Thijs Vroegh

Paintings in Narrative Motion

A Comparative Approach to Musical
and Cinematic Transpositions of
Visual Art, and Some Suggestions
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Contents

Abstract Like music composed in response to painting, films about particular paintings can also be regarded as the exploration and sophisticated application of the narrative possibilities that are contained within static images, telling stories that are just inside or at the boundaries of pictorial representation. Since film, just as music, develops in time, they can both be interpreted to release the 'frozen composition' of a painting into the fluid, dynamic state of the musical composition or film. So far no research has been conducted that touches on possible correspondences between instrumental music and film in their mutual attempts to 'translate' the narrative contents of a painting into respectively the medium of music or cinematography. Hence, potential similarities or differences in their underlying *creative process* and *reception* have yet to be identified: (1) how and why exactly do composers and filmmakers make use of a particular painting as a source of inspiration in their own medium? (2) How might these inter-art translations subsequently influence or (re)shape the hearers or viewers perceptions of the visual artworks depicted? And (3) how does music, suggestive of telling a narrative or at least allowing to be interpreted as such, correspond with the perception and experience of film? These interrelationships are, however, well worth considering since they may help to overcome the disciplinary boundaries that currently divide musicology from research on inter-art (or inter-media) transference of narrativity taking place in neighbouring disciplines such as film studies. By comparing films referring to Arnold Böcklin's painting *Die Toteninsel* with translations of the same painting into music, I will examine whether composers and filmmakers assign the same structural, aesthetic and ideological roles to a painting to give coherence and artistic legitimacy to their art works.

For the purpose of comparing and analysing these inter-art translations and to address their reception, I will use a recent model on 'intermedial narratology' (Wolf, 2002c). This model argues that, besides medial characteristics, narrativity is partly the result of the recipient's (i.e., listener or film viewer) cognitive engagement. However, the recipient's role in construing a narrative in terms of mental representation, structuring, and visual imagery thus far remained a theoretical premise that is, up till now, insufficiently grounded by empirical research. This observation also applies to research on the cognitive engagement of the music listener in response to a suggested musical narrative. Hence, the precise role of the listener in the perception of a musical narrative is therefore still unclear and remains speculative. I therefore argue for the necessity of connecting the study of musical narrativity to the new emerging field of 'cognitive narratology'. I explore this rapidly developing area while pointing at the same time to the implications and possibilities of recent developments in psychological, cognitive and neuropsychological research on film for a better understanding on the process of experiencing music as a narrative. Drawing on results from contemporary experimental psychology and film theory regarding close correspondences in cognitive processing of music and film by its recipient, I shall hypothesise that the *structuring* and *processing* of music that is interpreted to tell a story ('mental film') might follow along lines similar as watching a film.

Keywords cognitive narratology, intermediality, reception theory, cognitive (neuro) science, music and visual arts, film theory, aesthetics and ideology, mental representation, visual imagery, *Die Toteninsel*, event boundaries.

Preface

"The arts aspire, if not to complement one another, at least to lend one another new energy."
— Charles Pierre Baudelaire (1821-1867)

"Art does not reproduce what is visible; rather it makes things visible."
—Paul Klee (1879-1910)

"The reason I love movies is because I experience them as music."
— Toru Takemitsu (1930-1996)

"It seems (...) not too much to say that the actual occurrent perception of an enduring object as an object of a certain kind, or as a particular object of that kind, is, as it were, soaked with or animated by, or infused with (...) the thought of other past or possible perceptions of the same object. (...) non-actual perceptions are in a sense represented in, alive in, the present perception."
— Peter Strawson (1970), 53.

      The idea for this thesis found its origins in my period studying abroad in Germany from March to August 2008 as an Erasmus student at Humboldt University in Berlin. I enrolled in a seminar called 'Francisco de Goya in der Musik des 20. Jahrhunderts', the purpose of which was described as twofold: to acquire insight and knowledge about how visual art has inspired composers in their musical works, both from an analytical and aesthetic point of view, and how this trend manifested itself in art-music during the twentieth century. Music in response to visual art was illustrated by means of a case study which dealt with one of the painters whose work is most often used by composers, the Spanish painter Francisco de Goya (1746-1828). Especially Goya's *Capriccios*, of which Capriccio 43 *El Sueño de la razón produce monstruos* (1799) has proven to be the most popular, provided inspiration for numerous musical compositions in the post-war period, for various musical genres and ensembles. These compositions did not only have programmatic intentions, but occasionally pursued social and political intentions. Attention was paid to the various manners in which paintings can be

'translated' into music, understood in terms of the artistic conceptions of the individual composers. Under the supervision of Dr. Gesa zur Nieden I wrote an essay related to this subject, entitled *Compositional Transpositions of the Visual Arts, an Intermedial Problem? Consideration of Structural and Technical Analogies,* which subsequently inspired me to explore the possibilities of writing a master thesis related to this subject.

In one of our meetings discussing the progress of my research, Professor Karl Kügle advised me to explore the opportunity of including the medium of film in my research, thereby making it interdisciplinary and more dynamic. Over the course of my exploratory investigation I subsequently found out that music that is said to tell 'a story' suggested by a painting echoed certain aesthetic, structural and even ideological concerns within contemporary cinematic narratives also inspired by painting. This finally helped me to clearly define the theme of this thesis, and hence, the main title of my thesis: *Paintings in Narrative Motion.* This title refers to the artistic phenomenon of translating a painting's suggested narrative by the time-evolving media of music and film to lend themselves coherence and artistic legitimacy. When embarking on this project, however, I came to realise that there was no definitive text on this particular subject, neither in musicology nor in film studies, which analysed or compared these two inter-art translations with each other. So, I found myself in unknown territory which was, however, very exciting!

I would like to thank everyone involved in the writing of this thesis, in particular my supervisor Professor Karl Kügle for his valuable comments, constructive criticism, and the amount of time invested in my work. I am also highly indebted to Dr. Gesa zur Nieden for her support during the writing of my master thesis and her willingness to act as second reader. I would like to thank those who read early drafts of this thesis— Him Yong Kwee and Isabella van Elferen— for their useful comments, and my friend and housemate Victor Nefkens with whom I had many late night talks on philosophy that very often proved to be fruitful for my thesis. I would like to express my gratitude to film director Jean-Baptiste Chuat for kindly providing me with crucial background information on his film, sending me the storyboard and film on DVD and explaining the underlying motivation of his film. Many thanks to Marga for helping me out on several layout aspects, putting up with me in the process of writing, and inspiring me to get the best out of me. Finally, and above all, I would like to mention my parents, who supported my decision five years ago to study musicology and always stood by me during my period of study and in the process of writing this thesis.

July 2009

Chapter 1

Introduction

1.1   Narrative Painting and the Transposability of its Suggested Story

Looking at certain figurative paintings, one cannot help becoming curious about their underlying story - about what will happen next to the figures depicted in the painting. Why are those people gathered in Rembrandt's *The Night Watch* (1642)? How did the two gentlemen end up on a picnic blanket with an undressed woman sitting next to them (Edouard Manet's *Le dejeuner sur l´herbe*, 1863)? What will the group of strolling couples in love do upon arrival at the island of love called Cythera, as the title of Antoine Watteau´s painting *L'Embarquement pour Cythère* (1717) seems to suggest? Within painting, there are numerous possibilities in which a concealed, implicit narrative can be artistically represented in order to communicate a particular story.[1] Traditionally, formal means including facial expressions, gestures, or interactions of figures and symbols, establish foundations within the composition that may evoke a narrative response in the viewer's mind that raises questions such as the *why, how* and *what* outlined above. In addition, the notion of an implicit narrative also encompasses issues of time, causality, action, movement, or continuity - ideas which at first sight seem to contradict the static character of painting, sculpture, or other forms of non-temporal visual art.[2]

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[1] I understand a 'narrative' to be a representation of a sequence of events in which action or movement is performed or implied by human figures. It reveals certain coherence in what happened, configuring causal and other connections into a narratable event or events.

[2] The term 'visual art' is often used to refer to art forms which are primarily visual in nature, such as etching, painting, photography, printmaking, but also film and filmmaking. Those that involve three-dimensional objects, such as sculpture and architecture, are usually referred to as the 'plastic arts'. When I refer to the visual arts in this thesis, however, I restrict and define the term exclusively to the *non-temporal visual arts* and also include those arts falling under the plastic arts that are considered to be static. Thus, the criterium is not whether an art form is two- or three-dimensional, but rather that it is a static, non-moving or fixed object in time (e.g., paintings, but also stained glass windows or sculpture).

Note, however, that if we make a distinction between what a painting *depicts* and what it *represents*, the protest that is often made concerning paintings being incapable of narrating turns out not to be entirely true, as an image can represent more than what it depicts.[3] Hence, some paintings can easily be interpreted as representing a 'bandwidth' of time, referring not only to the moment as depicted in the painting itself but also to its (immediate) past and (near) future.[4] In other words, the painter produced a kind of symbolic and synthetic image that is representative for a whole narrative, which means that he must to some extent have synthesized what has already happened and what will happen with what is happening now (in the imaginary diegetic time of the painting).[5] When we are looking at a painting, it seems that our imagination can add other events that are, although separate from the one that is depicted by the painting, part of our narrative engagement. E. H. Gombrich (1964) has argued that every moment of perception is informed by the ones before, and anticipates the ones to follow.[6] Recent (neuro-) cognitive research has confirmed Gombrich's assertions, by showing that our retinas are often anticipating what they will see next, so that we are, in fact, never only seeing one moment in time.[7]

Raising these kinds of *what* and *how* questions are not only confined to the regular public passing by such paintings in a museum. Indeed, they also inspired artists active in other media at different periods in history. These artists variously tried to capture and 'translate' such paintings into their own art forms, such as literature, dance (i.e., choreography), poetry, sculpture, and film. One medium where features such as time, action, and movement are perhaps most apparent in its structure and in its intended experience is music. Not surprisingly, therefore, many composers can be found among the creative artists inspired by paintings. According to Thomas Grey (1997), music composers sought, against the background of the nineteenth century's growing obsession with animation in the form of inventions such as magic lantern spectacles, dioramas and other precursors of (silent) film, a musical equivalent to making paintings 'move', as it were, using as the primary means the temporal dimension and evocative

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Painting has been used the most by artists active in transmedial representations and will therefore be central in this thesis.

[3] See Richard Wollheim, "On Pictorial Representation." In: *The Journal of Aesthetics and Art Criticism* 56 (1998), 217–226; also John Armstrong, "Non-Depicted Content and Pictorial Ambition." In: *The British Journal of Aesthetics* 37 (1997), 336–348.

[4] See James Elkens, "Time and Narrative" for a detailed description on how painting does relate to issues such as time and action: *http://www.jameselkins.com/Texts/narrative.pdf* (accessed March 2009).

[5] The (imaginary) diegesis of a narrative typically refers to 'the internal world' created by the story that the characters themselves experience and encounter. It refers to the narrative 'space' that includes all the constituting parts of the story such as objects, events, spaces and the characters themselves that inhabit this space, including things, actions, both those that are and those that are not actually present (such as events that have led up to the present action; people who are being talked about; or events that are presumed to have happened elsewhere). An audience constructs this diegetic world from the material presented in a certain narrative film, painting, or music.

[6] E. H. Gombrich, "Moment and movement in art." In: *Journal of the Warburg and Courtauld Institutes* 27 (1964), 293-306. Reprinted in P.T. Landsberg, *The Enigma of Time* (Bristol: Hilger, 1982).

[7] Jean–René Duhamel, "The Updating of the Representation of Visual Space in Parietal Cortex by Intended Eye Movements." In: *Science* 255 (1992), 90–92. See also John W. McClurkin, "Concurrent Processing and Complexity of Temporally Encoded Neuronal Messages in Visual Perception." In: *Science* 253 (1991), 675–677.

power of music.[8] It is therefore perhaps not a coincidence that the amount of music inspired by painting increased significantly in quantity and interest in the same period in which old and new media were adapted or invented for the purpose of animation. In this sense, it seems plausible to assume that at least some of the composers may have intended with their music to evoke mental pictures much in the same way as film provided moving images. Music perceived in this way then also becomes an audio-'visual' medium. If this is correct, then it would also legitimize taking these mental pictures evoked by music as a visual narrative far more seriously than previously was the case.

Another rationale for composers' swelling interest in paintings is given by Markus Böggemann (2006), who sees the musical reference to painting in the nineteenth century as an aesthetic reaction to a loss of experiential transcendence formerly ascribed to music.[9] Helga de la Motte-Haber (2000) asserts that the ambiguous character of the relationship between painting and music was fully recognised by composers and was put to use deliberately as a way, especially at the end of the nineteenth century but also further in the twentieth century, to free themselves from compositional constraints.[10] Another explanation can be sought in the model of the *paragone*, meaning the historical rivalry of, or competition between, the arts.[11] This is for example expressed by Gotthold Ephraim Lessing in his *Laokoon* (1766), where his reference to, and comparison with, poetry and painting can be expanded to apply to the relationship between music and painting as well. He draws strict boundaries between the representational realms of poetry (and music) and painting, arguing that, whereas poetry or music are best suited to represent actions in time due to the temporal nature of their reception, painting can only represent a single moment in space since it is perceived as a static object. In other words, Lessing distinguishes the creation of mental images evoked by media such as music from the static nature of the physical painting. Because of its ability to stimulate mental pictures in a

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[8] Thomas S. Grey remarks in "*Tableaux vivants*: Landscape, History Painting, and the Visual Imagination in Mendelssohn's Orchestral Music." In: *19th-Century Music* 21, 1 (1997) that "[s]uch technological experiments in popular visual entertainment belong to a century-long tradition of spectacles d'optique that contributed to the advent of photography and cinematography, and many of them necessarily engaged the narrative capacities of images brought to life", 60. In "Phantasmagoria: Spectral Technology and the Metaphorics of Modern Reverie" in *Critical Inquiry* 15 (1988), 26-61, Terry Castle discusses the increase of visual reproduction and its tendency to relocate the supernatural from the external world of inexplicable phenomena to the inner world of the mind. Castle argues that the techniques of phantasmagoric projection are, in a sense, applicable to the subjective imagination in a whole range of nineteenth-century cultural discourses, among which music may also be included.

[9] "So dient auch die Bezugnahme der Musik auf Werke der Bildenden Kunst im 19. Jahrhundert der Aktivierung eines zusätzlichen Imaginationshorizontes, den aus eigener Kraft aufzureissen der Musik nicht oder nicht mehr zugetraut wird." Markus Böggemann, "'Ekphrasis': Musikalische Bildbeschreibung zwischen Konvergenz und Kontrast." In: *Musiktheorie* 21, 2 (2006), 180.

[10] De la Motte-Haber observes that: "Gemälde als musikalisches Programm zu verwenden, entspricht einem anti-klassizistischen Denken, das am kompositorischen Material neue Merkmale freisetzt. (…) Der Bildinhalt rechtfertigt das Aufbrechen der funktionalen Harmonik bis an die Grenzen der Tonalität. (…) Die Gemälde rechtfertigten musikalische Tableaus, die sich der klassischen Vorstellung einer gerichteten musikalischen Entwicklung nicht fügen mußten." See "Klänge nach Bildern." In: *Im Spiel der Wellen. Musik nach Bildern* (Prestel Verlag: München, 2000), 42 and 45.

[11] The name *paragone* is derived from Leonardo da Vinci's involvement with the hierarchy of the arts by means of his book *Paragone* (ca. 1510). Leonardo particularly sought to prove the superiority of the visual arts over poetry, and also claimed that the visual arts had a prominent place among the other arts.

temporal sequence, music - just as poetry- is better able to create an illusion of reality. Both are therefore accorded by Lessing a higher aesthetic ranking compared to painting. This contest for the representational superiority between the arts is therefore perhaps expressed the most suitably when one work of art developing in time explicitly draws on another work of static art by extending or supplementing it with the implicit goal to emulate its initial model.

The authors cited above would probably agree with each other, however, that composers extensively used the possibility of 'reading' particular paintings suggestive of containing a narrative to give both coherence and artistic legitimacy to their musical works, whatever their precise underlying motivations may have been. Famous examples such as Franz Liszt (1811-1886), who composed nearly a dozen musical works between the period of 1839 and 1881 directly inspired by visual art,[12] or Modest Mussorgsky (1839-1881) with his piano suite *Pictures at an Exhibition* (1874) inspired by the artistry of Victor Hartmann (1834-1873), usually come to mind first. The surprisingly large amount of other visually inspired compositions implying a narrative response to a static image that emerged since the late nineteenth century further illustrates this tendency.

Although relatively little has been written on the connection between the visual arts and music in comparison to the wealth of musicological research on the relationships between music and literature, the mutual influence between visual art and music nevertheless was the subject of a considerable body of scholarly research, both by art historians and musicologists. This investigation was carried out predominantly by German-speaking scholars, who picked up the topic several decades ago. The discussions took place in a discursive field variously referred to as 'comparative arts studies', 'inter-art studies', 'melopoetics' or 'ekphrasis'. Besides research that dealt more generally with the comparability and compatibility between music and visual arts,[13] mention must be made of specific studies that dealt with the phenomenon of transposition between music and painting, in particular the pioneering publications (edited) by Franzsepp Würtenberger (1979), Monika Fink (1985), Helga de la Motte-Haber (1990), Elisabeth Schmierer (1995), Thomas Steiert (1995), Karin von Maur (1995, 2000), Frank Schneider (2000), Marsha Morton and Peter Schmunk (2000), Siglind Bruhn (2001) and most recently Ursula Brandstätter (2004) and Elisabeth Walde (2009).[14] The relevance of this research lies in the fact that part of the aesthetic attraction in music inspired by a pictorial model

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[12] Examples are *Lo Sposalizio* (1839) inspired by a painting by Raphael (1483-1520) with the similar name, Liszt´s oratorio *The legend of St. Elisabeth* (1857-62) based on one of a series of frescoes painted by Moritz von Schwind (1804-1871), and Liszt´s final tone-poem, *Von der Wiege bis zum Grabe* (1881) based on the drawing entitled *Du Berceau jusqu´au cercueil* by Michály Zichy (1827-1906).

[13] For an overview of prominent significant literature, see, e.g., Rolf Ketteler and Jorg Jewanski "Musik und Bildende Kunst." In: Ludwig Finscher (Ed.), *Musik in Geschichte und Gegenwart*, Sachteil 6, (Kassel: Bärenreiter, 1997), 745-783.

[14] Karin von Maur *Vom Klang der Bilder. Die Musik in der Kunst des 20. Jahrhunderts* (Stuttgart: Prestel-Verlag 1985); Monika Fink *Musik nach Bildern. Programmbezogenes Komponieren im 19. und 20. Jahrhundert* (Innsbruck: Edition Helbling, 1988); Helga de la Motte-Haber *Musik und Bildende Kunst: Von der Tonmalerei zur Klangskulptur* (Laaber: Laaber-Verlag, 1990); Elisabeth Schmierer *Töne- Farben – Formen. Über Musik und die bildenden Künste* (Laaber: Laaber-Verlag, 1995); Thomas Steiert *Das Kunstwerk in seinem Verhältnis zu den Künsten. Beziehungen zwischen Musik und Malerei* (Peter Lang Verlag: Frankfurt am Main, 1995); Siglind Bruhn *Musical Ekphrasis: Composers Responding to Poetry and Painting* (Hillsdale, NY: Pendragon Press, 2000); Ursula Brandstätter *Bildende Kunst und Musik im Dialog. Ästhetische, zeichentheoretische und wahrnehmungspsychologische Überlegungen zu einem kunstspartenübergreifenden Konzept ästhetischer Bildung* (Augsburg: Wißner, 2004). Elisabeth Walde (ed.) *Die Macht der Bilder* (Innsbruck: Studienverlag GmbH, 2009).

may be seen as rooted in the listener's curiosity as to *what* the piece represents according to the composer, *how* vividly the music represents these things, *whether* the music tells a story or not, and *how* a listener perceives and appreciates this link and, hence, its effect on the musical experience. Musical understanding, in other words, remains in a sense incomplete as long as one does not take into account *why* the music develops as it does in relation to its visual model. Put differently: Understanding the representational content of visually inspired music is often assumed to be necessary for a full understanding of its intended formal and expressive qualities.

