apollo”). We draw on archival and literary sources, furthermore on recent art historical research in order to identify both subject and painter. We scrutinize a network of musicians and artist in seventeenth-century France, focusing particularly on the composer Sébastien Le Camus (1610?-77), first owner of the painting, and his mistress, Marthe Haincque de Saint-Jean (1618.-94). Whereas the inventory of Le Camus’ possessions, compiled after his death, includes a detailed description of the painting, the inheritance dispute between his widow and his mistress confirms the subject to be Haincque herself-and note Madeleine de Scudéry, as previously proposed by art historians. Furthermore, the sitter’s decidedly masculine features together with the fact that a lefal guardianship document that list her father’s (Adrien Haincque’s) children does not mention Marthe but instead a certain Mathieu of the same age, raises the question of whether Haincque might have been a transvestite or more likely a transfendered. The attribution to the experienced portraitist Elisabeth-Sophie Charon (1648-1711) is based on stylistic analysis as well as on the painter’s personal relations with both Haincque and Le Camus.

DIA 74. Attribué à Jean NOCRET (1615-1672), *Portrait présumé d'Henriette-Anne d'Angleterre, duchesse d'Orléans (1644-1670)*, 1668 (?), huile sur toile, 86 x 70,5 cm, Château de Bouges (Indre), Inv. Bou 1995.1000.87.

The explicit allusion to love, this time secret, is also reflected in a portrait of a princess whom we have proposed to recognize as that of Henrietta Anne of England, Duchess of Orleans (1644-1670) by her painter appointed, Jean Nocret. Preserved at the castle of Bouges (Indre), it shows the delightful young woman sumptuously dressed designating the manuscript of a court tune of Michel Lambert. Her incipit indicates "I had already spent almost a day without seeing her" while this song evokes seductive eyes but the scornful heart of the young lover, unloved by the King's brother, Philippe d'Orléans, whom she had married in 1661 and that she perhaps cheated with Anthony III de Gramont, count of Guiche. Henriette of England, educated at the harpsichord, practiced, like her brother, King Charles II of England, guitar and singing. She had at her service the harpsichordist Étienne Richard, but also the theorbist Leonard Ithier, who played in her musical evenings and accompanied her privately. At the time of her death, as brutal as it was premature, several composers of his entourage paid her a poignant homage, such as Francesco Corbetta with « Le tombeau sur la mort de Madame d'Orléans », Jacques Champion de Chambonnières with a « Courante de Madame », Jacques Gallot and Charles Mouton with their « Tombeau de Madame ».

DIA 75. *Elisabeth Louise VIGÉE-LEBRUN, *Portrait de la baronne de Crussol*, 1785, huile sur bois, 113,8 x 84 cm, Toulouse, musée des Augustins, RO 307.
Fig.190. *Francisco de GOYA y LUCIENTES (1746-1828), *La marquise de Santa Cruz*, 1805, huile sur toile, 124,7 x 207,9 cm, Madrid, musée du Prado, P07070.

Far from this royal pageantry, the Portrait of the Baroness de Crussol demonstrates that the art of singing greatly contributes to making a portrait of society alive and original. The artist arranged her back model, sitting on a backless bed, turning with a very natural fit, while she deciphered the "Hymn [to love]", the final chorus of Echo and Narcisse, the lyric drama in three acts of Christoph Willibald Gluck on a libretto by Louis-Théodore Tschudi, represented for the first time in Paris in September 1779. We read very easily on the page:

« Le dieu de Paphos et de Gnide
Anime seul tout l'univers,
Du haut des airs il atteint l'oiseau rapide.
Il embrasse la Néréide... »

The Santa Cruz Marquise by Francisco Goya (1746-1828) gives a dramatized version of these delightful aristocratic musician dilettantes. The bed of rest has taken here considerable proportions. The young woman is dressed in a white veil dress inspired by the antique, the

crown of leaves and fruits of golden oak - symbol of virtue - and the superb **lyre-guitar**, make this cultivated practitioner, aware of recent fashionable innovations, a muse of modern times. His instrument accurately evokes the preserved models. He presents bronze corbins at the end of curved posts that bear ebony palmettes and symmetrical rosettes on his soundboard. Madrid, which imitated the Parisian musical fashions, imported the methods of play, the repertoire and copies of the new instrument that appeared around 1800 in the French capital. It is indeed the lyre-guitar which was the first to be mounted of six single strings in place of the five double choirs used until the end of the 18th century. Twenty-year-old Joaquina Téllez-Girón y Pimentel (1784-1851) married José Gabriel de Silva Bazán y Waldstein, Marquess of Santa Cruz, in 1801. Admired for her beauty, her literary culture and her emancipation Lady Elizabeth Vassall Fox Holland in her *Journal of Spain* (1808-1809), she was among the ladies-in-waiting of Queen María Luisa in 1830. Goya had known her as a child because her mother was one of her patrons.

DIA 76. *Edgar Degas (1834-1917), *Portrait de Madame Camus au piano*, 1869, huile sur toile, 139 x 94 cm, Zürich, Fondation Bührle, Inv. 32.
 Fig.192. *John Singer Sargent (1856-1925), *Mrs. George Batten chantant*, vers 1897, huile sur toile, 88,9 cm x 43,2 cm, Glasgow Art Gallery and Museum (Scotland)

Degas donne une vision peu conventionnelle d'une pianiste accomplie quoique non professionnelle dans le portrait de son amie Blanche Camus, pour lequel il a laissé plusieurs pastels préparatoires. Dans un mouvement instantané, elle se tourne vers nous tout en maintenant sa main droite sur le clavier. Une génération plus tard, de nombreux peintres, tels Maurice Denis, Manet, Renoir, Vuillard, Bonnard, Alfred Roll et bien d'autres, ont représenté des femmes de leur entourage au piano droit, dans des postures souvent plus conventionnelles et toujours bienséantes.

As we have seen, painting a musician playing a wind instrument can offer an unsightly image. Similarly, painting a singer in full performance while restoring its physiognomy is often highly risky as the face may appear distorted. John Singer **Sargent** (1856-1925) tempted him by portraying a woman of the world, **Mrs. George Batten**, a talented mezzo-soprano, singing with her eyes closed. The fascination of the artist for this face completely in itself at the paroxysm of the execution comes undoubtedly from his deep musical feeling. Sargent was an experienced pianist.

DIA 77. Dilettante – painters

*Lavinia FONTANA (1552-1614), *Autoportrait à l'épinette*, vers 1577-78, huile sur toile, 27 x 24 cm, Roma, Accademia di San Luca, Inv. 743.
 *Sofonisba ANGISSOLA (1527-1623), *Autoportrait à l'épinette*, vers 1561, Althorp, coll. Spencer
 * Artemisia GENTILESCHI (1593-1656), *Autoportrait en luthiste*, vers 1617-1618, huile sur toile, Minneapolis, Curtis Galleries

Among the dilettantes, a place apart is that of the artists. We have seen how painters liked to surround themselves with musical instruments in their studio and to paint such subjects ; they represented their own musical practice in self-portraits as a musician. Many were indeed artists with a real musical culture. Vasari quotes no less than five.

Female artists, were among the first to have left their effigy playing their instrument of predilection. **Sofonisba Anguissola** (1532-1625) in 1554 and 1561 represents herself with spruce, an instrument symbolizing virginity, thus offering a model that will be taken up by her sisters. Obviously **Lavinia Fontana** (1552-1614) resumes in her self-portrait the principles of this composition. But she adds to the background her servant who holds a music book open to the observer, here unfortunately illegible. She also innovates by placing a painter's easel at the back of the room. This portrait was executed by the artist as present to his future father-in-law, Zevero Zappi in Imola, at the time of the negotiation of his marriage in February 1577. Although we do not know anything about the musical education of **Artemisia Gentileschi** (1593-1652), she was raised by her father, the famous Orazio Gentileschi in a social and artistic environment open to all forms of high culture. His self-portrait as a lutenist emphasizes his sensual beauty, the refinement of his turban and his dress, on the lust of his lute. Besides the chastity of Lavinia Fontana, the voluptuousness of Artemisia is quite similar to that of Venetian lute-playing courtesans who bloomed a few decades ago.

DIA 78. Dilettante – painters

*Paul BRIL (c. 1554-1626), *Autoportrait*, c. 1600, huile sur toile, 70,8 x 77,2, Providence, Rhode Island School of Design, Museum of Art
 *Gerrit DOU (Leiden 1613-1675), *L'artiste en violoniste*, 1665, huile sur bois. Dresde, Gemäldegalerie Alte Meister.

DIA 79. Dilettante – painters

*Nicholas LANIER (1588-1666), *Autoportrait en musicien et en peintre*, entre 1644, Oxford, University, Faculty of Music, The Bate collection.
 Fig.195. *Jean-Baptiste de CHAMPAIGNE (1631-1681) et Nicolas de PLATTEMONTAGNE (Van Plattenberg) (1631-1706), *Double portrait des deux artistes*, 1654, huile sur toile, 132 x 185 cm, Rotterdam, musée Boijmans Van Beuningen

Far from all these examples marked by a certain exteriority, the masterly double portrait of Jean-Baptiste de Champaigne and Nicolas de Plattenmontagne (1631-1706) is of quite a different scope. Each of the two painters painted his friend. First work of the two artists who

both signed it, this painting seems to want to convince of their fraternity to which echo the bust of Seneca and viol (instrument of harmony par excellence) which are also the emblems. Much more than a painter-practitioner portrait of music, the painting becomes a eulogy of friendship.