Key questions in the studies mentioned above have been formulated as follows: Do we understand the musical composition better when reading it in light of the relevant paintings' suggested narrative? What artistic choices did individual composers make in their quests to musically represent painting? How exactly did the painting used as a model influence the genesis of the musical composition? How can the resulting musical work offer new perspectives regarding the way in which the painting might be interpreted? Might we see new things in the painting after hearing the musical work, not only with regard to details that might otherwise have escaped our attention, but perhaps even more with regard to things significant by their very absence? Could the very interplay of the two representational modes, by virtue of their different artistic means and their seemingly different emphasis, broaden our understanding of each of them?

Although the amount of research about music composed in response to visual art is considerable, in my opinion two important issues that are relevant in the context of, on the one hand, an inter-art transfer of narrative, and, on the other hand, music in relation to pictorial models, have not been adequately discussed. This is either because they were perhaps overlooked, or because they were purposefully ignored. These two issues pertain to 1) the lack of adopting an interdisciplinary approach allowing for comparing visually inspired music with similar inter-art translations of narratives in other media than music in which paintings function as a model, and 2) the complete absence of any reception-based analysis that would examine how a listener actually might react to music composed in response to painting. This pertains to the question whether a listener necessarily draws a connection between the painting and the music that enables him/her to imagine or perceive a story told by the music, how such a process might be generated and by which cultural or physiological rules it might be governed. Laying emphasis on the musical experience rather than the music itself, how, then, is an evoked musical narrative cognitively processed, mentally constructed and structured?[15] In the last chapter I will therefore touch on the question how future research, possibly in the form of a future PhD project, may be conducted to shed light on this yet unknown territory that combines musicology with (neuro-) cognitive narratological research. Due to the thesis's restricted amounts of available space and time, however, I will give no more than some limited suggestions for cognitive narratological analysis to take explicitly into account the music listener.

The main focus of this thesis lies on the first issue, which I will elaborate on further below. By demonstrating how films in response to painting, on the one hand, and perception analysis, cognitive and neuro-scientific research in film studies, on the other, can help to 'fill' both of these lacunae of research, I hope to offer a new and fresh perspective on musical compositions in response to painting.

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[15] My observation on the absence of experimental research pertains in fact to musical narrativity in general, and is thus not confined to music in response to painting. This discussion is therefore also relevant for a more general area of musicological research (i.e., the question whether music can narrate), which based its arguments mainly on intrinsic musical aspects and thus far excluded the phenomenon of the listener's capability, willingness and even unavoidable *experience* of narrative in music.

1.2   *Comparative Analysis between Music and Film in Response to Painting*

Although a considerable amount of musicological research has been done on music composed in response to visual art, this genre has not been approached up to now from an interdisciplinary approach which allows for comparison with similar 'translations' of painting into other art forms (where painting as a source of inspiration is also involved). Thus, the research area of visually inspired music has remained essentially mono-disciplinary and mono-medial. As a consequence, existing musicological research remains unable to offer much help to neighbouring disciplines, such as literary studies, film studies, or, more broadly, intermedial studies. Existing work that dealt with the transposition of visual art into music limited itself either exclusively to one composition based on a particular painting (or set of paintings), comparing multiple compositions which are based on one and the same picture, or singling out a single painter whose art works have served as a source of inspiration.[16] In addition, musicologists active in this research area neglected the fact that some of the main issues concerning the creative processes on the part of the composer, and the listener's perception of the transposition process between music and visual art, may be related or correspond to similar, contemporaneous, inter-art transpositions between other media.

The 'one-sidedness' of musicological research is also illustrated by the commonly used methodologies which seem to focus exclusively (though logically enough one might say) on the correspondences between painting and music. However, the presence of some intricate methodological problems was recognised by Laurence Le Diagon-Jacquin (2005), who noted that for this particular type of inter-art transposition "[t]here are preciously few methodological pointers in the literature, since authors either present a general philosophical or aesthetic outlook or they analyse specific works using a simple schema describing: (1) characteristics of the visual work; (2) characteristics of the musical work; and (3) some possible parallels. Although logical enough as an approach, this is inadequate for any genuinely comparative approach (…)".[17] While I do not want to go as far as Le Diagon-Jacquin in totally dismissing this approach, given that there are some excellent musical analyses that were engendered by this methodological pattern (scheme) and which proved to be highly informative, Diagon-Jacquin does underline the notion that there is a) both a lack of attention within existing musicological

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[16] See, e.g., Gesa zur Nieden, "*Granados – Goyescas – Goya. Ästhetische und politische Intentionen eines musikalischen Rückgriffs auf die bildende Kunst.*" (Unpublished, 2006); Zdenka Kapko-Foretic, "Komponieren nach Bildern: Botticelli Vertonungen." In: *IRASM* 29 (1998), 29-40; and Monika Fink, "Musical Compositions Based on Rembrandt's Works." In: *Music in Art* 33, 2 (2008), 287-299.

[17] See Laurence Le Diagon-Jacquin "A comparative analysis of the visual arts and music according to Panofsky: The case of Liszt." In: *Music in Art* 30, 1-2 (2005), 123. Although the suggestion made by Le Diagon-Jacquin to use Erwin Panofsky's iconographic method has been a valuable contribution to the problems of methodology, his exclusive application of the method to works of Franz Liszt lacks general applicability due to the author's self-imposed limitation to figurative art only. Le Diagon-Jacquin therefore rightly wonders whether the application of Panofsky's method to twentieth-century musical objects could prove as relevant as it appeared to him for the study of Liszt's music (p. 131). Panofsky's approach involved three stages which he terms 'levels of signification'. The first relates to all of the immediately perceptible visual aspects, i.e., the forms, volumes and colours, the musical counterpart to this being the motifs and themes employed. The second level pertains to the images, stories and allegories contained in the painting. The third level considers the content of a work. Adapting Panofsky's method to an analysis of Liszt's works inspired by visual art brings out the similarities and divergences in the principles of perception and conception. Le Diagon-Jacquin also shows that the common content of the works lies in the idea they illustrate.

scholarship for the heuristic issues surrounding the reception of these particular musical works, and b) a lack of inclination towards, or perhaps awareness of, the possibilities to analyse this particular phenomenon from a broader, less work-centred perspective.

It is likely that scholarship may benefit, however, from such a comparative analytical approach by, e.g., tracing the affinities that existed between the various arts and their respective practitioners in given artistic, intellectual, social and political environments, demonstrating that aesthetic and ideological directions in music transpositions correspond to contemporary movements in other arts. For example, it is known that Claude Debussy associated frequently with painters and poets. Literary and artistic acquaintances included Stephane Mallarmé, Henri de Régnier, Paul Valéry, Henri de Toulouse-Lautrec, and Camille Claudel, among others. It is quite likely that Debussy and these other artists discussed matters of art that went beyond their own and which could have pertained to such matters as the correspondences between the arts and hence, also the possibilities of transposability between them.[18] Valuable results could presumably be obtained if (possible) similar transpositions of these other artists from one medium to another were to be compared with those of Debussy. These might not only reveal previously unnoticed artistic trends or ideas that also played a role in the compositional choices of Debussy, but also may give detailed insight into the reception patterns of visually inspired music among artistic 'insiders' of the period around 1900.

It is this unsatisfactory situation that stimulated the present contribution, which is intended to bridge the interdisciplinary and intermedial gap that divides musicology from other fields of research, and from other media which are similarly involved with inter-art translations of narrative. I hope to show that fruitful results can be obtained when looking across one's own disciplinary boundaries to other disciplines of the Humanities. In this context, film as another medium progressing in time in which a similar artistic process of translating paintings has found its place as a source of artistic inspiration is especially suited for comparison with music in response to painting. Like music composed in response to static visual art (in particular painting), (art) films about particular paintings can also be viewed as the exploration and sophisticated application of the narrative possibilities that are contained within static images functioning as models, telling those stories that seem to lurk just inside or at the boundaries of pictorial representation. Since film just as music unfolds in time, they can both be interpreted to release the 'frozen composition' of a painting into the fluid, dynamic state of a diachronous event. The artist Eve Sussman, for example, filmed *89 Seconds at Alcázar (*2004), a film inspired by the painting *Las Meniñas* (The Maids of Honour) painted by Diego Velásquez in 1656 *(*see figure 1*).*[19] Treating the scene in the painting as a film still, the film is a recreation of the moments leading up to (i.e., the direct past) and directly following (i.e., the direct future) the approximately 89 seconds when the royal Spanish family would have come together in the exact configuration depicted in Velázquez's painting, offering a snap shot of about one and a half

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[18] This suggestion is offered by Charles F. Frantz in his dissertation *Fin de Siècle Visual Art and Debussy's Music: New paths for analysis and interpretation* (PhD dissertation Rutgers University, 1997). Frantz points out that many of Debussy's remarks in artistic journals and personal letters demonstrate a partiality to progressive visual and literary artists, and Debussy's criticism often was articulated through the use of visual terms or visual metaphors.

[19] To get an impression what this may look like, that is: how a painting may literally be set into motion, see the film available on youtube: *http://www.youtube.com/watch?v=hMjbgapP5Hg* (accessed March, 2009).

minute of the life at the Spanish court.[20] Rather than recreating *Las Meniñas* itself, Sussman used it as a point of departure for improvisation and artistic revision while, in terms of costuming and décor, trying to stay as true as possible to the time period in which the painting was created.[21] The film is like a fluid choreography; each gesture in the film implies weight and an implicit multitude of narratives much as the original gestures Velázquez captured. Other present-day film makers well-known for their interest in incorporating paintings and involving them in the plot of their films are, e.g., Jean-Luc Godard and Peter Greenaway.[22]

Figure 1. *Las Meniñas* **(1656) by Diego Velázquez**
Oil on canvas, Prado Museum, Madrid.

The relationship between film and a painting's suggested narrative is perhaps made most apparent when a painting is conceived of or used as a single film frame such as described in the example of 89 *Seconds at Alcázar* above, where the painting is used as a 'pregnant' moment in fictitious time. Paintings animated or referred to in the medium of film, regardless of their exact place in the diegesis of the movie, are in most cases sure to be recognised and can affect the appreciation and understanding of both the painting itself and the medium in which it occurs in its transposed state. Filmmakers, however, can variously use or refer to paintings in

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[20] *Las Meniñas* has been interpreted as "a candid representation of an actual event" and a highly structured composition with visual and intellectual subtleties. Actors play King Philip IV and his wife Mariana of Austria, their daughter Princess Margarita, along with the servants, Velázquez himself, two dwarves, and a Spanish mastiff. Sussman's inspiration for the film was her first glimpse of *Las Meniñas* at the Museum Nacional del Prado in Madrid where she was amazed at the snapshot-like quality of the painting, which predates photography by centuries. She is currently working on a new feature-length movie based on the painting *The Rape of the Sabine Women* (1799) by Jacques-Louis David (1748-1825).

[21] See *http://ricegallery.org/new/exhibition/89secondsatalcazar.html* for more background information (Accessed 9 March, 2009).

[22] Famous examples are Godard's film *Passion* (1982) and Greenaway´s *A Zed and Two Noughts* (1985). In chapter three I will elaborate further on films that are inspired by painting.

their movies. They can, for example, refer to the painter himself (e.g., *Goya en Burdeos* of 1999 by Carlos Saura) or connect to the prevailing cultural prestige accorded to the painting, putting the film in the social, cultural, historical or political contexts of the painting's production (e.g., *Girl with a Pearl Earring* of 2003 directed by Peter Webber). Filmmakers can also use the painting's narrative implications or the existing speculations about the presumptive story implied to give meaning to their own film (i.e. Jean-Baptiste Chuat's *Die Toteninsel* of 2004). They can refer to the medium of painting itself by means of, for example, imitating its structural features or incorporating and expanding on famous painterly styles such as impressionism (e.g., the French Impressionist Cinema, also referred to as The First Avant-Garde or Narrative Avant-Garde, applied to a group of films and filmmakers in France from roughly 1919-1929 such as Jean Renoir and his film *Nana* of 1926). The fact that painters have been able to successfully build in or suggest elements of narrative in some of their works, capturing a sense of movement and/or passage of time, is considered to be the starting point for both composers and filmmakers, and it is also the premise on which the following comparative research is based.[23]

In sum, no research has yet been conducted that touches on the correspondences between instrumental music and film in their mutual ability to 'translate' the narrative contents of a painting into respectively the medium of music or cinematography.[24] Hence, potential similarities or differences between (1) how and why exactly composers and filmmakers make use of a particular painting as a source of inspiration in their own medium, (2) how these inter-art translations subsequently may influence or (re)shape the hearers or viewers perceptions of the visual artworks depicted, and (3) how music, suggestive of telling a narrative or at least allowing to be interpreted as such, may correspond with the perception and experience of film, have yet to be identified. Assuming that the underlying creative process by which a painting is translated into a musical composition can usefully be compared to the incorporation of the painting's (imaginary) narrative into particular cinematic scenes or renderings, the following research question can be formulated:

Do composers and filmmakers assign the same aesthetic, ideological and structural roles to a painting to give coherence and artistic meaning to their medium (i.e., instrumental music and film) when the painting is used as pictorial model for its suggested narrative, or not, and are they similarly motivated to refer or allude to a painting?

To answer this question, depending and taking into account from whose point of view this question is being approached (i.e., the artist, the recipient, or the scholar),[25] one may variously look at: 1) The comments and explanation the composer and filmmaker give on their produced work of art; 2) the media of film and music itself, looking how exactly film and music translate the painting from an inter-semiotic perspective; 3) the cultural, social, political and other contexts in which the inter-art translations take place; 4) how the listener and film viewer

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[23] It is recognised by Wendy Steiner that "[t]he typical art-historical usage of the term "narrative painting" is very loose" See her *Pictures of Romance: Form against Context in Painting and Literature* (Chicago: Chicago University Press, 1988), 8.

[24] In the remainder of this thesis, when I talk about music I mean instrumental music.

[25] With 'recipient' I mean an active and fully aware participant or receiver who is highly involved and skilled in the perception of the relevant medium and is prepared to adopt a narrative trance, such as a listener to music, a film viewer, a reader of poetry, a book or a comic book usually will do.

perceive, contemplate, understand and evaluate these artistic attempts, and 5) the various interactions that take place between them.

To avoid misunderstandings about the scope of this research, I want to point out explicitly the fundamental difference between the topic outlined here and the related but different genre of film-music studies. In the latter type of research, normally the symbiotic relationship between film and music is the subject of research, questioning, e.g., how much music adds to the emotional quality of a film scene, or whether music enhances the understanding of a complex scene. However, rather than scrutinising the effects of music on the mental processing of film, or investigating the influences of music on film interpretation, film memory or visual attention, the present thesis will focus exclusively on 1) the similarities between music and film in their attempts to transpose visual art and 2) how both media, independent from each other, are engaged. I also want to stress that due to space and time limitations, I neither strive for a full account on narratology or intermediality, nor do I intend to give the full background on topics such as music cognition and reception theory. Excellent studies dealing with these subjects can be found in the footnotes and in my bibliography. Rather, my intention lies particularly *in bringing together* different analytical concepts and cultural phenomena in a unique way, allowing me to address the research questions formulated above in a new and unprecedented manner.

Recognising the applicability of intermediality as a theoretical concept underlying the inter-art phenomena outlined above and, at the same time, seizing the opportunities when connecting intermediality to the research areas of narratology and cognition, I start in the following chapter by providing a conceptual framework useful for my research. [26] In chapter three I will give a general musical and cinematic background on the phenomena of musical compositions and films that are said to be inspired or based on visual art. In order not to remain exclusively on the level of a purely general discussion, and to analyse more concretely how depictions of a particular painter's works differ or correspond in musical and cinematic discourse, in chapter four I will compare films incorporating or referring to *Die Toteninsel* with similar transpositions into music. I will give some conclusions that pertain to the transposability of visual art into music and the added value of relating it to similar occurrences in the medium of film. In chapter five I will put the relationship with painting functioning as a pictorial model into the background and focus instead on the correspondences in the mental cognitive processing between film and music.[27]

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[26] This thesis is also intended to convince the musicological community of the validity of intermediality as a distinct interpretative concept and, more importantly, to stress its value and its contribution to the ever growing significance of interdisciplinary research. Thus, by introducing intermediality on the musicological arena, it automatically stimulates the further participation of musicology in interdisciplinary discourse, which might be considered a welcome side effect.

[27] This study takes into account a lot of research both inside and outside the field of musicology. In case of the latter, research stems most notably from the fields of literary studies, media studies and cultural studies, dealing with comparable cases regarding the transposability between arts. My approach to music and film has benefited, above all, from Bruhn's analysis of musical ekphrasis (2001), the multiple studies by Werner Wolf regarding the transposition process from music to literature and particularly its embedding in the theory and applicability of intermediality (1999), Wolf's significant contribution (and also one of the few thus far) at defining narrativity in relation to intermediality by means of an extensive comparative analysis of narrativity in literature, visual art, and music (2002b), and Laura Sager's comparison of the ekphrastic transposition of visual art into film and literature (2006), serving at some points as a blueprint for my own analysis.

Chapter 2

Methodology: Intermedial Narratology as Analytical Framework

2.1   Introduction

The musical and filmic translations of paintings touched on above are examples of a much broader artistic and historical phenomenon that is also referred to as 'inter-art translation' or, more generally and conforming to terminology used in recent scholarship, as 'intermedial transposition' or 'intermedial imitation'. Acknowledging the various ways how such transpositions can explicitly or implicitly occur, the term can be broadly defined as the process of how an artwork in one medium is made to represent an artwork in another medium by drawing, associating or referring to its technical, narrative, metaphorical or symbolic features and/or its political, social, historical, and cultural context, with the purpose of lending itself artistic legitimacy. 'To represent' may be understood here as 'standing for', and 'artwork' can be regarded as an item belonging to any one of a range of art forms such as music, poetry, painting, architecture, and so forth. Intermedial transpositions between art forms can be relatively straightforward, such as a film adaptation of a book (e.g., *Wuthering Heights,* 1992) or a musical based on a film (e.g., *Dirty Dancing,* 2008). Other transpositions, however, are more difficult to imagine, especially when one of the media involved is abstract such as architecture or (instrumental) music.[28]

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[28] Abstract art creates a work of art which may exist with a degree of independence from visual references in the world. Abstract art is therefore quite similar to nonobjective art and nonrepresentational art. I understand abstractness in music as the quality of being in itself non-representational (literally

While these difficulties have long been recognised by artists, intermedial transpositions have frequently taken place with respect to music in relation to other art forms, most notably literature, theatre, drama, architecture and the visual arts. Struck by the close analogies between music and architecture, both of which he felt could be viewed as concrete realizations of abstract mathematical calculations, the design for the Philips Pavilion at which event by Iannis Xenakis (1922-2001) was in fact an alternative realization, in a different medium, of ideas first developed for an orchestral composition named *Metastasis* (1954).[29] Another frequently hailed example of the close correspondences between architecture and music is the motet *Nuper rosarum flores* by Guillaume Dufay (1397?–1474), which was initially thought to represent the proportions of the Florence Cathedral, but later research indicated structural analogies with the symbolic architecture of the Temple of Salomon.[30] The experimental story *The String Quartet* (1921) by Virginia Woolf (1882-1941) is an example of what Werner Wolf calls 'musicalization of fiction', in which a large part of the story is an extended verbal music calculated to render the effect of a musical composition, probably a Mozart quartet, by imitating its structure. And whereas in the above example the musical structure was influential on literature, vice versa, literature has also influenced music in the form of so-called 'programme music', indicating music of an intended narrative or descriptive kind.[31] Arnold Schönberg's *Verklärte Nacht* (1899), among many other examples, is a romantic musical portrait of a moonlight forest walk which is based on a poem by Richard Dehmel. Inherent to 'programme music' is the presence of an intermedial relationship, that is, music transposing a non-musical source. The link with literature is by far the oldest and has been used most extensively by composers as a source of

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representing itself), as opposed to explicitly being "about" anything. See Kendall L. Walton ''What Is Abstract about the Art of Music?'' in *Journal of Aesthetics and Art Criticism* 46, 3 (1988), 351-364.