DIA 80. Dilettante – painters

*Antoine VESTIER (Avallon, 1740 ; Paris, 1824), *Marie-Nicole Vestier*, 1785. Huile sur toile, 172 x 127,5 cm.

*Rose-Adélaïde DUCREUX (1761-1802), *Autoportrait jouant de la harpe*, vers 1791, huile sur toile, 193 x 128,9 cm, New-York, The Metropolitan Museum of Art, Acc. n. 67.55.1.

While male portraits of painters- musicians dominate the seventeenth and the first half of the eighteenth century, there is, at the end of it a new developement of self-portrait self-of female artists as musicians. Between 1770 and 1804 more than 60 self-portraits or portraits were exhibited. They confirm a new emancipation which did not resist the durable measures of exclusion which Napoleon then imposed to them for several decades. **Rose-Adélaïde Ducreux** (1762-1802) belongs to this generation. She received from her father her artistic education but from her mother her musical training. The oblong music book visible behind the harp depict the romance "Tendre amour, I give up the weapons" of Jean-Benoît-Joseph Pollet (1755-1823), master for the cittern and the harp, composer for these instruments as for the pianoforte and music publisher.

DIA81. Dilettante – painters

*Giovanni BOLDONI (1842-1931), *Portrait du peintre Cristiano Banti (1824-1904) jouant de l'harmoniflûte*, vers 1857, huile sur toile, Florence, Galleria d'Arte moderna

In a more bourgeois spirit, the surprising portrait of Cristiano Banti, painted around 1866 by Giovanni Boldini, testifies both to the very long friendship which bound the two painters and the domestic practice of the harmoniflute free reeds, keyboard and bellows that is played on a foldable base and had a short success among fans. Boldini left several portraits of his friend, both artist and collector but also members of his family who sometimes practiced the same instrument.

Group portraits

Group portraits support an understanding of the context in which musicians were acting together (in court bodies like chapels or chamber ensembles) but also in domestic companies. Artists' colonies and communities were also sometimes portrayed as a manifesto.

DIA 82. Group portraits 1570, Hans MIELICH (1516-1573), *Orlando di Lasso et les musiciens* de la chapelle de la musique de chambre de la cour de Bavière, dans la Salle Saint Georges de Neuveste, Miniature extraite du *Busspsalmen* d'Orlando di Lasso, tome 2, 1570, Munich, Bayerische Staatsbibliothek, Mus. Ms. A II.

Apart from these individual figures of musicians attached to the world's great, the painters have preserved the trace of functional ensembles attached to these courses. Hans Mielich's (1516-1573) miniature of Roland de Lassus and the musicians of the Bavarian chapel can thus be considered as a very elaborate group portrait, restoring not quite the reality of execution of this set of court, but rather the collective identity of this body of music in the entrance hall of the ducal palace. Indeed, the musicians quoted in the accounting records of the court are not all present here, while neither the disposition in the chapel, nor the balance of the instrumentarium are here respected. But the physiognomy of the musicians (recruited by Roland de Lassus both in Flanders, in Germany and in the North of Italy and whose names and functions are specified in a cartridge placed under the composition) and the structural organization of the body of music (the choir, the string ensemble, the winds) are respected without being shown in a real execution situation (the space necessary for each musician is here too narrow). The organist is represented at the clavichord, his usual instrument in domestic situation, the chapel organ being too big to be shown in this scene more commemorative than realistic. On the left, the Duke of Bavaria stands near Roland de Lassus, thus completing the functional and hierarchical evocation of this body of music essential to the political influence of the prince.

*Reinhold THIM (?- 1639), *Les musiciens de Christian IV de Danemark*, vers 1622, huile sur toile, 207 x 113,5 cm, Copenhague, Musikhistorisk Museum, Frederiksberg, Inv. OB122.

The rare rare and naive image of the musicians of King Christian IV of Denmark left by Reinholdt Thim, painted around 1622, completely decontextualizes their portraits. The painting gives the impression of being truncated and the framing does not give a glimpse of the place where the execution is located. Yet the faces, the liveries worn by the musicians and the details of the instruments played are painted with great precision.