[29] Robert P. Morgan describes in *Twentieth-Century Music* (New York: Norton, 1991): "One immediate evident point of contact between the two works, architectural and musical, can be seen in the continuously displaced, 'flowing' straight lines of the building and the converging and diverging glissandos of the music." (p. 392). Architecture and music are considered to have more in common than painting and music, just as they have more in common than the relationship between painting and architecture. As Wolfgang Stechow makes clear in "Problems of Structure in Some Relations between the Visual Arts and Music." In: *The Journal of Aesthetics and Art Criticism* 11, 4 (1953), the common denominator is the shared abstractness of their material. By the same token, modern abstract painting is assumed to be more closely related to music than most representational painting, which was the principal subject matter of painting in the nineteenth century.

[30] See Craig Wright Dufay's "Nuper rosarum Flores," King Solomon's Temple, and the Veneration of the Virgin. In: *Journal of the American Musicological Society* 47, 3 (1994), 395–427, and M. Trachtenberg, Architecture and Music Reunited: A New Reading of Dufay's "Nuper Rosarum Flores" and the Cathedral of Florence, *Renaissance Quarterly* 54 (2001), 740-775.

[31] Programme music is intended to evoke extra-musical ideas, images in the mind of the listener by musically representing a certain mood, scene, or image. Programme music is contrasted with absolute music, which stands for itself and is intended to be appreciated without any particular reference to a non musical source. According to Roger Scruton, some prefer to attach the term ´programme music' to instrumental music with a narrative or descriptive meaning (for example, music that purports to depict a scene or a story). More often, however, the term is extended to all music that attempts to represent extra-musical concepts without resort to sung words. Programme music is, then, music that seeks primarily to be understood in terms of its programme. It derives its movement and its logic from the subject it attempts to describe. See Scruton´s article on "Absolute music" in the New Grove Dictionary of Music and Musicians.

musical inspiration. To a lesser degree this applies to another form of 'programme music' that deals with the relationship between music and the visual arts, or more specifically, painting.

The inter-art processes of musical and filmic translations of paintings can be valuably approached when put in the larger context of 'intermediality'. Additionally I wish to suggest that, in order to make the concept of intermediality operational for a more detailed analysis on narrative translation and the recipient's cognitive engagement, it is useful to draw on the research area and conceptual toolbox of 'narratology'. Thus I plead for an integration of intermediality with the theory of narrativity, resulting in what might be called 'intermedial narratology': a reconceptualization of narrative to function within the inter- or transmedial realm.

2.2   *Intermediality*

Since the early 1990s there has been sustained interest in the investigation of intermedial relationships and in intermedial research perspectives in general.[32] Debate on the subject characterises much of contemporary literary research and cultural criticism. Although intermediality is fairly open and variously defined, it can be interpreted as a concept that covers all processes of production and reception of cultural phenomena that depend on the participation of more than one conventionally distinct medium of communication or expression, both in high culture and popular culture. Rajewski (2005) recognises the large and growing amount of attention paid to intermediality by pointing to the increasing number of multidisciplinary publications and conferences devoted to the topic, a point underscored by the growing international usage of the concept of intermediality.[33] Initially being introduced by scholars from the German-speaking area, intermediality is more and more being recognised as a fruitful concept by British and American scholars, as indicated by the growing number of articles

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[32] Musicology is an area that over the past few decades has been fertilized by a number of other disciplines, ranging from sociology, linguistics, art history to psychology, and, most recently, the cognitive sciences. In this process, it has profited from many concepts which it borrowed from these disciplines. Important notions such as 'intertextuality' and 'mise en abyme' that attracted attention by musicologists all originated in literary studies. Intermediality has thus far been relatively neglected in musicological research since its initial development and has only recently started to appear in some publications, much in the same sense that intertextuality was also introduced relatively late in musicology compared to other fields in the Humanities. The most recent editions of two major reference works (*The New Grove Dictionary of Music and Musicians*, 2nd ed. [New York: Grove, 2001] and *Die Musik in Geschichte und Gegenwart*, 2nd ed. [Kassel: Bärenreiter, 1994–]) have nothing to say on the subject, and it remains difficult to find a sustained theoretical discussion or practical application of intermediality in contemporary analytical journals that pertain to musicology. In a sense, this thesis is therefore also intended to convince the musicological community of the validity of intermediality as a distinct interpretative concept and, more importantly, to stress its value and its contribution to the ever growing significance of interdisciplinary research.

[33] Irina O Rajewski, "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality." In: *Intermédialité - Historie et théorie des arts, des lettres et des techniques*, 6 (Special Issue: Remédier/Remediation), Montréal (2005), 43. A recent example of a conference dedicated to the subject is, *Astrid Lindgren: Internationality and Intermediality*, Sweden, September 18-20, 2008, initiated by the Forum for Intermedial Studies (Ims) at Växjö University. Other initiatives are the interdisciplinary Faculty Programme 'Intermediality' developed at the Faculty of Humanities of the University of Graz. The Université de Montréal established itself as a player in the field with the launch of the CRI (Centre de recherche sur l'intermédialité).

and books by Anglophone scholars.[34] Questions that are addressed in the context of intermediality are, among others: How can intermediality as a concept be used and deployed to (better) understand contemporary art, but also to get a better understanding of cultural and artistic developments in history? Does intermediality presuppose the existence of so-called autonomous, self-sufficient media, and is this being problematized in studies of intermediality? To what extent is intermediality different from transmediality, mixed media and multimediality?

Analyses on intermedial interrelationships are usually concerned with collaborations or influences between literature, visual arts (i.e., painting and sculpture), music, theatre, architecture, photography, and film. These analyses can range from medieval liturgical practices, early cinema, and modernist art, to a music video on MTV, and can take into account diverse combinations between arts such as music and poetry (e.g., the ballad *Erlkönig* by Franz Schubert, inspired by a poem by Johann Wolfgang Goethe), sculpture and literature (e.g., Rodin's sculpture *Le baiser* referring to an episode of Dante's *Divine Comedy)*, visual art and literature (e.g., E.T.A. Hoffmann's novella *Prinzessin Brambilla* being inspired by a series of etchings by Jacques Callot), genres which combine poems and photographs called photo-poetry, film and literature (e.g., film adaptations of Shakespeare's *Romeo and Juliet*), or a movie based on a book that is in turn based on a painting (e.g., *Girl with a Pearl Earring*), all the way to the more recent digital environment of computerized multimedia 'texts' (such as digital poetry) and computer animation.

As far as music is concerned, a strong motive for research into intermediality has been provided by the increasing importance of the incorporation of music in these (multi)media products, such as computer games, interactive cyberspace, and digital music on the internet. Although they are slightly older phenomena, the experimental concepts of synthesis between music and the visual arts, illustrated by phenomena such as *synaesthesia* (Synästhesie), *colour music* (Farblichtmusik) or *sound art* (Klangkunst), or the artistic influence of painting on musical compositions, can also be discussed and analyzed under the concept of intermediality (in fact, they can very well be seen as antecedents, limited only by the state of technology at the time). Musical examples where intermediality as an artistic phenomenon is applicable abound, such as Wagner's concept of the *Gesamtkunstwerk* which is frequently mentioned as a prime example in the illustration of innovative intermedial approaches by artists, or Skryabin's intentions to find a synergy between light and sound, reflected in his composition *Prometheus* (1910).[35]

The reasons for the emergence of the concept of intermediality have particularly been linked to the development of the New Media (encompassing the emergence of digital, computerized, or networked information and communication technologies in the latter part of the twentieth century), but also to the perception that intermediality is a continuation of the slightly older concept of intertextuality (encompassing how literary texts derive meaning from other texts) and to the continuing explorations in the transgression of medial boundaries during the last decades of the twentieth century. Regarding recent developments in some of these

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[34] Leading international scholars in the field of intermediality are, among others, Werner Wolf, James Heffernan, Walter Bernhart, Siglind Bruhn, Claus Clüver, Valerie Robillard, Tamar Yacobi, Joachim Paech, Jürgen Müller, Jörg Helbig, Henk Oosterling, Yvonne Spielmann, Karl Prümm, Stephen Greenblatt, Erika Fischer-Lichte, John Neubauer, Steven Paul Scher, Ulrich Weisstein, Eric T. Haskell, Eric Vos, and Thomas Elsaesser.

[35] Examples of famous composers who use synaesthesia models or who are involved with colour music are, besides Alexander Skryabin, Iwan Wyschnegradsky and Olivier Messiaen. Not to mention Wagner and his Gesamtkunstwerk, or the German Romantics, and their influence on the music of Robert Schumann (who was both a writer and a composer).

media or arts, Werner Wolf (1999) observes that "there is a marked tendency towards intermediality in our century and especially in postmodernism, a tendency which is so apparent that one is inclined to add yet another, and in part related, 'turn' to the 'linguistic' and the 'meta-textual' turns as cultural features of contemporary cultural history: the 'intermedial turn'."[36] Thus, in the so-called post-modern era concepts such as intermediality, but also intertextuality, have become key concepts of contemporary culture.

Current discussions around intermediality are, however, still in 'a state of flux', meaning that scholars haven't settled down precisely on the concept and are, besides terminological and typological questions, still arguing its proper contents, structure, and methodological consequences. Rajewski argues that "[t]he current state of affairs, then, is a proliferation of heterogeneous conceptions of intermediality and heterogeneous ways in which the term is used."[37] Intermediality is regarded by most scholars both as a philosophical and an interdisciplinary analytical concept. Jorgen Bruhn argues that "the most urgent question is not a clarification of the object or the method of the research field. Instead, intermediality studies should confront the question of the basic *Erkenntnisinteresse* of the field."[38] Bruhn sees two alternatives for the future development of intermediality studies: "Either intermedial study evolves into an analytical discipline marked by solid formalist values. Or intermedial studies find inspiration in the development of French critical thinking (roughly from Barthes to Rancière) and cultural studies in order to ideologize the study of intermediality." A similar thought is implied by Rajewski: "Broadly speaking, the current debate [around intermediality] reveals two basic understandings of intermediality, which are not in themselves homogeneous. The first concentrates on intermediality as a fundamental condition or category while the second approaches intermediality as a critical category for the concrete analysis of specific individual media products or configurations, a category that of course is useful only in so far as those configurations manifest some form of intermedial strategy, constitutional element or condition."[39] Intermediality is, thus, discussed and used by some scholars as a model for classification, as a theory, as a methodology, or as a tool box to define and analyze intermedial phenomena.

2.2.1   *Intermedial Classification*

Different subcategories have been suggested to grasp the concept of intermediality. The need for classifying is argued by Rajewski: "[i]f the use of intermediality as a category for the description and analysis of particular phenomena is to be productive, we should, therefore, distinguish groups of phenomena, each of which exhibits a distinct intermedial quality."[40] Intermedial relationships can take many forms, depending, for example, on whether the

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[36] Werner Wolf, *The Musicalization of Fiction: A Study in the Theory and History of Intermediality* (Amsterdam/Atlanta: GA, 1999a), 2.

[37] Rajewski, 45.

[38] See the abstract for the congress on Astrid Lindgren: Internationality & Intermediality Växjö, Sweden, September 18, 2008. See *www. eto.vxu.se/hum/forskn/ims/imagine_media/abstracts/Bruhn.pdf* accessed Januari 2009.

[39] Rajewski, 47.

[40] Rajewski, 50.

intermedial relationship is explicit or implicit, employs one or more semiotic systems, and which media or arts are involved. It covers the change of media (e.g., from literature to a film), the combination of media (such as literature and music, or literature and visual arts), as well as intermedial references (e.g., genres such as visual poetry, or musicalization of literature). Among these various types of intermediality, I would like to draw attention to one subcategory in particular in this thesis. In the context of music and film inspired by visual art, I will refer to 'intermedial transposition'. Although different classifications are proposed, there does seem to be some consensus on this particular type of intermediality, which has been variously labelled as 'translation', 'medial transposition' and 'intermedial reference' (Rajewski 2005), 'transference', 'artistic metarepresentation' (Livingston, 2003), 'imitation', 'transmedialization' (S. Bruhn, 2001; Sager, 2006), 'adaptation' (Clüver, Balme, 2004), 'transcreation' (de Campos), 'remediation' (Bolter, Grusin, 1999), 'transformation' (Brandstätter, 2008) and 'transmutation'. These partly overlapping terms all have various degrees of affinity with 'intermedial transposition'; a further clarification of the term thus imposes itself.

These 'labels' all more or less agree on the fact that there is an 'original' (source) that is conventionally distinct from the newly formed media product (target), where both media have different semiotic systems and, hence, that there is an inter-semiotic transposition. More formally expressed, when I refer to intermedial transposition, I mean the transposition of (salient) elements of one, or more, *source* texts (e.g., painting) by adapting them to the material, structural, syntax and/or signifying conditions and possibilities of the *target* medium/sign system (e.g., music or film) while retaining at least some elements of the source text that can function in the new medium and can refer back to the source medium.

It is useful at this point to mention the intermedial differences between film and music in their attempts to transpose painting. The typology of different intermedial relationships proposed by Werner Wolf (2002b) is particularly helpful to illustrate these differences. [41] It seems that due to the medial characteristics of film and music, both fall in related but slightly different categories (see Figure 2 below). This is mainly the result of music being ambiguous in referring to a reality outside itself, let alone to such abstract concepts as a different medium, and the possibilities of explicit reference are therefore said to be extremely limited in music in comparison to film. Wolf makes a difference between 'intermedial transposition', and 'intermedial imitation' as an implicit or explicit medial reference. To quote Wolf on this difference: "Like intermedial transposition, 'imitation' involves a kind of translation. However, the objects of translation differ: in imitation the objects are primarily the nature and structure of the **signifiers** of the source work or medium [painting], and it is the characteristic traits of these signifiers that are translated as much as possible into the target medium [film]; in contrast to this, in intermedial transposition the objects of translation are the **signifieds** of the source work or medium and/or their effects. As a consequence, the preservation of traces of the original signifiers is accidental and in most cases negligible in intermedial transposition [i.e., music], whereas it is intentional and central in intermedial imitation, since these traces constitute the defining quality of intermedial imitation as a reference to another medium that is at the same time a part of the signification of the work in question."[42] Thus, regarding music, the intermedial

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[41] See Werner Wolf, "Intermediality Revisited: Reflections on Word and Music Relations in the Context of a General Typology of Intermediality." In: *Word and Music Studies: Essays in Honor of Steven Paul Scher and on Cultural Identity and the Musical Stage*, ed. Suzanne M. Lodato, Suzanne Aspden and Walter Bernhart (Word and Music Studies 4) (Amsterdam: Rodopi, 2002b), 13-34.

[42] Wolf (2002b), 25.

quality is primarily located in the space between the two works, meaning in the process of gestation but not in the end product, whereas in film the intermedial quality can be directly located in the medium itself. In case of intermedial transposition, intermediality is still relatively obscure, since its place is primarily in a creative process and not necessarily in the finished work, in which all traces of the intermedial transposition having taken place can be deleted. On the other hand, film can refer to painting both implicitly and explicitly: the latter is by definition easier to spot as a case of intermediality, since the reference to another medium is here unmistakably expressed by the denotation of the signs of the dominant medium without defamiliarizing them.[43]
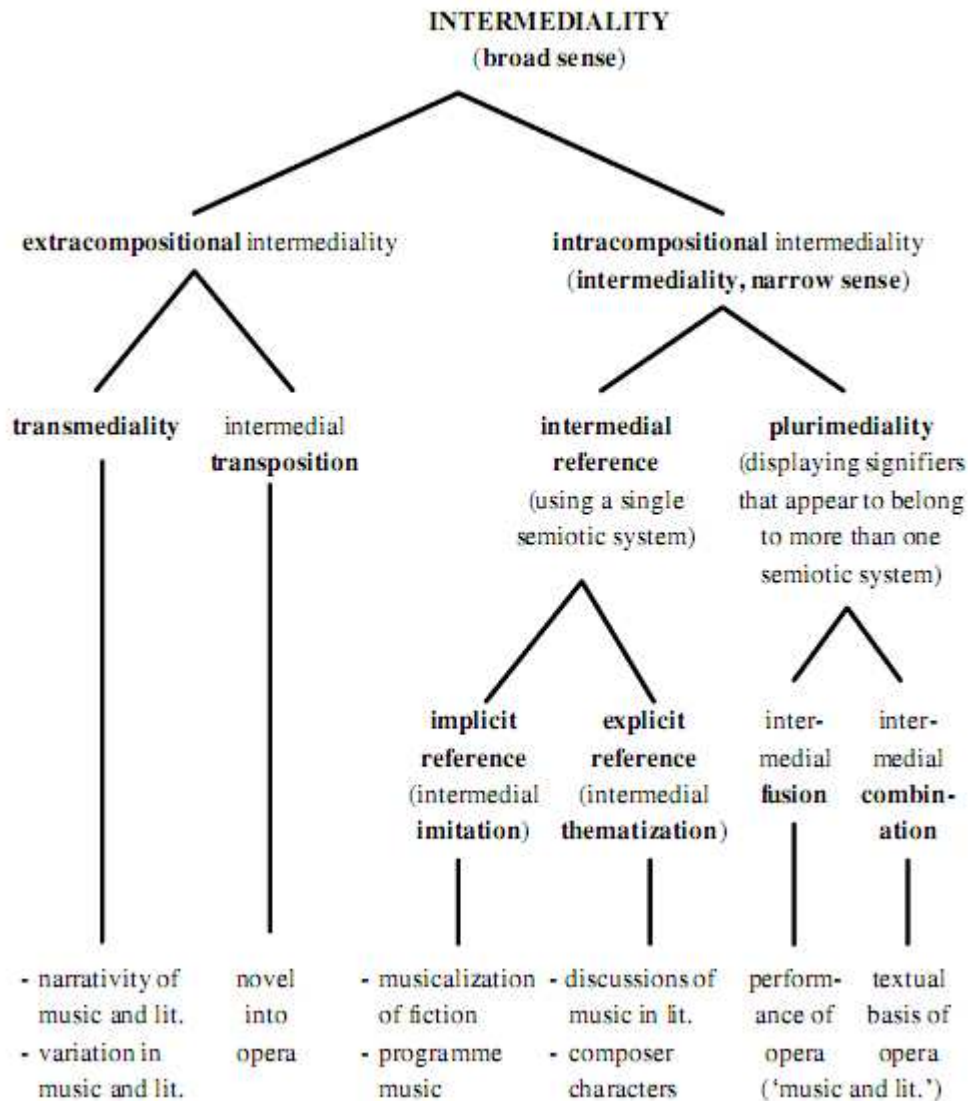

Figure 2. System of intermedial relationships as defined by Werner Wolf (2002b).