DIA 83. Group portraits

*Johannes Voorhout (1647-1723), *Musique domestique ou Allégorie de l'amitié*, 1674, huile sur toile, Hambourg, Museum für Hamburgische Geschichte

Johannes Voorhout (1647-1723) presents an allegorical scene in his interior music scene, evoking the friendship between renowned musicians. The work is signed and dated 1674 on the harpsichord case. On a terrace opening onto a garden adorned with sculptures with antique

motifs, the master of the house (alone to wear a sumptuous interior coat) plays a harpsichord with two keyboards reminiscent of Antwerp but also that of Hans Christoph Fleischer master hamburger. It is the composer and organist Johann Adam Reincken (1643-1722), whose career took place in Hamburg. His resemblance to his portrait painted during the same years by Gottfried Kneller (Museum für Hamburgische Geschichte, Hamburg) is striking. In his back, the violist is now considered, after much controversy, as his friend Dietrich Buxtehude. He plays a viola with a lion's head which reminds in several ways the virtuoso work of the hamburger maker Joachim Tielke (1641-1719) at the beginning of his career. The young man sitting in the center of the composition, leaning on a sheet of music, and lending his ear ostensibly, could be Johann Philipp Förtsch just arrived in July 1674 as a tenor at the Kantorei in Hamburg. On the sheet of music we read a canon with eight voices on the text of Psalm 133: "Ecce quam bonum and quam jucundum habitare fratres in unum" ("See how good it is, as it is sweet, to live as brothers all together "). The young woman lutenist could be the personification of Musica, the young man with the sheet of music, that of Auditus. The little boy who holds a basket of grapes Taste, finally the young couple in the background, the evocation of the Touch. There remains the identity of the character on the left, the advantageous attitude (note the profusion of the white feathers of his hat): would it be Johann Theile, organist in Lübeck who became in 1673 master of chapel of the court Christian Albert, Duke of Holstein-Gottorp? We see how much this group portrait still raises questions. He suggests several allegorical interpretations, where the friendship, the sharing of an artistic ideal, the harmony, but also the self-celebration of Reincken, probable sponsor, are preponderant.

DIA 84. Group portraits

* Anton Domenico GABBIANI (1652-1726), *Le prince Ferdinand de Medicis et les musiciens de sa cour*, 1685 (?), huile sur toile, 139 x 221 cm, Florence, Galleria Palatina, dépôt à la Galleria dell'Accademia, Inv. 1890. N° 2808.

*Anton Domenico GABBIANI(1652-1726), *Trois musiciens à la cour des Medicis*, vers 1681, huile sur toile, 141 x 208. Florence, Galerie Palatine – Musée des Instruments de musique.

At the court of Florence, the musicians of Ferdinand de Medici (1663-1713) surrounding their prince are instead represented by Domenico Gabbiani (1652-1726) with the concern to evoke the glitzy context in which they were gathered in the **Pratolino villa**. Four paintings dedicated to these collective portraits were paid to the artist in 1685 and 1687: a monumental gallery decorated with Corinthian pilasters, for the one that interests us here, but also the terrace of the garden and the foot of a staircase adorned with sphinges serve them as decor. The prince seems in conversation with the **singer Vincenzo Olivicciani**. On his right, one recognizes the thin and luminous face of **Alessandro Scarlatti** who gave his works every summer to

Pratolino from 1679. The **young player of chitarrone is probably Giovanbattista Giglio**, composer and lutenist. The **cellist** - whose instrument carries a deep rope spun with metal - could be **Pietro Salvetti**, who cumulated the functions of master of the prince for the game of stringed instruments, master of chapel in 1683, 1689 and 1691, valet of the prince, numismatist and mathematician. The magnificent *lira da gamba*, ostensibly in the foreground on the left, is precisely described in the inventory of the prince's 118 instruments made in 1700: it is characterized by 13 strings, a box that seems made of walnut, a frontal peg decorated with arabesques gilded and carrying weapons, a rosette in openwork leather, a label by Gio D'Aponte, and a bow of grenadilla. The lira, also called lirone, is used to accompany the voice - a practice attested at the court of Florence until the end of the 18th century. Often associated with the poet musicians of mythology, she recalls that Ferdinando de Medici was sometimes called "the Orpheus of princes". Although the luxury of the costumes testifies to a very great illusionist knowledge, certain faces seem as reported not without some clumsiness. On the third painting with 3 musicians : we should probably recognize the composer **Giovanni Maria Pagliardi playing harpsichord**, Martino **Batti violin**, and the **castrato Francesco de Castris**.

DIA 85. Group portraits

*André BOUYS (1656-1740), *Michel de La Barre, Marin Marais, et des musiciens de la chambre*, vers 1710, huile sur toile, 160 x 127 cm, Londres, National Gallery, NG 2081.

With more grandeur in the scenography, more mastery in the rendering of the physiognomies, more natural in the gestures of the musicians and an extraordinary ease to paint the instruments and the scores, the large group portrait representing Michel de La Barre, Marin Marais and musicians of the Chamber was returned by Dominique Brème to André Bouys for stylistic reasons (1997) before the painter's signature appeared during a restoration (1999).

After many controversial hypotheses, we now recognize the **flutist Michel de La Barre** (1674-1743 / 44) opening on the page of the "First Sonata" the unpublished edition of his **Third Book of trios for violins, flutes and oboe** [... followed by] sonatas for the flute published by Christophe Ballard in 1707. In front of him, **Marin Marais**, viola player of the House from 1679 to 1727, very recognizable, if we compare his effigy to the autograph copy of his portrait by the same artist kept in the Museum of Music, as well as engraved medallion, in profile, inserted in the French Parnassus of Titon du Tillet, is about to execute precisely the continuo of this sonata on bass viol. On the right, the sitting flutist holding a sumptuous silver key ivory instrument has in front of him the top part of the same sonata. Humphrey Wine proposed to recognize **Pierre Danican Philidor** (1681-1731), oboe and violin of the Stable

then of the Chapel, while the third flutist would be his cousin Anne Danican Philidor, oboe and violin in all the departments of the King's music. The latter holds a boxwood flute like that of La Barre, while in the background the painter added a figure that could be that of Jacques II Danican Philidor, oboe of the Chambre and the Ecurie, son of Pierre.

DIA 86. Group portraits

*Jacopo AMIGONI (1682-1752), *Le chanteur Carlo Broschi, dit Farinelli, avec ses amis*, vers 1750-1752, huile sur toile, 172,8 x 245,1 cm, Melbourne, National Gallery of Victoria

An impressive group portrait made by Amigoni between 1750 and 1752 testifies to their newfound proximity and the height of their respective careers. In a park whose far-off makes it possible to guess the city of Madrid, Farinelli sits with a very studied naturalness, his friend Amigoni leans towards him in his studio clothes, brushes in his hand, the palette being presented to him by a page in costume of Austrian archduke, while the young dog bears the initials of the singer on his necklace. Sumptuously dressed in red and bearing the cross of Calatrava, an honor that the painting commemorates, Farinelli kindly presents to the young partner he has formed, La Castellini, a sheet of music in which "La Partenza", whose music and lyrics, is deciphered de Metastase had an immense favor (later shared by Mozart and Beethoven), while the librettist himself, in clerical garb, was recessed, a feather in his hand, a laurel wreath resting on a bas-relief at heroic subject. Daniel Hertz suggests seeing in this conversation also an allegory of the unified arts but also that of friendship, knowing that the separation (the death of Amigoni), premonitory if we remember the music chosen by these artists, was close.

DIA 87. Group portraits

*Josef DANHAUSER (1805-1845), *Franz Liszt am Flügel phantasierend*, 1840, huile sur bois, 119 x 167 m, Berlin, Nationalgalerie, Inv. Nr. F.V. 42.

Alexandre **Dumas père** (1802-1870) ; George **Sand** (1804-1876) ; Victor **Hugo** (1802-1885) ; Niccolò **Paganini** (1782-1840) ; Gioachino **Rossini** (1792-1868) ; Franz **Liszt** (1811-1886) ; Marie d'**Agoult** (1805-1876)

DIA 88. Group portraits

*Josef DANHAUSER (1805-1845), *Franz Liszt am Flügel phantasierend*, **Prints used as a model** : Delpech, *Alexandre Dumas fils (1824-1895)*, dessiné et lithographié ; Luigi Calamatta (1802-1869) d'après Eugène Delacroix, *George Sand en costume d'homme*, Burin, 1836, Paris, musée Eugène Delacroix ; Josef Kriehuber (1800-1876), *Liszt en manteau de voyage*, lithographie, d'après un dessin du 27 mai 1838.

DIA 89. Group portraits

*Josef DANHAUSER (1805-1845), *Franz Liszt am Flügel phantasierend*, **drawings prepared by Danhauser** : Vienna, Albertina, Vienna, Akademie der Bildenden Künste.

DIA 90. Group portraits

*Henri FANTIN-LATOURE (1836-1904), *Autour du piano*, Salon de 1885, Paris, musée d'Orsay

The Wagnerians

Emmanuel **Chabrier** (1841-1894) – Camille **Benoît** (1851-1923) – Adolphe **Julien** (1840-1932), Arthur **Boissot** (1840-1898) – Antoine **Lascoux** (?-1906) – Vincent **D'Indy** (1851-1931) – Amédée **Pigeon**.