However, intermedial transposition and implicit or explicit referencing are similar in the fact that both forms involve a process of translation from one medium into another. Furthermore, music is often accompanied with additional information that makes the

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[43] Wolf (2002b), 27-28.

intermedial link explicit. The differences apply only to the media themselves; their various modes of reception, however, are not taken into account but are in my opinion of equal relevance as the medial characteristics. It is important to take these differences into account in the remainder of this thesis, since they explain to some extent what the differences are in its reception and comprehension. These differences do not, however, imply that film and music cannot be compared to each other. It is still possible to compare, for instance, whether composers and filmmakers ascribe the same structural and aesthetic roles to a painting to give coherence to their respective medium (i.e., music and film) when a painting is involved as pictorial model. These questions are of such a kind that they can be answered without being 'hindered' by the differences in technical, narrative features or the extent to which film and music differ by ambiguously or unambiguously referencing a source model. Intermediality remains a useful conceptual framework to analyse and compare these inter-art translations.

Although the concept of intermediality looks promising, there are, however, some other critical notes to be made. Although the term 'intermediality' is in itself rather new, its basic concept regarding the relationship and mutual influence between different media is quite old indeed. The concept was already recognised in antiquity, as Jürgen E. Müller (1998) made clear in his survey of the history of intermediality.[44] Research on intermedial relationships is also not as new as one might think, since intermediality is firmly based on previous research, most notably from the more traditional scholarly field known as 'inter-arts studies'. Rajewski made clear that, "[t]aking into account the long tradition of inter-arts studies, it becomes apparent that much of what is generally treated under the heading of intermediality is in no way a novelty. While it is true that some new aspects and problems have emerged, especially with respect to electronic and digital media, intermedial relations and processes *per se* remain phenomena which have been recognized for a long time."[45] One could ask, then, whether it is really necessary to introduce intermediality as a new concept and replace the concept of 'inter-arts studies'. Furthermore, intermediality, ekphrasis or inter-arts etc. studies are not the only theoretical concepts that have been introduced to discuss interrelationships and mutual influences between media and arts. The representation of art by art involves what Livingston (2003) in her discussion on different types of artistic meta-representations calls 'nested art', and concepts such as 'iconotext', 'melopoetics', 'mise en abyme', 'multimodality' and 'interdiscursivity' all apply more or less to the same phenomena.[46] Intermediality may then appear, using Wolf's words, as 'another fashionable term'.

However, it is important to stress that intermediality has less to do with identifying new phenomena but rather is focused on adopting a new interdisciplinary perspective toward existing problems. To quote Rajewski on what she thinks to be the added value of an intermedial approach: "The sustained success and growing international recognition of the concept of intermediality, therefore, point less to new types of problems per se than (at least potentially) to new ways of solving problems, new possibilities for presenting and thinking about them, and to new, or at least to different views on medial border-crossings and hybridization; in particular, they point to a heightened awareness of the materiality and mediality of artistic practices and of

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[44] See Müller's article "Intermedialität als poetologisches und medientheoretischen Konzept: Einige Reflexionen zu dessen Geschichte. In: Helbig, Ed. 1998, 31-40.

[45] Rajewski, 44.

[46] Paisley Livingston, "Nested Art". In: *The Journal of Aesthetics and Art Criticism*, 61, 3 (2003), 233-245.

cultural practices in general. Finally, the concept of intermediality is more widely applicable than previously used concepts, opening up possibilities for relating the most varied of disciplines and for developing general, transmedially relevant theories of intermediality."[47] In my opinion, the analysis of musical works inspired by visual art (or vice versa) can offer a valuable contribution to the more general history of, and discussion on, intermedial developments in music, art, and culture, and should therefore be recognised as an interesting issue not only by musicologists but also by scholars from other fields, such as theatre and performance studies, film, media, literary, and cultural studies.

2.3   Intermedial Narratology

Although intermediality is useful as a conceptual model and offers an applicable framework for my analysis, some tools that are needed for a more thorough (and formal) analysis on narrative inter-art translation need to be imported from theories on narrativity. Since the inter-art translation of narrative is one of the key aspects of this research, and since the concept of narrativity offers a well described and defined set of parameters that can fruitfully 'extend' the concept of intermediality, it is a concept worth taking into account. Although my intended comparison outlined in my first research question depends to some degree on a formal comparison of narrativity, in particular the research question addressed in chapter five (i.e., discussing the recipient's engagement with a narrative implied by music) is likely to benefit from including narratology.

Narrativity is recognised as one of the manifestations of intermediality of arts (or transmediality) and may be interpreted in a non-historical as well as a historical sense. Similar to intermediality, narrativity is not easily defined, and many scholars still argue on its proper discourse and its applicability to certain media, in particular music. Definitions of narrative range from very general to more specific ones. Almén, for example, defines narrative as follows: "Narrative is understood as an ideal structure, a way of articulating the dynamics and possible outcomes of conflict or interaction between elements."[48] A more concrete definition of a narrative and more useful within the 'one to one' comparative context of this thesis is formulated by Wolf (2004). He defines narrative as "the representation of (elements of) a possible world that is 'dynamic' owing to a temporal dimension and can be (re-) experienced in the reception process; it comprises different states or events that are centred on the same anthropomorphic being(s) and are related to each other in a potentially meaningful way which includes more than mere chronological sequence."[49] Narratology, the theory and analysis of narrative, has for a long time paid attention exclusively to literature, but it is more and more being recognised by scholars that narration is a practice that persists across media. [50] Hence,

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[47] Rajewski, 44.

[48] See Byron Almén, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis." In: *Journal of Music Theory* 47, 1 (2003), 3.

[49] Wolf (2004), 89.

[50] Although it is recognised that narrativity is applicable to different media besides literature alone, according to Wolf this intermedial context is still insufficiently taken into consideration. In "Das Problem der Narrativität in Literatur, bildender Kunst und Musik: Ein Beitrag zu einer intermedialen Erzähltheorie." In: *Erzähltheorie transgenerisch, intermedial, interdisziplinär*, ed. Vera Nünning and Ansgar

research on audio- (i.e., music), visual- (i.e., silent film), and audiovisual (i.e., sounding film) narrativity contributes to a more general account of narration, which is currently on the agenda of scholars active in different academic fields.[51] Nünning (2002) observes three important trends in research on narrative theories performed in the last two decades that can be summarized and described as follows: from an intrageneric narratology towards a transgeneric theory of narrative; from an intramedial narratology towards an intermedial theory of narrative; and from an intradisciplinary narratology towards an interdisciplinary theory of narrative. How, then, can narratology move away from a linguistic concept of culture and focus more on visual phenomena such as spectatorship and the gaze? In other words: what is the best way to understand narration as it operates in different art forms such as painting, cinema, and music?[52]

There are, of course, some fundamental differences to be acknowledged between painting, film and music in their capability to narrate (unambiguously).[53] Where, for instance, film is able to go into great depth regarding individualized characters and identifiable agents, music, on the other hand, is according to some scholars necessarily more generalized and schematic, and less clearly emplotted. Whether music is capable of representing anything non-musical by means of its own language is a returning subject in musicological discourse and pertains to much of the discussions on music composed in response to visual art. Current musicology dealing with musical narrativity found new inspiration due Anthony Newcomb's article *Schumann and Late Eighteenth-Century Narrative Strategies* in 1987.[54] In the last twenty years or so this instigated a new interest in the relation between music and narrativity, and literature on this subject therefore increased significantly.[55] Articles, books, and conference

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Nünning. (Trier: Wissenschaflicher Verlag Trier. 2002c), he speaks of "mediale Einäugigkeit" (p. 24) and also observes that "[i]m Diskurs über bildende Kunst und Musik führt eine analoge Einseitigkeit, verbunden mit einem Defizit an Theoriebewußtsein, häufig dazu, 'narrativ' rein intuitiv und entsprechend schwammig zu verwenden." (p.24.)

[51] David Herman, in "Storytelling and the sciences of mind: cognitive narratology, discursive psychology, and narratives in face-to-face interaction." In: *Narrative* 15, 3 (2007), observes that "expanding the corpus of narratives on which narratological theories have been based, and making adjustments in the theories according to constraints imposed by medium, genre, or communicative situation, constitute crucial aspects of the shift from classical to postclassical models for narrative study.", 306-307. To further illustrate my point here I would like to refer to Roy Sommer, who already notices the trend that "[n]arratological models and terminologies have been successfully applied to a variety of neighbouring disciplines, among them historiography, cognitive science, anthropology, drama and film studies as well as sociolinguistics and psychoanalysis." See "Beyond (Classical) Narratology: New Approaches to Narrative Theory." In: *European Journal of English Studies* 8 (2004), 4.

[52] For an overview of recent contributions to this field that specifically deals with theories on narration from an interdisciplinary and intermedial approach, see the selected bibliography in Vera Nünning and Ansgar Nünning (ed.), *Erzähltheorie transgenerisch, intermedial, interdisziplinär* (2002).

[53] Due to space and time restrictions, I assume here that the reader is willing to accept that film is capable to narrate. I will, therefore, not discuss film's capacity and ways of narrating. Rather, I will concentrate here on what are regarded as more 'problematic' media in conveying a narrative: Painting and music.

[54] See "Schumann and Late Eighteenth-Century Narrative Strategies." In: *Nineteenth-Century Music* 11, 2 (1987), 164-174.

[55] I would like to mention here Roger Scruton's *The Aesthetics of Music* (1997) and the articles by Kendall Walton: "What Is Abstract about the Art of Music." In: *Journal of Aesthetics and Art Criticism*, 351-364, and "Listening with Imagination: Is Music Representational?' In: *The Journal of Aesthetics and Art Criticism*, 47-61.

papers appeared by Edward T. Cone, Anthony Newcomb, Fred Maus, Eero Tarasti, Jean-Jacques Nattiez, Carolyn Abbate, and numerous others. These discussions confront questions that pertain to the capabilities of music to represent, to narrate, to imitate, to refer, or to express, and often become a debate on a philosophical level. As Roger Scruton (1997) acknowledges, theorists, philosophers and composers have continually disagreed as to whether music has representational properties, although according to Bruhn (2001), "in recent years the application to music of the term 'representation' has become more widely accepted, and its range has been extended considerably to music that previously would have been classified as 'absolute'."[56] Leading scholars who wrote on this subject and agreed that music has narrative qualities are, among others, Anthony Newcomb (1998) and Carolyn Abbate (1991).[57] Bruhn is similarly minded, referring in her arguments to Kendall Walton who confirms the representational qualities of music by positing that "(…) mere titles often suffice to provide this essential factual skeleton and make music patently representational—and even narrative."[58] Thus, the use and function of titles should not be overlooked, since they play a crucial role in all instances of cross-media translations of narrative. Often it is solely the existence of the title of a musical composition that hints to the existence of an underlying visual program, without which the composition would otherwise barely, if at all be receivable as an intermedial transposition. As Livingston (2003) remarks, musical transpositions of a painting are not simply cases where a work in a single 'visual' medium is described or represented in a single 'musical' medium; "instead, these are cases where a work in mixed media [music and linguistic] successfully refers to or represents another particular work that similarly combines two media [visual and …], one of which is linguistic."[59]

If we agree (for the moment) with Bruhn and others that music, like painting and literature, "is capable of depicting and referring to objects in a world outside its own sonic realm (…) and that what is represented in a pictorial, literary, or musical medium may be an image, a story, a design, or a narrative", the questions of *how* music may 'represent' something that has been represented previously in a work of visual art (or literature), and *what* is actually represented by music announce themselves and are prominent issues we have to deal with when considering music composed in response to works of visual art. More importantly, and in the context of the discussion on intermedial transposition, it is equally important to differentiate between *how* exactly composers transpose visual art into music, pointing to the fundamental

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[56] Bruhn, 560.

[57] Carolyn Abbate's book *Unsung Voices: Opera and Musical Narrativity in the Nineteenth Century* (Princeton, NJ: Princeton University Press, 1991) is an informative discussion on musical diegesis, a concept that is analysed and compared with literature and painting by Karol Berger (1994). See also Anthony Newcomb, ''Agencies/Actors in Instrumental Music: The Example of Mahler's Ninth Symphony, Second Movement.'' In: *Musik als Text: Kongreßbericht Gesellschaft für Musik Freiburg* 1, 55-63 (Kassel: Bärenreiter, 1998).

[58] Bruhn, 565.

[59] Livingston, 237-238. In comparison to film, music composed in response to painting has, although in another proportion and relation, the same three media at its disposal involved in the process and reception of transposition: verbal (title), visual (reproduction of a painting) and auditory (instrumental music). Although music is normally perceived as a "monomedial" art in opposition to the "plurimedial" concepts of film, it can thus be argued that the experience of music composed in response to visual art is similar to film also based on a plurimedial basis when one considers the extra-musical dimensions, in particular of "programmatic" titles.

differences between representing, narrating, imitating, referring, or expressing. In his discussion on musical representation, Scruton points to these crucial differences noting that "(…) it is one thing for a piece to be *inspired* by a subject, another for it to imitate the subject, another for it to evoke or suggest a subject, another for it to express an experience of the subject, and yet another for it to *represent* the subject."[60]

What most of these discussions on musical narrativity have in common is that they are mainly concerned with the music 'itself' and to a lesser degree with the recipient. Although *the music* itself may perhaps not be as narrative as other media in terms of a presupposed model of narrativity, the narrative *engagement* as another important phenomenon may in fact be so, and therefore deserves to be taken seriously. It should not to be discarded as merely subjective, uncontrollable or considered to be out of reach from close critical (musicological) research. What about, for example, the routing functions of contextual information in the perception and experience of narrative in music (think of a reproduction of a painting enclosed within an explaining program which also refers to the title of its pictorial model, the background of the visual artist and composer)? These are likely to influence how music is listened to and may, perhaps, evoke a narrative listening stance within the listener. In other words, the experience of visually inspired music is far from restricted to the narrative 'limitations' of instrumental music alone but is, on the one hand, supplemented with additional information from different media, and on the other hand, perhaps far more important, depending to a large degree on the mental imagery and representation by the recipient. Whether or not music in itself can narrate or not, it is not unlikely that at least some composers, at certain points in music history, saw music as capable of evoking a 'mental film' and, hence, turned to painting as a useful and resourceful model to bring to mind a musical narrative. Thus, the discussion on musical narrativity also should take place in, at what seems at first hand, the 'ungraspable' area of the human mind, which enables us to experience feelings and images and which is the domain of our rich inner world of thoughts.

Criticism has also been raised regarding the limited narrative capabilities of paintings. As Grey notices, "[d]espite the ostensibly crucial difference between music as a temporal process and painting as fixed, static image, the two media share certain crucial disabilities with respect to the realization of narrative discourse [in comparison to film]: the inability to name subjects or characters unequivocally, to establish clear causal connections between (conceptualized) events, to explicate the background of the images and "events" they portray, or to comment on the significance of these in a narrative-editorial voice."[61] As I made clear earlier in the beginning of the introduction chapter, painting as 'a frozen narrative' is, however, capable to narrate. This does not mean, however, that we have to disregard beforehand any narrative capabilities of music or visual art, and that research on the modelling on a painting or a comparison between music and film is disregarded as being meaningless. Grey seems to agree, arguing that "[e]ven works that invite a narrative reading (which includes innumerable instances in painting, and, by the early nineteenth century, a growing number of instrumental works) compel *a kind of imaginative engagement from the viewer or listener* that is distinct from the activity of the narrative prose reader [or, for that matter, the film viewer]. Hence a critical orientation to painting and the visual imagination can tell us much about the ways music might be able to

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[60] Scruton (1997), 134 (italics in original).

[61] Grey, 42.

intimate or enact stories that the usual (and seemingly natural) orientation to literary narrative [read for the present purpose: film] or drama cannot."[62]

2.3.1 Analytical Framework

Within the context of narratology as a scholarly discipline, Smuts (2009) mentions that "it is fair to say that the primary assumption of much narratology is the 'transposability of the story' thesis."[63] In other words, the possibility and experience of narration, telling a similar story or a part thereof in another medium, is crucial to this process of inter-art translation. Vincent Meelberg, for example, contends that Mieke Bal's theory of narrative is very well suited to this end.[64] By applying her theory to music, it will be possible to compare musical narrative mechanisms to their literary equivalents, and to articulate the narratological specificities of the two media. Moreover, Meelberg argue that Bal's narratology can be used as a starting point for developing a 'lingua franca' for interdisciplinary, or rather intermedial, discussions of narrative. Very similar to this model are the ideas of Werner Wolf, who argues that the concept of narrativity is significant as a transmedial category within a wider contemporary concept of intermediality in the arts. He argues that *"Erzählen als Akt des Hervorbringens von Geschichten geht weit über das Medium Literatur und verbale Textsorten hinaus: Erzählen ist intermedial. Dasselbe gilt für das Erzählerische bzw. Narrative, d.h. für den in der Folge näher zu erläuternden 'Rahmen', (…) sowie für die Narrativität, also die spezifische Qualität des Narrativen."*[65]

To analyse the correspondences and differences between music and film in their attempts to translate, adopt or refer (to the medium of) painting, I would like to connect to this theoretical model on narrativity that is applicable in a transmedial and intermedial sense and suitable for my research. Although I have some reservations in terms of its validity, its lack in empirical grounding and the strong bias towards the medium of literature as the prototypical form of narrative,[66] the contribution by Werner Wolf (2002c and 2004) seems useful here. Wolf has reconceptualized narrativity, applying the concept to non-verbal media as well by including the narrative potential of, e.g., visual art and music. Wolf makes a difference in narrative potential between media. For example, despite its a-temporality, a series of images usually has a much higher narrative degree than a single picture. In the field of music he makes clear that - primarily because of the semiotic problem of musical reference – a high degree of the recipient's participation is required, according music therefore the lowest potential of narrating from the

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[62] Grey, 42-43. The italics are mine. It seems appropriate, then, that the artistic phenomena of filmic and musical transpositions of paintings described above, in which both concepts of intermediality and narratology are simultaneously brought together, are also given the cognitive attention they deserve. I will make this clear shortly.

[63] Smuts, 6.

[64] Based on a talk held at the Inaugural Symposium of the Center of Narrative Research called Narratology in the Age of Interdisciplinary Narrative Research (25-26 June 2007).

[65] Wolf (2002c), 23.