DIA 91. Group portraits

*Jacques-Émile BLANCHE (1861-1942), *Le Groupe des Six*, Rouen, musée des Beaux-Arts

Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, Germaine Tailleferre

As indicated by the painter Jacques-Émile Blanche in a letter of September 1, 1924 kept at the Museum of Rouen, Eric Satie is not included in this group picture while it is designed as a tribute for him. In the center, kneeling on a chair, Marcelle Meyer (favorite pianist of the group also known as the first professor of harpsichord of the Paris Conservatoire). She wears a beautiful dress of Germaine Bongard (one of the sisters of the famous grand couturier Paul Poiret). Arranged around her from left to right: Germaine Tailleferre, Darius Milhaud, Arthur Honegger, Francis Poulenc, Jean Cocteau and Georges Auric. In the background we see Jean Wiener, the conductor of the *Boeuf sur le toit*, conducting an orchestra.

Family portraits of dilettantes

DIA 92. Family portraits of dilettantes

*Lorenzo Costa (1460-1535), *Un concert*, vers 1485/95, huile sur bois, 95,3 x 75,6 cm, Londres, National Gallery, NG 2486.

In the last years of the fifteenth century, the appearance of a new theme, the Concert, is an opportunity to bring together several musicians, whether amateur, professional or family, in a collective portrait. The famous "Concert" of Lorenzo Costa is the perfect incarnation: the three musicians (one singer and two singers, one playing the accompaniment on the lute) have been identified by comparison with other group portraits painted by the same artist. It would be **three children of Giovanni Bentivoglio II of Bologna and Ginevra Sforza: Bianca Bentivoglio Rangona (1466-?)**, **Antongaleazzo (1472-1525)** and in the center, playing the beautiful lute with six choruses, **Ermes (1482- 1513)**. On the balustrade, the song book is not legible (probably some rubble three voices) and the little rebec such as the recorder evoke possible variants in the assembly of the instrument voices in the form of invitation to join the concert. A symbol of family harmony, this triple portrait evokes the qualities of patrons and amateur musicians of a great noble and educated family of Bologna.

DIA 93. Family portraits of dilettantes

*Albert FREYSE (?-1652), *Concert de violes à la cour d'August le jeune, duc de Braunschwei-Wolgenbüttel*, huile sur toile, c. 1650, Braunschweig, Landesmuseum, Inv.

*Johann Nikolaus de GROOTH (1723-1797), *Maximilian III Joseph, Electeur de Bavière (1745-1777), avec sa femme et sa sœur*, 1758, huile sur toile, dimensions, Munich, Residenzmuseum, Inv.

Musical practice among princely families was common and painters were often tasked with keeping memories of these moments in a less ritualized atmosphere as a symbol of shared harmony. The naïf painting attributed to Albert Freyse, representing the family of August the young, **duke of Braunschweig-Wolfenbüttel, about 1650**, is impressive in that the six children of the ducal family all play the viol in the range appropriate to their respective sizes. while only the duchess is playing a spinet.

The Elector of Bavaria Maximilian III Joseph (1745-1777) is represented in regalia dress playing with elegance of a bass of viol with seven strings near his wife Marie Anne Sophie de Saxe (1728-1797). She uses a German harpsichord.. During his reign, he protected chamber music as opera. His four Concerti a più istromenti were performed at the Accademia Filarmonica in Verona where Joseph Clement Dall'Abaco also printed his Stabat Mater, probably the best of his works. Profane or religious, they make this prince much more than a mere amateur.

DIA 94. Family portraits of dilettantes

* Jean-Auguste-Dominique Ingres (1780-1867), *Portrait de la famille de Lucien Bonaparte, 1815*, dessin, graphite, Cambridge, Fogg Art Museum, Harvard University Art Museums, 1943.837.

Jean-Auguste-Dominique Ingres (1780-1867), while living in Rome since 1806 and coming to marry Madeleine Chapelle, is asked by the second brother of Napoleon Bonaparte, in the first months of the year 1815, very shortly before the fall of the Empire. Lucien Bonaparte has been in exile in Rome since May 1813. It is in these circumstances that Ingres draws the portrait of the family of Lucien Bonaparte. In the center sits Alexandrine de Bleschamp, the sponsor, married in second marriage of the brother of the Emperor since 1803. Anna Joubertson, her daughter born of her first marriage, elegantly holds a lyre guitar - probably Parisian - including palmettes in ebony veneer surrounding the two rosettes are perfectly observed. On the right, Charlotte, daughter of Lucien's first bed, is seated at the piano - a Viennese flügel with characteristic bronzes and lyre . The other six children are from the union that caused the quarrel between Napoleon and his brother Lucien. The two beautiful instruments give naturalness to this group portrait, a veritable tour de force by the number of

people represented. A detailed sketch for the pianoforte, preserved in the Ingres museum of Montauban, confirms the care taken by Ingres to follow the musical fashion.

Caricatures

DIA 95. Caricatures – Jean-Philippe Rameau

*Anonyme, *L'allégorie est assez claire*, Eau-forte, 1739, Paris, BnF, Est. Rés. Hennin 8344

*Charles-Germain de Saint-Aubin, *Livre de caricatures* Devinés qui? », Waddesdon, Rothschild Collections 675.56.

Sadler it alludes to the fact that *Les fêtes d'Hébé* and *Dardanus* include numerous self-borrowings from Rameau's harpsichord pieces. He provides a succinct analysis of the latter: Rameau sits at his desk beneath a Damoclean sword, writing algebraic equations (an allusion to his music theory). Hanging from the desk is a quotation from *Dardanus* (Overture, bb. 46-7). On the floor are the 'Vieilles Pièces de Clavecin pour faire des opéra nouveaux' and a further, unidentifiable musical quotation. The demon has a complicated passage in semiquavers tucked into his belt. The figures falling down the chimney are the composer's supporters – *ramistes* or, more appropriately here, *ramoneurs* (chimney sweeps).

We may add that a harpsichord is partly visible in the background, that Rameau's clothing is as thoroughly outdated, that sharps and other musical symbols emerge from the demon's clyster, and that Rameau has the demeanour of a miserly accountant. (As his former friend and collaborator Alexis Piron put it in a disparaging letter of May 1765: 'he was nothing but a long organ pipe with the blower absent [...], enjoying only the melody made by the coins [écus] from the treasurer at the Opéra'.) The sword hanging conspicuously above Rameau's head doubtless alludes to the dangers threatening a composer of such extraordinary music that excited violent quarrels – and also, perhaps, to the fact that, since 1736, 'Rameau, who used to carry a sword, has not done so for a year on the advice of his friends, because he is of a very harsh and ferocious nature, and would kill someone or be taken for a coward.' Finally, the glass and wine bottle on the mantelpiece may allude to Rameau's membership of Société du Caveau (1729-39).

DIA 96. Caricatures – Jean-Philippe Rameau

*Charles-Germain de SAINT-AUBIN, *Livre de caricatures*, « Avez vous Jamais vü le Celebre R/Si le difficile est le beau, dessin, Waddesdon, Rothschild Collections 675.249.

* Louis CARROGIS dit CARMONTELE (1717-1806), *Rameau musicien*, eau-forte, c. 1760 Paris, BnF, Est.

In the *Livre de caricatures* this drawing sits opposite a depiction of a large empty bed – surely a visual pun ('le lit' = Lully).

Commenté [Ma1]: If necessary, this sentence could be omitted. This rather fanciful point is made by J.H.Johnson

The lanky figure in the present image stands with a tricorn under his arm at the centre of rays of sunlight representing Fame. Behind him is suspended the sword of Damocles, while beneath his feet is a book labelled, once again, *Vacarmini*. Other books scattered on the floor bear the titles of some of Rameau's best-known works: *Hippolyte et Aricie*, *Basse fondamentale*, *Platée*, *Castor et Pollux*, leaving no doubt as to the identity of 'le Celebre R.' (The abbreviation in the caption was evidently expanded by Tardieu.²)

It is striking that this drawing re-uses a significant number of details that we have observed in other caricatures – the same physique and bearing as in the satirical portrait by Carmontelle (illus.4), the sword of Damocles (illus.2) and the titles of works, here written on the covers of books rather than on loose pages, as in illus.1 and 2.

The subtitle *Si le difficile est le beau*, in the same hand as the main title, quotes from a well-known epigram attacking Rameau. It appears **anonymously** in the *Chansonnier de Maurepas*, dated 1737, just as the Lulliste-Ramiste dispute was reaching its height:

*Contre la moderne musique,
Voici ce que dit la critique.
Si le difficile est le beau,
C'est un grand homme que Rameau.*³

Against modern music this is what the critic says. If difficulty is synonymous with beauty, then Rameau is a great man.