[66] Wolf uses fairytales as his most exemplary form of a narrative. As a combination of fictionality with remnants of orality, other narrative media such as film, painting, and music are compared and assessed to this prototype.

perspective of the medium's narrative qualities. This recent proposed theory is called 'intermedial narratology', or what Werner Wolf elsewhere terms 'intermediale Erzähltheorie' (2002c). This model is interdisciplinary in orientation, therefore applicable to other narrative genres besides literature, works on the premise that narrativity is at least partly independent from language, and recognises that narrative is also partially the result of the recipient's cognitive framework. [67]

Applicable to different arts, Wolf assumes a proportion between, on the one hand, the work's inner variables or the *intra-compositional* narrative features of narratives (also called 'narratemes' or variables allowing for narrative transmission), and, on the other hand, the *extra-compositional* factors represented by the recipients engagement. The *extra-compositional* factors encompass, e.g., the recipients anthropological need to construct narrative and the mind's capacity to construct a narrative based on external stimuli. The *intra-compositional* factors are divided into three groups: a) general, qualitative narratemes, b) content narratemes, and c) syntactic narratemes.[68] (See figure 3). The general narratemes designate typical features of narratives: a tendency to address questions of meaning, especially of time, by means of the conveyed story (**meaningfulness**); the feature of indicating 'possible worlds' (**representationality**); the feature of **experientiality** which permits the recipient of a narrative to re-experience the story and become emotionally and imaginatively immersed in it. Content narratemes encompass the more concrete factors such as **time**, **actions**, **events**, and **anthropomorphic characters**. **Causality**, **teleology**, and **chronology** are referred to as the syntactic narratemes. Teleology involves, according to Wolf, "the plans and goals of characters but also other, for example structural factors (such as the restitution of original harmony and justice as the telos of fairy tales), and generally shapes the trajectory of the story (especially if seen in retrospect), yet teleology does not constitute a rigid determinism, as it permits obstacles and potential bifurcations to influence the plot."[69]

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[67] To clearly illustrate the relevance and applicability of this approach for this thesis, I want to quote the argumentation of Werner Wolf here in full: "Das Narrative als ein solches Schema zu konzipieren erlaubt deshalb, verschiedene Vermittlungen miteinander in Verbindung zu bringen, da es das Wesen des Erzählerischen nicht (nur) in seinen Realisierungen, sondern in einem mentalen *frame* ansiedelt, der wahrnehmungspsychologisch unterschiedlich wirksame Repräsentationsweisen auf ähnliche Grundstrukturen und Elemente rückzuführen vermag. Uberdies hat der kognitive Ansatz den Vorteil, die verschiedenen an seiner Realisierung beteiligten Instanzen miteinander in Verbindung zu bringen die Produzenten von Geschichten, ihre Werke, deren Rezipienten und die diese drei Faktoren umspannenden kulturellen Kontexte. So kann z.B. auf der Seite derProduktion von Erzählwerken erklärt werden, wieso es zu deren Ähnlichkeit in einigen grundsätzlichen Strukturen und Bausteinen kommt (nämlich durch die Applikation des Schemas auf ein bestimmtes Material), und so kann umgekehrt auch auf der Seite der Rezipienten deren Fähigkeit zur Beuteilung, Klassifikation und Rezeption von gewissen Phänomenen als *narrativ* nachvollziehbar werden." (p. 29-30.)

[68] it is of course only possible to give here a very brief survey of the most important narratemes. For more information, see therefore Wolf´s "Cross the Border - Close that Gap: Towards an Intermedial Narratology." In: *European Journal of English Studies* 8, 1 (2004), 81-103.

[69] Wolf (2004), 88-89.

time,
clearly given
temporal setting

tellability, suspensefulness
aesthetic illusion
fictionality

space,
clearly given
spatial setting

disnarrated elements

thematic unity, Aristotelian unity (beginning, middle, end)

clearly
given,
seemingly
factual
external
happenings,
multiphase **actions**,
events,
conflicts

'strategic' repetition

clearly given, specific
anthropomorphic characters
capable of conscious choice

clear 'soft' causality and teleology,
clear chronology

MEANINGFULNESS
REPRESENTATIONALITY   EXPERIENTIALITY

Legend:

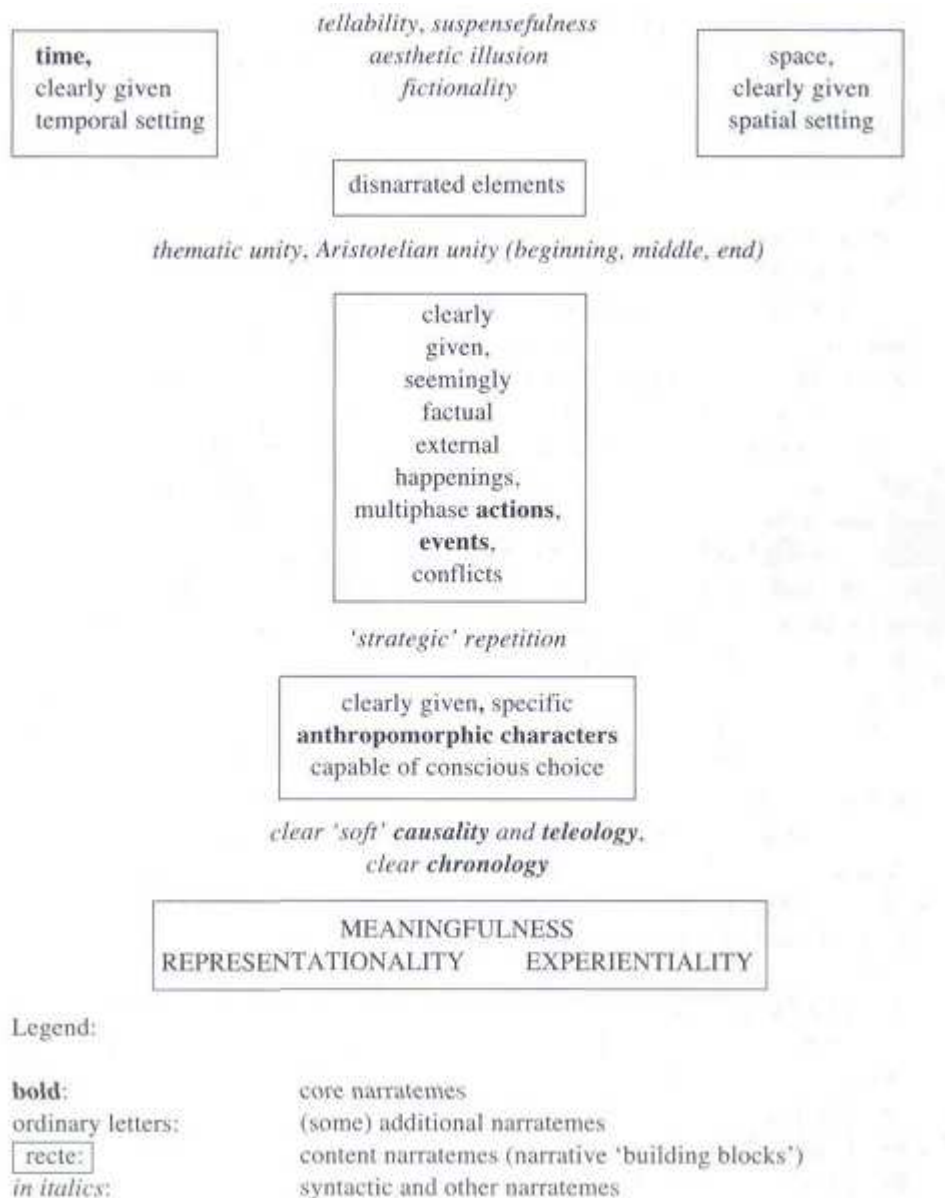|	
bold:	core narratemes
ordinary letters:	(some) additional narratemes
recte:	content narratemes (narrative 'building blocks')
in italics:	syntactic and other narratemes

Figure 3. Narratemes: intra- compositional features.

The basic idea underlying this model is that narrativity appears not as a term within a binary opposition 'either-or', but rather as a continuum allowing for a more or less intensive narrativity, depending on the number and nature of narratemes occurring in concrete cases.[70] This proportion differs across media, with music arguably relying the most on the recipient and literature relying the least on her/him (the recipient). (See figure 4). This transmedial description of narrative accounts for the fact that the same stories can be represented in different media. In an intermedial narratology the transmitted 'story' is thought to be based on an abstract narrative that is relatively independent of a particular medium or other form of transmission. I understand and define the purpose of an intermedial theory of narrative to

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[70] Wolf (2004) argues "this means that artefacts or texts need not contain all narratemes if one wants to assess them along narrative lines: whenever they show at least some core narratemes and hence some "family resemblance' to the prototype narrative, a recipient would be stimulated to apply the entire frame narrative, and in some cases may even feel induced to fill in missing parts in order to fit his or her narrative expectations." (p. 86).

address and compare how different media (e.g., music and film) each represent, but also translate, adapt, or try to convey a 'similar' story or narrative implied by a work of art in another medium (i.e., painting) by comparing the structural elements (production) and cognitive perception (reception) of these narrative media, with the aim of demonstrating how narrative as an analytical concept can extend beyond literature and, therefore, be both inter- and transmedial.
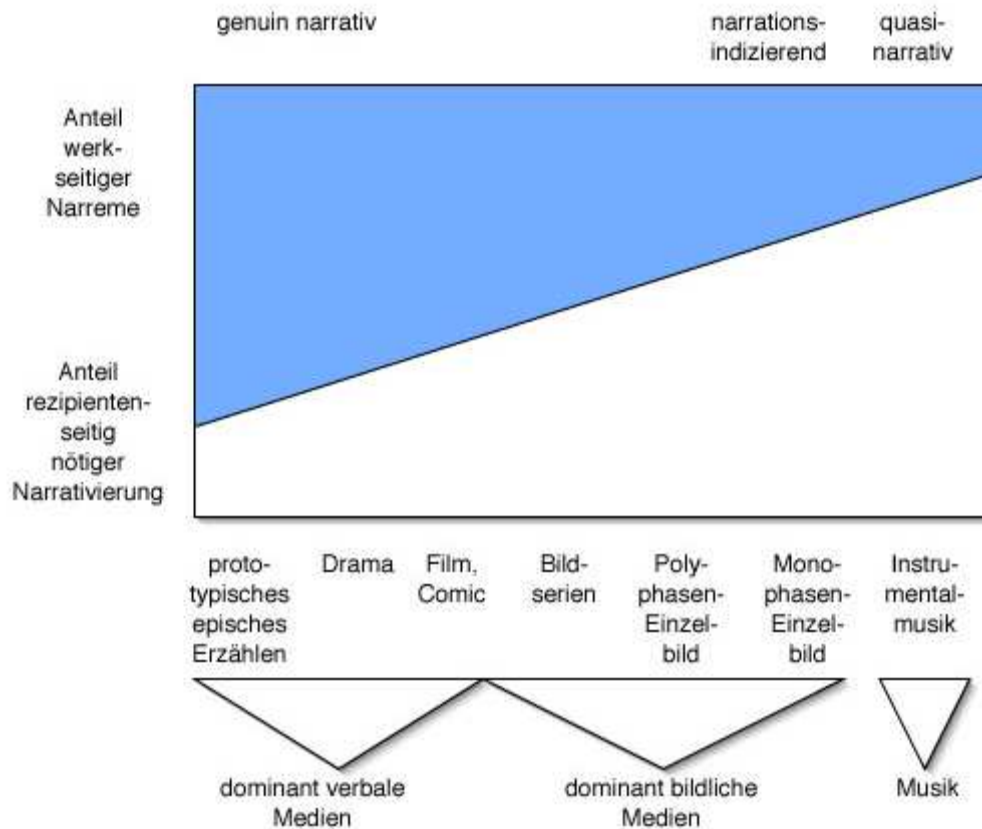

Figure 4. Gradation System of Narrative Media, as defined by Werner Wolf (2002c).

Wolf remarks on the future prospects and development of this theory that "[t]he validity of this intermedial (or transmedial) reconceptualization [of narrative] must, of course, be tested by further applications to other media, such as the comic strip, *film* or *music*."[71] He also argues that "it would be interesting to know more about some questions elucidating the cognitive dependence of narratives on language and hence the position of non-verbal media in the field of narrativity: Are stories always mentally represented and stored in language (or, e.g., also in mental images)? Are non-verbal perceptions [e.g., instrumental music and film without dialogs] (…) necessarily 'translated' into verbal language or can they also be understood in terms of narrative without the intervention of words?"[72]

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[71] Wolf (2004), 103. Cursive is mine.

[72] Wolf (2004), 103. Wolf remarks in the context of the future development and validity of intermedial narratology as a useful interdisciplinary theory that "[a]ll this shows that a lot has still to be done on the road towards an intermedial narratology, but it is only by pursuing this road that narratology will be able to deal with the universality of narrative and thus with one of the essential manifestations of the human mind.", 103. Note the correspondence with my second research question outlined in the previous chapter, formulated to assess whether, indeed, the story elicited by music is conceived of in images much like film.

Music's capabilities of referring to extramusical phenomena, i.e., telling a narrative, might not be explicit enough for Wolf, stressing that such a narrative must be intersubjectively shared before according music the status of being narrative. But, as I would like to argue here, must the fact that we perhaps do not all 'read' the same narrative in a given piece of music refrain us from inquiring into such matters as mental representations or imagery? Although not caused by the music itself, the listener can indeed perceive expectations and resolutions in the music and, together with his/her personal willingness and adoptiveness, can very well experience an individual narrative, or not. My main point of criticism towards the model formulated by Wolf is similar to other scholars in this research area, who bemoan the absence of serious research on behalf of the recipient's engagement with narrative. Although Wolf acknowledges its importance, his analysis limits itself exclusively to medial characteristics by discarding any effort to go into more detail with regard to the recipient.[73] His model and analysis, therefore, remain in fact limited to the intracompositional parameters. The recipient's actual involvement in a narrative in terms of mental representation, visual imagery and mental structuring is thus still quite unclear, often remains speculative, and makes a comparative intermedial reception analysis between film and music difficult indeed to conduct. Research on the cognitive engagement of the music listener in relation to narrativity also needs more empirical clarification to make the model of 'intermedial narratology' valid.

2.3.2   Cognitive Narratology

An important and applicable concept that deals with the relation between cognition and narrativity is the subfield within narratology called 'cognitive narratology'.[74] Cognitive narratology results from a growing interest in the relationship between narrative and its cognitive engagement by the recipient.[75] The idea of narrative as part of a cognitive mechanism

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To more closely fit my research, the questions Wolf addressed can be reformulates as follows: Are, and, if so how, stories, made explicit by the non-verbal medium of instrumental music, mentally represented and structured in terms of a narrative visualization consisting of a set of visual images in the mind's eye?

[73] Wolf's (2002c) argument to merely discuss the recipient's engagement on a theoretical level is based on his anticipation of expected difficulties in experimental research: "(…) so können zumindest Rahmungen vom Wahrnehmenden selber auch aufgrund von arbiträren Entscheidungen quasi erschaffen werden, was aber wegen der problematischen Beobachtbarkeit hier nicht näher interessieren kann." (p. 43.)

[74] See the publications on cognitive narratology by David Herman "Narratology as a Cognitive Science." In: *Image (&) Narrative* 1 (2000); *Narrative Theory and the Cognitive Sciences* (Stanford, Calif.: CSLI Publications, 2003); "Storytelling and the Sciences of Mind: Cognitive Narratology, Discursive Psychology, and Narratives in Face-to-Face Interaction." *Narrative* 15, 3 (2007), 306-34. Willie van Peer "Towards a New Narratology: An Extended Review of Psychonarratology." *Language and Literature: Journal of the Poetics and Linguistics Association* 16, 2 (2007). 214-224, and Jeroen Versteele "Performance and Cognitive Narratology." *Image (&) Narrative* 9 (2004).

[75] Similar to the intersection of narrative theory and cognitive science described above, Uri Margolin (2003) proposes in "The Thinking Mind, and Literary Narrative." In: *Narrative Theory and the Cognitive Sciences* to to connect intermedial or intertextual studies to the field of cognitive science: "But one specific area of narrative studies, that of intertextuality (i.e., the network of relationships linking a given narrative text with other narratives), could probably gain considerably from reformulating its questions in cognitive terms. The creation of a text world on the basis of specific antecedent text worlds encoded in specific identifiable texts is ultimately one of transforming incoming information into a new information structure. Once the shape of the antecedent and the resultant text worlds is described, one could regard the transformation as a complex activity employing reasoning processes of various kinds as well as

implies that meaning is not 'simply there', but is constructed by an individual in order to understand continually changing experiences. It draws upon insights from the so-called 'cognitive sciences' in order to systematically describe and explain that part of human cognition that is of influence on our perception of narrative. Understanding how listeners or film viewers simulate story-world actions and events can benefit from recent approaches that emphasize the mental imagery and affective nature of mental representations. These cognitive aspects account for the construction of narrative or meaning in the interactiom between medial features and their reception (i.e., *signifieds*), as well as the crucial role of the recipient in the process of making sense of the features that construct a 'narrative' (i.e. *narratemes*).[76]

Film theorist Edward Branigan (1992) argues that "narrative is a perceptual activity that organizes data into a special pattern which represents and explains experience."[77] Another film theorist, David Bordwell (1985), also argues that the story is constructed by the perceivers: "The fabula [story] is a pattern which perceivers of narratives create through assumptions and inferences".[78] And literary theorist Werner Wolf (2004) argues that "[w]hile texts and (one has to add in the interest of an intermedial conception) artefacts are in fact important as physical **manifestations** of narrative(s), the phenomenon 'narrative' is also located in the **minds** of people who have a notion of narrativity. Following Fludernik and others, I therefore consider narrative first and foremost to be such a **cognitive frame** or **schema** (terms I am using here as synonyms). This frame is a composite concept which is opposed, for example, to 'the descriptive', and mainly pivots on the perception, concatenation and representation of temporal experience, especially actions."[79] The application of this frame by the recipient or experiencer in response to a piece of (translated) art therefore is – in accordance with Wolf- in part a constructive activity taking place in the mind.[80]

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preference rules in order to effect decisions and choices which are all means of achieving an overriding artistic goal. The scholar's task would consist of accordingly formulating hypotheses about the specific nature of all of these factors in each case." (p. 275)

[76] Narratemes are intra-compositional features that render 'texts' and artefacts into narratives and determine their degree of narrativity. Examples are time, actions, anthropomorphic characters, causality, or chronology.

[77] Edward Branigan, *Narrative Comprehension and Film* (London: Routledge, 1992), 3.

[78] David Bordwell, *Narration in the Fiction Film* (Wisconsin University Press, 1985), 49–50. Research on film and narrative from a cognitive perceptual approach is particularly promoted by what is known as the Wisconsin School, which besides Bordwell and Branigan also includes Kristin Thompson, Noël Carroll and Seymour Chatman. Most of these scholars are active at the Department of Communication Arts, University of Wisconsin at Madison, in the US.

[79] Wolf (2004), 84 (bold as in original). Wolf refers here to Monika Fludernik, *towards a 'Natural' Narratology* (London: Routledge. 1996).

[80] Fludernik speaks of 'narrativisation' (p. 315). Although I agree with these theorists on the importance of paying more attention on the perceiver's role in narrative, I would also like to stress the role of the author (here, the filmmaker or the composer). In response to Bordwell (1985), Smuts (2009) similarly argues that "[o]ne might object that although audiences might reconstruct the fabula, authors create it, since otherwise they could not tell it. If the fabula is merely the construction of the audience, then transposability would be difficult to explain" (p. 12.) Thus, to give a valuable account on how narrative functions in an intermedial context, the best approach, in my opinion, is the one that considers both the intention of the author *and* its reception by the listener and viewer. It is the interaction between the two that is relevant.

Cognitive narratology is thus concerned with mind-relevant aspects of storytelling practices. It focuses on how the phenomenon of narrative contributes to a human's effort to structure and make sense of the world, and his or her experiences in it.[81] The ability to organize events such as music in meaningful coherent wholes guides our understanding of what is happening (i.e., narrative) and forms the basis of our later remembrance of what took place (memory and, possibly, a perceived narrative). The construction of narrative representations is one of the ways we give form and meaning to the reality we perceive; this means we will be interested in narrative in terms of the information processing properties involved. Narrative can, in other words, be conceived as a basic 'mode of thinking' or a 'cognitive instrument'. Cognitive narratology offers a different approach to narrative in its formal aspects because it seeks to discover the mental tools, processes, and activities that make possible our ability to construct and understand narrative. According to David Herman (2007), cognitive narratology should aim to combine not only narratives and research on the mind, but also inquire into (1) the structure and dynamics of storytelling, (2) the multiple semiotic systems in which those practices take shape, including but not limited to literature, and (3) mind-relevant dimensions of the practices themselves, as they are important for a medium to tell a story.[82] As one of the leading scholars on cognitive narratology, besides Marie-Laure Ryan and Manfred Jahn, Herman makes clear that cognitive narratologists have focused for the most part on written, literary narratives. He describes two main directions in cognitive narratology, two key strategies for extending its field of interest, both applicable within this thesis.[83] This thesis in a sense tries to broaden the scope of cognition research by suggesting the possibilities and applicability of research on narrative 'told' by means of music, painting and film.

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[81] See the dissertation by Harald Pol, *The Future of Narratology.* (PhD dissertation, Groningen University, 2005).

[82] Based on this discussion, a more useful definition that would more clearly define narrative in the context of the mind would, perhaps, be the one proposed by Byron Almén, who formulates musical narrative as "the process through which the listener perceives and tracks a culturally significant transvaluation of hierarchical relationships within a temporal span", (p.11). Transvaluation is defined as "a process by which meaning emerges via the reconfiguration of simultaneous and successive relationships between musical elements in the course of a temporal succession, as perceived or conceived by the listener." (p. 11-12).

[83] Herman gives two directions: "The first is to explore how frameworks for mind-related inquiry— frameworks developed in multiple disciplines—can enrich existing approaches to the study of narrative and yield new goals (and maybe also new methods) for narrative research. The second is to explore how insights, nomenclatures, and heuristic tools emerging from the study of stories might themselves generate new questions for cognitive science, and perhaps new ways of asking them." (p. 327.)

Chapter 3

Paintings in Narrative Motion;

A Musical and Cinematic Background

3.1   Comparable Research in Other Research Areas

For present analytical purposes, it might be useful to look at other research that compares and addresses how different media equally transpose another work of art. This research may provide us with valuable clues and guidelines how my intended research may come about. Furthermore, it would be interesting to see how some of this available research discusses media which are also of relevance here (i.e. film, music, and painting), providing further background information for my analysis. For example, in her recent doctoral study *Writing and Filming the Painting: Ekphrasis in Literature and Film* (2006), Laura Sager compared the uses of painting as a source of inspiration for literary texts and films with each other.[84] Originally confined to the medium of literature, ekphrasis was defined as "the verbal representation of visual representation".[85] However, the concept was recently reconsidered and extended beyond literature as the sole representing medium. If Claus Clüver (1997) still defined ekphrasis as "the verbal representation of a real or fictitious text composed in a non-verbal sign

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[84] Laura Sager, *Writing and Filming the Painting: Ekphrasis in Literature and Film* (PhD. Dissertation, University of Texas at Austin, 2006).

[85] James Heffernan, *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery* (Chicago: University of Chicago Press, 1993).

system''[86], Siglind Bruhn (2001), among others, referred to ekphrasis as the "representation in one medium of a real or fictitious text composed in another medium",[87] thereby contending that the "recreating medium need not always be verbal, but can itself be any of the art forms other than the one in which the primary 'text' is cast".[88] Hence, Sager defined ekphrasis broadly as "the verbalization, quotation, or dramatization of real or fictitious texts composed in another sign system."[89] Analyzing selected works of art by Goya, Rembrandt, and Vermeer and their ekphrastic treatment in various texts and films, she examined how the chosen medium affects the representation of works of visual art. This allowed her to show what the differences in media imply regarding issues such as gender roles and the function of art for the construction of a personal identity. By providing an innovative approach to discussing non-documentary films about artists, Sager could show that ekphrasis is a useful tool for exploring both aesthetic concerns and ideological issues in film.

Another example of recent research in this field is the dissertation *Vermeer in Dialogue: from Appropriation to Response* (2003), where Marguerite Anne Glass considered the impact and appropriation of the paintings of the 17th-century Dutch artist Johannes Vermeer (1632-1675), which are proving to be particularly relevant to our contemporary culture. The scholarly discourse on Vermeer and his paintings, the exhibition of his works, their reproduction in diverse media, and their appropriation by artists, novelists, and filmmakers have created a discourse on Vermeer that promote understanding of his artistic and cultural significance today.

One of the few pieces of existing research that compares music to another medium's attempt to transpose a painting and that I particularly would like to mention here is the study *A Concert of Paintings: 'Musical Ekphrasis' in the Twentieth Century* (2001) by Siglind Bruhn. Also in the context of ekphrasis, she discusses and compares the use of painting in literary texts and music.[90] Where Sager compared literary texts with films in their ekphrastic attempts to represent paintings, and Bruhn compared literary texts with music in their efforts to transpose paintings, to my knowledge no musicological research has yet been conducted that touches on the correspondences between instrumental music and film with regard to their ability to

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[86] Claus Clüver, ''Ekphrasis Reconsidered: On Verbal Representations of Non-Verbal Texts,'' in *Interart Poetics: Essays on the Interrelations of the Arts and Media*, edited by Ulla-Britta Lagerroth, Hans Lund, and Erik Hedling (Amsterdam: Rodopi, 1997), 26.

[87] Siglind Bruhn, "A Concert of Paintings: 'Musical Ekphrasis' in the Twentieth Century." in: *Poetics Today* 22, 3 (2001), 559.

[88] Siglind Bruhn, *Musical Ekphrasis: Composers Responding to Poetry and Painting* (Hillsdale, NY: Pendragon Press, 2000), 7-8.

[89] Sager, 15. Quite similar to the definition of intermediality, ekphrasis is the expression of one form of representation in terms of another. I therefore interpret ekphrasis as another term that signifies the same concept what I labelled earlier as 'intermedial transposition'. I prefer to use the concept of intermediality, not only because it captures the exact same phenomenon that ekphrasis tries to describe, but also because it recognises and positions more clearly different forms of intermedial configurations, and hence, makes classification more explicitly clear. Intermediality is also more widely accepted and acknowledged by scholars of the Humanities in contrary to musical ekphrasis which has been introduced into the academic discourse chiefly but solely by Bruhn's effort.

[90] One of the central questions she formulates in her research is: "Does the range of ekphrastic stances adopted by composers toward works of verbal or visual art (mimesis, supplementation, association, interpretation or recontextualization, playful response, etc.) parallel those observed in ekphrastic poets?" Bruhn (2001), 576.

translate a work of visual art into, respectively, the medium of music or cinematography.[91] By means of this comparative approach between music and film, it will be demonstrable in which way the medium of music differs, is comparable with, is limited, or from a performative point of view, perhaps even advantaged in transposing a painting. In other words, by comparing films inspired by paintings with intermedial transpositions of paintings into musical works, it is possible to examine if, and how, the medium affects the representation and interpretation of a painting's (imaginary, intrinsic) narrative.

To assess these correspondences and/- or differences between film and music, it is necessary to take into account the cultural, political, social and historical contexts of the *production* and *reception* of such musical works and films. Listening to music inspired by paintings, for example, depends to a large degree on the presence of a publicly shared tradition of listening, viewing, and interpreting. Grey (1997), for example, explains Mendelssohn's music triggering mental images in people in the second half of the nineteenth century as "(...) an aesthetic of musical representation (and interpretation) [which] is not far removed, in fact, from the middle-class culture of the salon or the parlour, with its sociable and performative mix of music-making, picture-viewing, word-games, dramatic skits, charades, and *tableaux vivants*."[92] Approached as a historically determined process, Müller (1996) also makes clear that we should account for the technological developments in this particular period: "¨Intermedialität bedeutete in dieser historischen Phase [starting half way through the nineteenth century] der Mediengeschichte jedoch nicht allein eine neuartige Interaktion zwischen Medien in einem spezifischen sozialen Raum, sondern auch die Entwicklung 'medialer Hybriden', (audio-) visueller Apparate, die eine Kreuzung von Guckkastenbühne, Theater, Panorama und anderen (Audio-)Visionen darstellten."[93] The choice of the pictorial model similarly took place in the context of the art-historical and social reception of these artworks. Tastes, preferences for certain styles or painters, and subjects depicted determined the selection of certain paintings as sources for inspiration, and the rejection of others. In the nineteenth and twentieth century it was argued by many artists and theorists that the same underlying aesthetic and technical principles were applicable for, respectively, painting and music and also painting and film, which therefore determined and legitimized both the possibilities and the limits of an exchange between them.[94] Thus, to assess and compare inter-art translations, one should try to take notice

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[91] Marguerite Anne Glass touches on the fact that Johannes Vermeer has also been appropriated within the context of contemporary opera. Inspired by his visit to the Johannes Vermeer exhibition at The Mauritshuis, The Hague, in 1996, Dutch composer Louis Andriessen, created *Writing to Vermeer*, an operatic collaboration with film director Peter Greenaway. However, Marguerite Anne Glass does not discuss the possibility of instrumental music being inspired by paintings by Vermeer, which is my main concern here. E.g., the composer Walter Niemann (1876-1953) composed *Die alten Holländer* (1934) based on a painting by Vermeer (*Das Delfter Glockenspiel*).

[92] Grey, 76. 'Tableau vivant' means 'living picture', describing the act of a group of carefully posing costumed actors or artist's models. Throughout the duration of the display, the people in the display do not speak or move. The *tableau vivant* thus connects the art form of the theatre with that of painting. See Grey's article (1997) and Anno Mungen, *"BilderMusik": Panoramen, Tableaux vivants und Lichtbilder als multimediale Darstellungsformen in Theater- und Musikaufführungen vom 19. bis zum 20. Jahrhundert* (Remscheid: Gardez, 2006).

[93] Jürgen Müller, Intermedialität: Formen moderner kultureller Kommunikation (Münster: 1996), 38.

[94] James D.Merriman. "The Parallel of the Arts: Some Misgivings and a Faint Affirmation, part 1." In: *The Journal of Aesthetics and Art Criticism* 31, 2 (1972), 153-164 and "The Parallel of the Arts: Some Misgivings

of the particular assumptions, premises and background that have governed the recipients, the artists and also the critic's assessment of interrelating the arts at different times in history.[95] But how can we account for such transpositions when they occurred before film became a widely disseminated medium? In other words, how can one historicise the 'recipient's' experience?[96]

This chapter provides a critical background of musical compositions and films that are inspired by or based on painting, providing the pre-conditions for my analysis in the next chapter. I begin with the relationship between painting and music. In the second part of this chapter I will give a survey on how painting has variously influenced films or specific film scenes. I will illustrate how and when these artistic genres started to develop, point to the various possibilities how film and music can refer to painting, show their increase in number during the twentieth century, and how these attempts have been variously critiqued. In discussing and explaining the compositional and filmic responses to painting, I also attempt to provide an answer to why both composers and filmmakers made use of a certain painting in their artistic choices, how this was done, and what the artistic correspondences and differences might be.

3.2   Musical Transpositions of Visual Art

Connections between (moving) images and music have perhaps never been expressed more clearly than in the silent-film era in the beginning of the twentieth century. But already before the age of silent film, images such as exotic landscapes or those originating from the visual imagination have inspired composers in their musical compositions. *The 'Italian' Symphony* of Mendelssohn or Berlioz's *Harold in Italy*, for example, can be regarded as attempts to transpose the 'picturesque' experience of their composers' visits to, in this case, Italy, into a musical representation: to bring the landscape with its characteristic elements to musical life.[97]

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and a Faint Affirmation, part 2." In: *The Journal of Aesthetics and Art Criticism*, 31, 3 (1973), 309-321; and Alastair Fowler. "Periodization and Interart Analogies." In: *New Literary History* 3, 3(1972), 487-509.

[95] In line with Troy Thomas I prefer to speak of 'analogy' rather than 'parallel'. See his "Interart Analogy: Practice and Theory in Comparing the Arts". In: *Journal of Aesthetic Education* 25, 2 (1991), 21. When different media of the arts are taken into account such as is the case in this thesis, equivalent or parallel structural features are almost impossible to locate, because terms of comparison such as contrast or structure have to be interpreted differently when they are applied to each art. Therefore, the broader term required here is analogy, a word admittedly more ambiguous than 'equivalence' or 'parallelism', but necessary because the latter terms give the misleading impression that the arts are more closely related than they really are.

[96] Depending on the historical contexts, this would imply that one looks at other, diachronous visual media such as techniques of projecting images, spectral photographs, magic lanterns (i.e., slide projectors), and so forth, to make a reasonable comparison. Unfortunately, however, time does not permit me to go into more detail in this matter, but it would be helpful to take this into account in future research.

[97] Grey (1997) contends that Felix Mendelssohn can be considered as a prime example of composers whose cultural background had a pronounced visual orientation and hence had a significant impact on his creative imagination. "Such a tendency to filter or process literary as well as musical ideas by means of "mental pictures" (...) is probably a fairly universal, instinctive trait, but certainly one that was developed to an exceptional degree in the case of Mendelssohn.", 40. Musical compositions with narrative suggestions can already be found in the baroque era or even earlier, but the attempts in the nineteenth and twentieth centuries are normally regarded to be the culminations of these 'programmatic' developments in the form of, e.g., symphonic poems. I want to limit my discussion therefore to the nineteenth and twentieth century.

Those people who never actually travelled to Italy could, then, derive and form their own collective imaginary not only from pictorial and verbal descriptions, but also from musical representations. Many composers have also found inspiration in another world of images, that of the visual arts. The beginning of the nineteenth century, conventionally known as the Romantic period, is generally regarded as the critical starting point where instrumental music was first identified as the exemplary expressive art and considered to be interchangeable with painting. The influences between music and painting in this period thus appear mutual; under music's influence, painting approached the verge of abstraction; at the same time many composers cultivated pictorial effects in their music, also known as *ars inveniendi*.[98] Relevant themes are visualizations in music, the literary vs. pictorial basis of the symphonic poem, and musical pictorialism in painting and lithography.

Drawings, paintings, woodcuts, etchings, lithographs, engravings, sculptures, watercolours, frescoes, and stained glass windows all are considered at various moments to have influenced or inspired composers in their effort to capture, translate or respond to these visual sources in musical compositions.[99] In the years between 1839 and 1881, when Liszt was composing his first works inspired by the visual arts, relatively few other composers were similarly active. Regarding the development of music inspired by visual art during this period, Schuetze observes that "[w]ith the exception of Mussorgsky's *Pictures at an Exhibition,* the compositions are either problematic with regard to their inspiration by the visual arts or they are relatively obscure works (or both)."[100] After 1881, the year in which Liszt composed *Von der Wiege bis zum Grabe*, the pace of composition inspired by the visual arts increased dramatically. "The last two decades of the 19th century account for roughly half of that century's output of this new genre. (...) In the 20th century this inspirational pace increased even more, and "roughly half of all the musical compositions known to have been inspired by the visual arts had been written since 1960."[101] This artistic trend increased significantly in the beginning of the twentieth century and remains of significant musical relevance even today. This increase is most likely to be influenced by the development of visual media.

There are numerous musical examples to be found where visual art is a source of inspiration. Music composed in response to visual art includes Franz Liszt's symphonic poem *Die Hunnenschlacht* (1857) based on the painting by Wilhelm von Kaulbach, and Claude Debussy's

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[98] Monika Fink. *Musik nach Bildern: Programmbezogenes Komponieren im 19. und 20. Jahrhundert* (Innsbruck: Edition Helbling, 1988), 23.

[99] Although I will occasionally use the broader terms 'visual arts' or 'visual sources', paintings are used the most by composers as their visual source of inspiration.

[100] Schuetze, 62. An excellent bibliographic study regarding the mutual influences of music and visual art and the historical development of related artworks is written by George Schuetze, *Convergences in Music and Art* (Warren Michigan; Harmonie Park Press, 2005).

[101] Schuetze, 69. The exchange of theories of art and creativity between musicians and artists is said to have climaxed just after World War II, when a group of New York-based musicians, including John Cage, Morton Feldman, Earle Brown, and David Tudor, formed friendships with a group of painters. The latter group, known as the New York School, included Jackson Pollock, Willem deKooning, Robert Motherwell, Mark Rothko, Barnett Newman, Clyfford Still, Franz Kline, and Phillip Guston. This group of painters created what is arguably the first internationally significant American movement in the visual arts. Inspired by these artists, the New York School of composers accomplished a similar feat. By the beginning of the 1960s, the New York Schools of art and music had assumed a position of leadership in the world of art. See Johnson, Steven (ed.), *The New York School of Music and Visual Arts* (Routledge 2001), 1-15.

piano piece *L'isle joyeuse* (1904) based on Antoine Watteau's *L'Embarquement pour Cythère* (1717). Similar arguments are given by Paul Hindemith concerning the symphonic set *Mathis der Maler* (1935) based on the similar named opera and inspired on Mathias Grünewald's *Isenheimer Altar* or Hans-Werner Henze's *Los Caprichos* (1963), based on etchings by the Spanish painter Francisco de Goya (1746-1828). More recently one can call to mind György Ligeti's interest in the artists Paul Cézanne, Maurits Cornelis Escher and Constantin Brancusi, Gunther Schuller's *Seven Studies on Themes of Paul Klee* (1959), and Morton Feldman's *Rothko Chapel* (1971). That this influence is not confined to art music but may also be observed in popular music, although to a lesser extent, is illustrated by the popular song *Vincent* (1972) by Don McLean, which was inspired by a well-known painting by Vincent van Gogh (1853-1890), *The Starry Night* (1889). Examples of visual artists being inspired by music also abound and are perhaps even more extensive, such as Wassily Kandinsky's *Impression III (Konzert)* based on the Three Piano pieces, op. 11 (1909) and the Second String Quartet, op. 10 (1909) by Arnold Schoenberg, or Bruno Taut's drawing *Bruckner, Ninth Symphony, Third Movement* (1919). Paul Klee's *New Harmony* (1936) appears to have been influenced by the serial techniques of the Second Viennese School, and Piet Mondrian was influenced by jazz music when painting *Fox Trot B* (1929) and *Fox Trot A* (1930).

To give a clear and more precise indication of the influence of painting on musical composition, I have included some background data in the appendices that illustrate its historical development and, hence, the relevance of this genre in the total Western musical output. They give information on, respectively, which artists are drawn upon the most by composers (appendix 1), which visual representations are responded to the most (appendix 2), and the increasing amount of compositions which, during the twentieth century, are based on paintings, underlining the currency of this genre (appendix 3).[102] Although the musical medium appears abstract, composers have responded in many different ways to visual representations, thereby creating a diverse palette of visually inspired music.[103] Siglind Bruhn (2001) observed that composers "may transpose aspects of both structure and content; they may supplement, interpret, respond with associations, problematize, or play with some of the suggestive elements of the original image."[104] Composers may also transpose messages or metaphors from the visual

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[102] I have extracted these data from the database which is available online and which is maintained under supervision of Monika Fink at the University of Innsbruck, Austria. To outline the specific goals and intentions of the broader research into the relationship between painting and music, through which the database became possible, I have quoted part of the text accompanying the database. "Ziel des am Musikwissenschaftlichen Institutes der Leopold-Franzens-Universität Innsbruck durchgeführten Projektes ist die Erstellung einer umfassenden Datenbank zu Kompositionen, die sich auf Werke der bildenden Kunst beziehen. (…) Gegenwärtig sind über 1000 bildbezogene Kompositionen und über 1200 Kunstwerke digital erfasst und mit Metadaten indiziert. Die Datenbank, die ständig erweitert wird, ermöglicht einen gezielten Zugriff auf KomponistInnen, KünstlerInnen, Kunstwerke und Instrumente." (Accessed November 2008). See *www.musiknachbildern.at* to access the database.

[103] There is of course the tradition of the Affektenlehre, and mimetic pieces such as the battaglia, since the 16th century to build on. In the Baroque period, the Affektenlehre provides a set of musical clichés which are very clearly assigned extra-musical meanings. Music is thus not entirely abstract. For even earlier mimetic pieces, see the 14th century chaces and cacce and the 'Parisian chanson' repertoire from the 16th century.