The 'critic' in this case was the abbé Yves Marie André, who later published the epigram in his *Essai sur le beau* (Paris, 1741).⁴

Should we interpret this final Rameau lampoon in the *Livre de caricatures* as a genuine satirical portrait? Does it date from before or after his death? Is Charles-Germain once again denigrating the composer here, as the Waddesdon online catalogue suggests? While Rameau is represented 'in glory', there remains the ambiguity cast by his grotesque elongation and the derogatory reference to Vacarmini, as if to provide the indispensable piquancy that adds savour to all the drawings in this collection. Perhaps we should give the

² Johnson, 'Musical Culture', pp.216-7; Sadler, *The Rameau Compendium*, p.119 (reprod. p.120).

³ *Recueil de chansons, vaudevilles, sonnets, épigrammes, épitaphes et autres vers satiriques et historique, avec des remarques curieuses (1355-1747)*. *Chansonnier de Maurepas*, xix, F-Pn, Manuscrits, Ms. Fr. 12634, p.157. See the Exhibition catalogue *Rameau* (Paris, Bibliothèque nationale, 1964), no.207.

⁴ This work was republished in 1759, 1763 and 1770, while his 'Epigramme pour & contre M. Rameau' was included in the *Euvres du feu P. André*. See *Éloge historique du feu P. André* (Paris, 1767), p.371.

last word to Chabanon, in seeing ‘la gloire’ from Rameau’s viewpoint: ‘He doubtless enjoyed fame, given that he acquired so much of it. Yet while this conclusion seems not unreasonable, I am convinced that he was not much bothered about his own, which at times seemed to embarrass him.

« Rameau était d’un naturel dur et sauvage; il était Étranger à tout sentiment d’humanité [...]. Sa passion dominante était l’avarice. Il était insensible à la Réputation, aux distinctions, à la gloire : il voulait de l’argent; et il est mort riche. Il était aussi remarquable par sa figure que célèbre par ses ouvrages. Beaucoup plus grand que Voltaire, il était aussi hâve et sec que lui. Comme on le voyait sans cesse dans les promenades publiques, M. de Carmontelle le dessina de mémoire, il y a quelques années. Cette petite gravure est faite spirituellement et très ressemblante » Baron F.M. Grimm, Correspondance littéraire, oct. 1764

DIA97. Caricatures – Carlo Broschi, Farinelli (1705-1782)

*Pierleone GHEZZI, *Farinelli*, 1724, New York, Pierpont Morgan Library.

* Anton Maria ZANETTI le vieux (1680-1767), *Farinelli en habits de voyage*, Venice, Fondazione Cini

Après des débuts brillants (Venise, Milan et Florence) dont on conserve des caricatures dessinées plutôt cruelles par Pier Leone Ghezzi et Anton Maria Zanetti

DIA 98. Caricatures – Franz Liszt

*Maurice SAND (1823-1889), *Caricature de Liszt au piano à Nohant*, vers 1837, dessin, musée de la Musique

* Caricature anonyme, *Galop chromatique exécuté par le diable de l’harmonie, Liszt, Lablache et Habeneck*, le 18 avril 1843, Paris, Bibliothèque musée de l’Opéra.

Obsessive self-portraits

DIA 99. Arnold SCHOENBERG (1874-1951), *Dix Autoportraits*, 1910, Arnold Schönberg Center, Wien.

Deconstructed portraits

DIA100 . Albert GLEIZES, *Portrait of Igor Stravinsky*, oil on canvas, 1914, 129 x 114, New York, MOMA, 1447.2007

DIA 101. Joan MIRÓ, *Tête de Georges Auric*, collage, 1929, Kunsthaus Zürich

DIA 102. Aliute MECYS (1943-2013), *György Ligeti*, 1978, coll. Priv.

Aliute Mecys is a painter who participated in the staging and the set of *Le Grand Macabre*, Opera theater (anti-opera) created in Stockholm in 1978. One of the flagship operas of Contemporary Music (at the limit of musical theater, in 2 acts), composed during the great period of collage, which is no exception to the rule, even if it does so in parody mode (many direct quotes, indirect quotes, self-quotes); a surrealist piece - or more exactly pataphysical, with a real taste for the non-sense, taking into account the intoxication of the characters, but

the humor is subtle enough to leave room for total ambiguity: that the end of the announced world is parodic or not, whether it has happened or not, remains a question mark.

Ligeti is represented as a poster plastered on boards in the middle of a ruined decor. The figure is multiplied by six. Debris strewn the ground: pieces of plaster, planks. It's like being in a cellar. There is no musical attribute. The composer is therefore in a dilapidated place that recalls the apocalyptic subject of his opera. This kind of backstage indicates that there is no way out and the cross on the ground refers to death.