[104] Bruhn, 551.

to the musical. This genre can, therefore, be divided into different categories, although it is acknowledged that the boundaries between these categories are not always clearly defined.[105]

One of these categories explicitly tries to relate to the painting's implicit imaginary narrative. Music relating to a painting's suggested narrative particularly likes to use paintings that clearly display motion performed by humans or nature, and depict continuity or action such as hunting scenes or battle scenes. (I.e., Franz Liszt's symphonic poem *Die Hunnenschlacht* (1857) based on the painting by Wilhelm von Kaulbach depicted below in figure 5). This clearly shows an interesting overlap with the older traditions such as the battaglia or the chace. These representations of motion might be thought of as narratives that unfold in just a few moments. They allow themselves to be musically 're-told' with means of mimetic, suggestive, allusive, descriptive and symbolic musical features, such as tone painting, (rhetorical) musical figures, quotations, specific usage of instruments, and so forth, all employed to represent non-musical ideas.

Figure 5. *Die Hunnenschlacht* (1837) by Wilhelm von Kaulbach, Oil on Canvas (137.5 x 172.5 cm) Staatsgalerie, Stuttgart.

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[105] Noteworthy in this regard is the extensive collection and systematization of Monica Fink in *Musik nach Bildern. Programmbezogenes Komponieren im 19. und 20. Jahrhundert.* Fink is one of the leading scholars in this research area who has offered a detailed discussion and classification to analyse the possible relationships between music and visual art. Taking the contents of the painting as point of departure, Fink distinguishes the following categories of musical transpositions of visual art in instrumental music which, for sake of clarity, I would like to mention here: (1) "Narrative" relations - Reproduction of the image portrayed by musical means; (2) adoption of the mood or atmosphere of the painting - the overall impression of the image corresponds to the music; (3)etc. Structural analogies - Compositional procedures correspond with pictorial design features; (4). Correspondence of musical and visual style characteristics - It is intended to musically represent the he painting or graphic style, e.g. pointillism finds its equivalent; (5). Correspondence between political intentions - Related to a painting with a political message can a musical composition express the same intentions; (6). Correspondence of symbolic meanings - Musical symbols such as quotations or themes are linked to the theme or time of the painting; (7). Compositions based on titles only - There are no external links between the painting and the music, only the basic idea of the title; (8). No correspondences - Although the title of the composition refers to a painting, suggesting to be influenced by it, no information exists that can convincingly link these two.

Practically without conventions, limitations or rules about how to translate the visual, and in the context of the twentieth century with its shifting focus on musical material, freedom in the use of musical form, and the loss of tonality as a restricting or guiding framework, composers were in a sense free in their compositional techniques, aesthetics, interpretations and artistic goals regarding the way they wanted to represent the visual in their music. This is reflected by the observation that multiple compositions by different composers which are based on the same painting do not always lead to demonstrable compositional similarities with similar stylistic characteristics. In some cases, the relationship between the visual source and the music does not go further than a metaphoric reference or merely functions to inspire the composer without any further significant connection. It may even be the case that the painting was adduced after the musical composition was completed.

Pictures can thus represent objects that are not only defined by their visual characteristics. Conveying far more than structures or colours, they may capture a certain mood, interactions and conflicts, a certain political belief, symbols and concepts. For example, Picasso's famous mural *Guernica* (see Figure 6 below) is a compelling painting for its composition, the use of line and texture, shape and volume - its visual artistry, in other words. But it also connects and conveys to deeper structured 'ideas', such as Picasso's outrage at the bombing of the Spanish city of Guernica and to other historical events surrounding the Spanish Civil War. Compositions, technique, symbolisms, histories, all are potential connections between individual arts and ideas. Since the time that Pablo Picasso painted Guernica in 1937, about 37 compositions were inspired by his work, all of which reflect different perceptions of pictorial art and music and the possible points of contact between them. Monika Fink has observed that a great number of these compositions, regardless of their variety of style and technique, have common features and expresses the same intent as the Guernica painting: a lament and accusation against war and violence.[106] This is frequently realized in the vocabulary of twentieth century art music: with shrill dissonances, rhythmic ostinato figures, and sharp contrasts. Symmetry can be found in several compositions, which is a characteristic formal aspect of the painting.[107]

Figure 6. *Guernica* (1937) by Pablo Picasso. Oil on canvas (349 × 776 cm), Museo Reina Sofia, Madrid.

[106] See Monika Fink, "Musikalische Bildreflexion: Kompositionen nach Guernica von Pablo Picasso." In: *Music in Art* (2005), 183 – 197.

[107] Likewise, just as composers often use or appropriate the surrounding discourse about the image as a self-reflective statement of their own ideas, so can the reference to, e.g., a painting as Guernica in a film, function as a self-referential comment by the filmmaker on, in this particular example, the horrors of war.

Music is usually thought to be best suited to represent actions in time due to the temporal nature of its reception. In contrast to music, most painting is seen as its counterpart, being figurative and representational, capable only of representing a single moment in time since it is perceived as a static object. The question that arises is whether a musical composition can actually reflect a painting, or vice versa, whether a painting can be a visualized musical composition. Where architecture and music have in common that they are both so firmly grounded in mathematical laws that they were for long considered to be each other's representation, and where literature and music have in common that they both develop in time, painting seems to be diametrically opposed to music. Indeed, claims of music being inspired by other arts, or more generally, claims of attempting to transpose a work of art from one into another medium, have often met with sceptical counterarguments that denounce the whole enterprise as simply impossible. This scepticism was expressed as early as the eighteenth century by Lessing in his *Laokoon* (1766), where he clearly argued for a strict division between the arts that exist in time and those that exist in space and, hence, implicitly deemed a transposition between painting and music impossible. Other prominent voices who seriously doubted the possibility of mutual influences between the arts in the twentieth century are Clement Greenberg and Theodor W. Adorno. As a typical example of modernist aesthetic purism, the art historian Greenberg emphasised that each art should remain in its own domain and that they strictly uphold their own rules of either space or time.[108] To quote Daniel Albright's ironic evaluation of Greenberg's viewpoint: "(…) every act of transmediation is a contamination; space and time are mortal enemies. It seems that painters would do well to be deaf and illiterate, and musicians blind and aphasic."[109] In the context of his criticism directed at Igor Stravinsky, Adorno labelled the attempt to organize a composition in one medium according to alien principles derived from another medium as 'pseudomorphosis',[110] and accused Stravinsky therefore of pretending to be a Cubist painter: "(…) die Verräumlichung der Musik [ist] Zeugnis einer Pseudomorphose der Musik an die Malerei, im Innersten ihrer Abdikation. (…) Der Trick, der alle Formveranstaltungen Strawinskys definiert: Zeit wie im Zirkustableau einstehen zu lassen und Zeitkomplexe wie räumliche zu präsentieren, nützt sich ab. Er verliert die Macht über das Bewusstsein von Dauer (…)"[111] Elsewhere Adorno warns that "[t]he moment one art imitates another, it becomes more distant from it by repudiating the constraint of its own material, and falls into syncretism, in the vague notion of an undialectical continuum of arts in general. (…) The arts converge only where each pursues its immanent principle in a pure way."[112]

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[108] See Clement Greenberg, "Towards a Newer Laocoon." In: *Art in Theory* edited by Charles Harrison and Paul Wood (Oxford: Blackwell Publishers), 554-560.

[109] Daniel Albright, "Untwisting the Serpent. Recasting Laokoon for Modernist Comparative Arts." In. Walter Bernhart/Stephen Paul Scher/Werner Wolf, eds. *Word and Music Studies: Defining the Field*. Proceedings of the First International Conference on Word and Music Studies at Graz, 1997. Word and Music Studies 1. (Amsterdam: Rodopi, 1999), 84.

[110] See Theodor W. Adorno, *Philosophie der neuen Musik* (Tübingen, 1949) and also "*Über einige Relationen zwischen Musik und Malerei.*" In: *Die Kunst der Künste. Vorträge aus der Reihe Grenzen und Konvergenzen der Künste 1965/66 in der Akademie der Künste* (Berlin, 1967)

[111] Adorno, 174 and 177.

[112] Adorno (translated by S. Gillespie), 67.

It can be argued, of course, that both media share terminology such as form, rhythm, texture and colour, and hence are perhaps 'related' or 'comparable'. Hardly noticeable transitions from one colour to another can for example be compared with glissandos in music. Chords can be compared to combinations of two, three, four or more colours, and dots, dashes, or stains can be rhythmically interpreted (see also the graphic notations of the post-WWII period for this). Unequivocal technical correspondences between the two media have nevertheless been difficult or impossible to demonstrate. The suggestion is therefore made by Rösing (1971) that a theoretical approach to interrelate both arts on the technical level of parameters such as colour, line, harmony, tonality etc. is in fact useless. "Es soll darum nicht der von vorneherein hoffnungslose Versuch unternommen werden, ein eigenes System (…) zu entwerfen, um Gemeinsamkeiten zwischen den beiden Medien der Kunst zu erweisen. Vielmehr soll im Gegenteil gezeigt werden, dass es im naturwissenschaftlichen Sinn objektiv begründbare Gemeinsamkeiten zwischen den beiden Medien nicht gibt, sondern nur objektiv begründbare Unterschiede. Das Gemeinsame vollzieht sich auf einer anderen Ebene: nicht auf der der Medien, sondern auf der des Betrachtenden bzw. Hörenden. Die Gemeinsamkeiten resultieren demnach aus physiologisch-psychologisch erklärbaren Auswirkungen des Aufnahmeprozesses."[113]

In short, in the context of recognising the difficult comparability and compatibility between music and visual art on a technical level, but at the same time acknowledging the semantic correspondences between them, and taking the often disputed capabilities of music to represent, imitate or to narrate into account, scholars have continuously argued whether inter-art transpositions can take place at all, and in particular when the diachronous medium music is involved. The relationship between visual art and music seems to be based on arbitrary and ambiguous correspondences, and mutual influences therefore often appear highly arguable even when recognising and differentiating accurately the different levels in which such transpositions can take place, e.g., on a technical, metaphorical, or symbolic level, among others. Considering these remarks, one is right to critically ask: is a symphonic poem actually capable of depicting a painting, can a piano piece be like a sculpture, and, vice versa, can a painting 'sound' like a symphony? Do we even have to take these attempts seriously?[114]

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[113] Helmut Rösing, "Musik und bildende Kunst. Über Gemeinsamkeiten und Unterschiede beider Medien." In: *International Review of the Aesthetics and Sociology of Music*, 2 (1971), 65. Rösing in a way also anticipates here on scientific research yet to be conducted that deals with this interrelationship on a neurological level. Recent research which takes place on a neurological level has thus far shown interesting results. As all other human activities, artistic and creative abilities are products of the brain. Rapid and continuous development in the field of neuroscience has increased our hope to reveal the neuronal correlates of artistic and creative abilities. The concept of aesthetics is also an important dimension of artistic creativity. The neural mechanisms underlying artistic perception and production are investigated, and this new field is labelled *neuro-aesthetics*. Our increasing knowledge on the processing of visual information and the neuro-psychology of music helps us to understand the neuronal architecture underlying artistic production. In short, neuroscience has the potential to reveal some of the the mysteries of artistic creativity that takes place on the semantic level Rösing addresses.

[114] However, one cannot simply ignore the historical fact that, especially in the twentieth century, a lot of composers have tried, successfully or not, to involve visual art as a shaping element in the signification of their musical compositions. If we take these attempts seriously in turn, even the less convincing experiments with music pictorialising a painting might teach us a lot, especially in the fields of functional and historical analysis, but also in terms of dominance and competition between the arts to which I pointed earlier. Investigating such experiments may indeed yield valuable information on individual authors, musical works, its reception, and inter-art relations. Additionally, or perhaps primarily, an interesting insight into the aesthetics of an epoch or a musical current might be obtained. The study of compositions that are based on visual art can illustrate important historical, technical and aesthetic

However, this is actually the very argument that both composers and painters in the course of history have given as an explanation of their inspiration for some of their works of art. We are, then, in a way confronted with two conflicting claims: the suggestion of the existence of music compositions inspired by art versus the perceived impossibility of such an interartistic/ intermedial transposition. In my opinion, however, it would be too easy to leave this seeming paradox unanswered and to choose one side at the expense of the other. Thus, devaluing, on the one hand, the whole phenomenon of music based on visual art as merely a meaningless and futile attempt, or on the other hand to assume, uncritically, that such an enterprise of integrating two arts can take place without any significant problems, are both solutions which are to be rejected. Instead, a more fruitful approach to this matter would be to take both claims into account. This is, therefore, the scholarly approach that I would like to adopt in this thesis.

3.3   Cinematic Transpositions of Visual Art

The relationship between painting and film is almost as old as cinema itself and, as Martin Norden has shown, painting initially appeared around 1900 in the form of painted canvas backgrounds for films.[115] As early as October 9, 1921, *The New York Times* made mention of this new inter-art phenomenon in an article called *Movies Based on Paintings*. "Motion-picture stories based on or suggested by important paintings and sculptures are one of the newest undertakings in the cinema field. Two already have been completed by the Triart Productions,

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tendencies in the history of music that explicitly takes into account the influence of the perceived analogies between the arts in the compositional process. Intermedial transpositions between arts therefore remain of special interest, since they contain unusual, often innovative and hence historically significant experiments with the potential of individual media.

[115] Martin Norden, "Film and Painting," *Film and the Arts in Symbiosis: A Resource Guide*, ed. Gary R. Edgerton (New York, Westport, and London: Greenwood Press, 1988) 17-46. Other relevant literature on the relationship between visual art and film, especially how painting is used in, or adapted by, film are chronologically: Jens Thiele, *Das Kunstwerk im Film* (Bern: Herbert Lang; Frankfurt a.M. and München: Peter Lang, 1976); Günter Minas, *Bildende Kunst im Film der Bundesrepublik Deutschland. Ergebnisse einer Bestandsaufnahme* (Berlin: G. Minas, 1986); Anne Hollander, *Moving Pictures* (New York: Knopf, 1989); Helmut Korte and Johannes Zahlten. ed. *Kunst und Künstler im Film* (Hameln: Verlag C.W. Niemeyer, 1990); John A. Walker, *Arts & Artists on Screen* (Manchester and New York: Manchester UP, 1993); Brigitte Peucker, *Incorporating Images: Film and the Rival Arts* (Princeton: Princeton UP, 1995); Angela Dalle Vacche, *Cinema and Painting: How Art Is Used in Film* (Austin: U of Texas P, 1996); Donna Lauren Poulton, *Moving Images in Art and Film: The Intertextual and Fluid Use of Painting in Cinema,* PhD dissertation Brigham Young University, 1999; Simon Howard Dizon, *The Image Incarnate: On the Documentary Representation of Painting in Film*, dissertation University of Iowa, 2000; Angela Dalle Vacche (Editor). *The Visual Turn: Classical Film Theory and Art History* (New Brunswick, NJ and London: Rutgers UP, 2003); Susan Felleman, *Art in the Cinematic Imagination* (Austin: University of Texas Press, 2006). Other (excellent) books about cinema and painting by leading French film critics and academics I want to mention are: Pascal Bonitzer's *Decadrages: peinture et cinema* (1985), two scholarly conferences devoted to the topic at Quimper and Chantilly in 1987, Jacques Aumont's *L'oeil interminable* (1989), Marc Vernet's *Figures de l'absence* (1990), Raymond Bellour's collectior of papers from one of the conferences, *Cinema et Peinture: Approches* (1990), his own *L'Entr'Images* (1990), and finally, in 1991, an international colloquium at the Louvre, or "Le portrait peint au cinema" documented in a special issue of the journal IRIS. It is interesting to see that most of the writers on matters of cinema vs. painting since the late 1980s are Anglo-Saxon/US American, in contrast to the writers on the relation between visual art and music, which are predominantly from the German-speaking countries.

and four others are in preparation."[116] The article mentions Sir Edward Burne-Jones's painting *The Beggar´s Maid*, Rembrandt's *The Young Painter*, Leonardo da Vinci's *Mona Lisa*, G.F. Watt's allegory *Hope*, and Josef Israel's genre study of *The Bashful Suitor* as the first paintings that inspired filmmakers. Furthermore, the article opined that, "by bringing the famous paintings of the world of art to life, by giving them motion and by outlining the stories [underlying or] back of them, the motion picture will do much for the study of art."[117] Other examples in the medium of film that implicitly or explicitly refer to or found inspiration in visual art, abound. Similar to the works of music mentioned above, such films can be found across the entire twentieth century, including Alexander Korda's *Rembrandt* (1936), Luciana Emmer's *Guerrieri* (1942)*, Van Gogh* (1948) and *Guernica* (1949) by Alain Resnais, Val Lewton's *Isle of the Dead* (1945), Victor Tourjansky's *Die Toteninsel* (1955), Paul Haesaert's *Rubens* (1947) and *Brueghel* (1969), Konrad Wolf's *Goya* (1971), and *Goya en Burdeos* (1999) by Carlos Saura.[118] More recent film adaptations in which a painting was the source of inspiration are Peter Webber's *Girl with a Pearl Earring* (2003) inspired by the painting of Vermeer, *Night watching* (2007) by Peter Greenaway based on Rembrandt's *The Night Watch* (1642) and the recent film on Thomas Kinkade's painting *The Christmas Cottage* (2008) by Michael Campus. It is important to note, however, that despite a large number of films that are in some way related to painting, from a *relative point of view*, film's relationship with painting is according to Martin Norden (1988) a minor one, even when compared to film's relationships with other expressive forms such as theatre and literature. Sager (2006), however, notices an increasing trend in this phenomenon, holding that "films about painters and paintings are becoming increasingly frequent."[119]

Thus, a considerable number of interactions between film and painting took place, stretching from the very beginning of film's history through today. Numerous filmmakers used painting to give depth of meaning and coherence to their films or to articulate particular ideas or concepts, and examples of interchange between the two media abound: There are films about painters, films that draw on specific painterly styles, films that feature paintings in the plot, films that try to capture the insights of pictorial genres, films that allude to scenes depicted in paintings, and films that literally incorporate and expand on particular paintings. Filmmaker David Lynch once mentioned two of his favourite artists as being Bacon and Hopper, but the latter only ´for film´, meaning to stress that the American artist Edward Hopper's paintings are very inspirational in a cinematic sense. This is illustrated for example by Herbert Ross's film *Pennies from Heaven* (1981), who uses Hopper's painting to illustrate the Depression-era look incorporated by the 1930s and '40s urban paintings of Hopper. One latenight scene involving several people seated at the counter of a diner, filmed through the diner's plate glass windows, is modelled directly after Hopper's most famous painting depicted below in figure 7, *Nighthawks (1942).* Four paintings are actually being recreated as *tableaux vivants* in this particular film: *Hudson Bay Fur Company* and *20 Cent Movie* by Reginald Marsh, and *New York Movie* and *Nighthawks* by Edward Hopper. Three of the four were painted after 1934, when the movie takes

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[116] See The New York Times, October 9, 1921, *Movies based on paintings.*

[117] Ibidem.

[118] See the film database on *http://www.citwf.com/* for more background information regarding these films.

[119] Sager, 235.

place, and all depict scenes in New York City of the Depression era, the setting of the movie. Thus, painters were seen as static filmmakers.

Figure 7. *Nighthawks* **(1942) by Edward Hopper. Oil on canvas (84.1 cm × 152.4 cm), Displayed Art Institute of Chicago, Illinois**.

Other filmmakers such as Jean-Luc Godard and Peter Greenaway have developed such a particular aesthetic approach towards the use of paintings in films that it seems to be embedded in almost all of their productions, producing painterly films in which "their use of lightning and camera framing often demands that one read individual film frames as paintings."[120] Regarding the relationship between visual art and the movies, Jürgen E. Müller notices in an analysis of Jean–Luc Godard's film *Passion* (1982) that "im Medium Film entfaltet er [Godard] ein *intermediales* Spiel mit Prinzipien und ästhetischen Verfahren anderer Medien. Der Regisseur wird zum *Maler* mit der Kamera, er activiert und re-vitalisiert im Film Repräsentationsmuster der Malerei, des Theaters, des Hörspiels, des Films und weiterer Medien."[121]

According to Thomas Elsaesser (1992) films featuring (series of) paintings are mostly European, and they particularly seem to belong to the 1980s, such as Raul Ruiz's *Hypothèse du Tableau Vole* (1979), Godard's *Passion* (1982), and Peter Greenaway's *The Draughtsman's Contract* (1982).[122] In each case, as Elsaesser (1992) makes clear, what is explored are usually *tableaux vivants*, though to different ends. In the film by Ruiz, for example, the *tableaux vivants* tell of all the narrative possibilities, meaning all the possible movies contained within static images. For Ruiz, the relation between cinema and painting raises the question of pictorial realism generally, meaningful only if read as allegory. Godard uses Rembrandt's *The Night Watch*, Goya's *The Third of May*, and works by Delacroix, El Greco and others, in *Passion*. Equivalent to its musical counterpart described above and by using the technique of *tableaux vivants,* Godard 'enters' these paintings, not only presenting the artist's original perspective but

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[120] Idem.

[121] Müller, 197 (italics in the original)

[122] Thomas Elsaesser, "Around Painting and the 'End of Cinema'" - A Propos Jacques Rivette's La Belle Noiseuse." In: *Sight & Sound* (1992), 20-23; reprinted in *European Cinema: Face to Face with Hollywood* (Amsterdam University Press, 2005), 165-77.

also entirely new and different perspectives. *Passion* features perhaps some of the most beautiful *tableaux vivants* in cinema, and constitutes in itself a masterpiece that explores the very nature of cinema. It also highlights how anticipatorily cinematic paintings can be. In another analysis of *Passion*, film scholar Glen W. Norton contends that "[t]he recreated paintings provide a starting-point (and perhaps an end-point as well) for the social, narrative aspects of the film. (...) Rather than just presenting or re-interpreting old works of art, the film speaks through these paintings, using their pre-established allegorical contexts to comment on the narrative going on in the rest of the film. Godard here creates his own cinematic law: the law of metaphor and anecdote, the relation and intermixing of painting and film, turning paintings into film and film into paintings. They cease to become separate; they become one text. (...) The paintings do not come (in)to the film untainted; they come with their own pre-established meanings, histories, and critical interpretations."[123]

The film-painting relationship also touches on the cultural dichotomy that painting, for most of the twentieth century and to some extent still today, is primarily considered a fine art and film a popular art, which has consequences for differences in the two art forms' creative purposes, reception, and also – concerning our subject of intermedial references - to painting occurring within film. Despite technical and other medial differences, though, film and painting seem to exhibit a substantial amount of perspectives along which one can examine their various correspondences and mutual influences. The visual image is usually regarded as being central to both cinema and painting. Visual aspects such as composition, lighting, colour, perspective, and texture pertain to both media and are usually thought of first when the interrelationship between film and painting is discussed. However, besides the visual appeal of each medium, the film-painting relationship also encompasses other aspects such as depicting or suggesting time, implying a narrative, expressing certain artistic trends and discussing various social phenomena. According to Katherine Edney (2008) the most interesting parallel between painting and film is the depiction of time, where elements of an implied narrative in a painting are compositionally presented in a non-linear way.[124] Correspondingly, Parker Tyler argued for two trends serving as markers in the relationship of painting by film: film may either animate works of visual art through movement and editing, or it may de-animate itself into the 'still' terms of painting by emphasising famous painterly styles or referring to particular paintings.[125]

3.4 Critical Reflection

Over the course of history, music inspired by visual art has often met with scepticism, and transpositions of visual art were often questioned regarding their intentional validity and artistic claims. Criticism regarding music usually concerned the representational and narrative properties attached to instrumental music, which, due to its ascribed abstractness, is regarded by some scholars to be unable to express anything outside itself, and hence, transposing a painting is deemed impossible. Very similarly, Laura Sager (2006) has remarked independently

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[123] Glen W. Norton, see the article *http://www.geocities.com/glen_norton/passion.html (accessed march 2009).*

[124] Katherine Edney, *Painting Narrative; The Form and Place of Narrative within a Static Medium* (Master Thesis, University of New South Wales School of Arts, 2008).

[125] See Parker Tyler, "The film sense and the painting sense." In: *Art Digest* 15 (1954), 10.

of the relation between music and visual art that "[f]ilm's relationship with painting has (…) been criticised, by rejecting the film's ability to do justice to art works and, hence, have accused film of not being true to the painting, of fragmenting it."[126] Giving voice to this criticism, André Bazin argues regarding film that "[i]ts [read: film] dramatic and logical unity establishes relationships that are chronologically false and otherwise fictitious (…) Not only is the film a betrayal of the painter, it is also a betrayal of the painting and for this reason, the viewer, believing that he is seeing the picture as painted, is actually looking at it through the instrumentality of an art form that profoundly changes its nature. Finally and above all (…) space, as it applies to a painting, is radically destroyed by the screen."[127] Thus, Bazin´s main reason for criticism is that a second art medium (film) profoundly changes the first (painting) through different colour values and angles, camera movement, and so forth. Siegfried Kracauer (1960) is similarly minded, arguing that films should faithfully depict a painting as a physical object and should not become artworks themselves by fragmenting the paintings by means of close-ups and camera movement, or creating collages of different paintings in the process of editing to construct a narrative.[128] The filmic and musical examples discussed above are, however, not exceptions but are representative for a significant amount of films and (art) music that, increasing dramatically in quantity through the twentieth century, formed a group of works which were experimental, innovative, and which tested the borders of their own medium. These filmmakers and composers all, some more than others, were engaged with the possibilities of mutual exchange between the arts and presupposed, theorized and most of all, were being inspired by, a perceived similarity between music and visual art, or film and visual art. They claimed that their inter-art transpositions added both formal and aesthetic substance to their art of composing and filmmaking.

Discussions that take place on the subject are, to a high degree, involved with how imitation or representation takes place, and particularly how the dialectic between space and time is a returning concept. Relevant in this context is the aspect of translating the implied narrative of a medium. Noël Carroll (2009) made clear that "[a]n important issue in the ontology of narrative involves discovering the conditions for re-identifying instances of the same narrative. "[129] In other words, he addresses the notion of retelling stories in other media, thereby implicitly touching on what is referred to above as one of the manifestations of intermediality. Some of the filmic and musical examples just mentioned both illustrate a 'translation' of narrative from one medium to another. Both media evolve in time and adapt and use features such as time, action, and movement implied by the painting for their own storytelling purposes. The question arises, then, how these inter-art translations of a pictorial models' narrative into instrumental music and film may correspond to each other. In what way, and how far, does a painting's narrative allow itself to be retold in another medium? What narrative features are

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[126] Sager, 1-2.

[127] See André Bazin, "Painting and Cinema," What is Cinema? Translated by Hugh Gray (Berkeley and Los Angeles: University of California, 1967), 164-172, and reprinted in Angela Dalle Vacche *The Visual Turn: Classical Film Theory and Art History* (New Brunswick, NJ and London: Rutgers UP, 2003), 221.

[128] See Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality* (Oxford University Press,: USA, 1960).

[129] See the March 2009 edition of the *Journal of Aesthetics and Art Criticism*, which is entirely devoted to the concept of narrativity (in arts) and thus showing its contemporary relevance. Carroll provided the introduction. (p 2.)

emphasized? How is music able to re-tell a narrative? Or, for comparing music and film with each other, how far is music able to narrate? How far is a narrative independent from its medium, allowing to be retold in different media?

The discussion of leading narratologist Seymour Chatman (1978) on the possibility of "the transposability of the story," amounting to the notion that the same story can be told in a different way, even in a different medium, provides a good starting point for understanding and discussing some of the musical and filmic translations of painting referred to above.[130] Claude Bremond (1964) explains this concept of transposability as follows: "[The story is] independent of the techniques that bear it along. It may be transposed from one to another medium without losing its essential properties; the subject of a story may serve as [the] argument for a ballet; that of a novel can be transposed to stage or screen; one can recount in words a film to someone who has not seen it. These are words we read, images we see, gestures we decipher, but through them, it is a story that we follow; and this can be the same story."[131] Thus, according to the transposability thesis, no matter what the medium is, it can tell a particular story.

This idea can be critiqued, of course, since it disregards the influence of the medium's features on telling the story and on how the story is actually extracted and understood by the recipient. Aaron Smuts (2009) discusses this issue, laying bare the essential difference between the story and its discourse. "The transposability of the story requires that the what (the story) is independent of the how (the discourse). In order for the story to be transposed—to be retold in a different medium with different means of presentation—we need to be able to distinguish between the story and the presentation [read: the medium]. If what constitutes the story is sometimes dependent on what elements the presentation emphasizes, then one worry is that a new presentation could make new elements not present in the original salient. If so, the story that we would abstract from the new telling would not be the same as that of the original. We might include all the features that were essential to the original, but if salience were the mechanism whereby we identified essential attributes, a new telling would almost inevitably introduce new essential attributes."[132] This is of course especially the case when the source model itself as the main 'carrier' of the story is 'problematic' in the sense that it tells a story that is rather ambiguous, such as a story told or suggested by a painting. Moreover, the 'new essential attributes' Smuts refers to above are in some cases even deliberately evoked to complement the initial story, such as film in response to visual art. Thus, in some cases of inter-art translation, the story and its discourse can be quite different and we necessarily enter into a discussion on what actually constitutes a story's identity and story's type. Smuts concludes his discussion on this subject by arguing that perhaps it is easier to "say that we can base a work on another story and that we can tell something very similar, but it is rare to tell the same story twice."[133]

To see how this applies in real inter-art translations, I will examine in the next chapter the correspondences and differences between film and music's attempts of transposing a painting's implied narrative by means of a case study, at the same time assessing the value of

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[130] Seymour Chatman, *Story and Discourse: Narrative structure in Fiction and Film* (Ithaca and London: Cornell University Press, 1978). See also Aaron Smuts, "Story Identity and Story Type." In: *Journal of Aesthetics and Art Criticism* 67 (2009), 5-13.

[131] Claude Bremond, "Le message narrative," *Communications* 4 (1964), 4–32, quoted and translated by Seymour Chatman in *Story and Discourse*, 20.

[132] Smuts, 10.

[133] Smuts, 12.

comparing these inter-art relationships. Careful attention must be paid, however, to the selection and demarcation of the paintings, films and music used here for analysis. I will limit myself to figurative painting, since this seems to have inspired both composers and filmmakers the most. More importantly, figurative painting also seems to be of more practical narratological use for films and music. Films to which my proposed analysis is applicable can vary in sort and degree. Feature or narrative films in particular go beyond mere mentioning of a particular painting or artist and are at some level based on one or more paintings in a structural, formal, contextual, historical, religious or narrative way, especially those that use painting in a *tableau vivant* like manner. The Spanish/ Mexican film *Viridiana* (1961) by Luis Buñuel, for example, deliberately modelled a beggars' feast after Leonardo da Vinci's *The Last Supper* as a subtle form of criticism towards the Catholic Church. Antonio Buero Vallejo's *Las Meniñas* (1960) is considered to implicitly criticize the government as a subtle "reflection on contemporary social conditions during the mid-Franco era such as state censorship, through recognizable historical parallels".[134] I therefore assume that these kinds of feature films are best suited for my comparative analysis. I want to stress here that, while a musical transposition of visual art into music is usually regarded to reflect a single painting, I argue that this will not necessarily be the case for film. I agree with Sager on this issue, who restricts her use of the term *filmic ekphrasis* to refer "(…) only to particular scenes or sequences, rather than signifying a filmic genre. In contrast to ekphrastic poems [or music], which more easily classify as a genre due to the compact nature of poetry, in most novels, dramas and films, ekphrasis will take up only a quantitatively small aspect of the whole work, insufficient to classify as genre."[135]

What is more, this type of analysis does not apply to all music either, but to music that is often rather lengthy, memorable, and allows the listener to become ´immersed´ in the music.[136] In my opinion music best suited for the present purposes (i.e. a study of reception and narration) is Western instrumental art music from the nineteenth and twentieth century that is tonally based, and culturally imprinted as being capable of evoking emotions. Related to the proper choice of painting, music and film to illustrate cognitive correspondences is the assumption that we deal with an ideal recipient fully aware of the (artistic) process of intermedial transposition, that (s)he is fully equipped and open to perceiving and understanding as many as possible of the implied relations, and has considerable background knowledge to understand the implied aesthetic and narrative relationships between the painting and its

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[134] Sager, 92.

[135] Sager, 19-20.

[136] As Vincent Meelberg argues in *New Sounds, New Stories: Narrativity in Contemporary Music* (Amsterdam University Press, 2006) on the difference between tonal and atonal music capable of narrating, "tonal musical narratives usually give the impression of being narrative in a more 'natural' way, because the process of narrativization remains implicit, and thus does not highlight the process responsible for the creation of this construction called narrative." (p. 6) Furthermore, the cultural power assigned to tonality and the chordal dynamics this musical language involves regarding its creation of expectations and solution (probably also woefully underresearched, and well worth to explore from a cognitive angle) lends itself particularly well to a narrative interpretation. On atonal music Meelberg argues that "[a]n atonal musical narrative makes explicit the mechanisms of a narrative. It is a metanarrative; a story about the principles of narrativity. (…) An atonal musical narrative does refer to extramusical phenomena, namely to that phenomenon called narrativity. Thus, paradoxically, exactly because atonal musical works are to a large extent idiosyncratic, those that are narrative all are about the same topic, i.e. narrativity itself", 218. In my opinion atonal music is therefore less suited for my current research, since it lacks the fundamental concept of trance or immersion that I consider of high importance.

transposition into film and music. Thus I assume that the listener hears deductively, meaning s(h)e sees the musical work as a *puzzle*, hiding something that it contains or encodes some information, message, moral, or narrative. In line with Vincent Meelberg´s assumption on the listener's stance towards narrative music, I consider this narrative listening *trance,* however, "(…) not as a reconstruction of a listening experience, nor is it a recipe in order to arrive at a 'correct' way of musical listening. Instead, I consider a narrative listening stance to be an alternative manner of musical listening, one that does not exclude other possibilities to experience the music, but can be added to the set of possible modes of listening."[137]

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[137] Meelberg, 6.

Chapter 4

Böcklin's Painting 'Die Toteninsel' in Music and Film: A Comparative Case Study

4.1   Introduction

Whereas the present thesis will focus on a comparative approach between music and film in their common attempt to transpose a painting, I'd like to point out that, within the context of the intermedial theory of narrative discussed above, other art forms (e.g., poetry or literature) might also submit well to this proposed type of research. If we continue with painting as a model, a good example of a picture that has enjoyed an extraordinary resonance, yielding many imitations, parodies and which was used as a source of inspiration by many artists across different forms of art would be *Die Toteninsel* by the Swiss painter Arnold Böcklin (1827-1901), depicted below in figure 8. Implicit or explicit references of *Die Toteninsel* into other arts than music and film abound, and intermedial transpositions occurred in architecture, books, comics, curiosities such as postcards, ballet (i.e., choreography), other paintings, digital art, poems, theatre, opera set designs, and sculpture.[138] There is even a perfume called '*Isle of the Dead*'. In other words, the painting lends itself perfectly for a cross-medial narrative analysis. This means that, by using *Die Toteninsel* as a practical case study to test my hypotheses, my analysis offers the possibility not only of understanding filmic and musical transpositions in relation to each

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[138] See *http://www.toteninsel.net/home.php* for a detailed overview and an abundance of examples of a variety of intermedial transpositions in which *Die Toteninsel* has functioned as pictorial model. Here I would like to mention only August Strindberg's drama *The Ghost Sonata* (1907) which ends with an image of *Die Toteninsel* accompanied by melancholy music, or J.G. Ballard's 1966 novel *The Crystal World*, where the painting is used for its atmosphere to set up the opening scene at Port Matarre. Other famous artists inspired by the painting are Max Ernst, Salvador Dalí, Herman Hesse and C.G. Jung.

other, but may also constitute or stimulate future research in other art-related disciplines where the same pictorial model is involved.

Figure 8. *Die Toteninsel* **(1883, 3rd version) by Arnold Böcklin. Oil on board, (80 x 150 cm) Alte Nationalgalerie, Staatliche Museen zu Berlin, Preußischer Kulturbesitz.**

This makes the present analysis possibly of value for other disciplines besides musicology and film studies, establishing an analytical context to further test and improves theories of intermedial narratology. A similar idea was proposed by Ulrich Mosch (2006), who at the end of his analysis of Reger's musical composition based on *Die Toteninsel* makes the following recommendation for future research: "Lohnenswert scheint auch, um die Ergebnisse noch einmal von anderer Seite in Perspektive zu rücken, die musikalische Rezeption des Bildes mit der Rezeption in anderen Künsten in Beziehung zu setzen, insbesondere mit jener von Dichtern, deren Sprachkunstwerke ebenfalls zeitliche Strukturen aufweisen."[139] I have chosen, however, to compare music and film here. Besides the fact that I study musicology and thus hope to contribute to the theory of intermedial narratology from a musicological perspective, I also intend to approach this theory of narrative explicitly from a non-literary point of view, although, indeed, it should be acknowledged that poetry or another form of literature could just as well contribute to an intermedial (transmedial) account of narrative. But since film mainly narrates with visual images, and sometimes even without any literary involvement (i.e., silent film), this medium seems therefore especially suited to compare with instrumental music.

Musical and filmic responses to *Die Toteninsel* may, in a way, be seen as a sustained attempt to 'explain' or appropriate this painting whose ambiguity seems to discourage and resist a clear description or interpretation. What qualities does the painting have that make it particularly suitable to be set to music or turned into a film (scene)? Taking into account concepts such as the imaginary diegetic time of painting, film, and music, how do film and music differ and/ or correspond in their references to the narrative suggestions of *Die Toteninsel*? Are

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[139] See Ulrich Mosch, "Der Komponist als Bildbetrachter - Max Reger's Tondichtung 'Die Toteninsel' nach Arnold Böcklin." In: *Musiktheorie* 21, 2 (2006), 146-170.

the different musical and filmic responses equally successful in their transposition of *Die Toteninsel*? Might we hear 'in the music' what we actually see in film? Will film have an advantage over music in providing a response in a visual medium? Or does *Die Toteninsel* also resist attempts to grasp it through visual representation, making musicalizations equal in status to their filmic counterparts? What motivation do these responses have: Do they merely describe the painting, enter into dialog with some of its features, explore the limits of the painting's narrative suggestion, or maybe even compete with it by animating the painting? A more comprehensive discussion of the painting *Die Toteninsel* will provide a better and necessary basis for answering these questions.

4.2   Time, Motion and Transcendence in Die Toteninsel

In April 1880 Marie Berna ordered a painting by Böcklin which should be 'ein Bild zum Träumen'. Böcklin subsequently painted *Die Toteninsel* which was later re-produced between the period of 1880 and 1886, resulting in five different versions. [140] Böcklin himself provided little background information on the painting's exact meaning, although Böcklin would have commented that "(...) Sie werden sich hineinträumen können in die dunkle Welt der Schatten (...), bis Sie Scheu haben, die feierliche Stille durch ein lautes Wort zu stören"[141], and that the painting "(...) Muβ so still wirken, daβ man erschrickt, wenn einer anklopft".[142] He did not give it its title himself, which was actually given by the art dealer Fritz Gurlitt. These five paintings and their history have been subject of considerable research; they were discussed particularly by art historians but also drew attention by scholars who dealt with art that was derived or related to the painting.[143] The following brief analysis of the painting applies to a large part to all of these five versions. Significant differences will, however, be noticed when they are relevant for my discussion. I draw here from the analyses by Franz Zelger (1991) and Ulrich Mosch (2006), which are to my opinion the most detailed and 'eye opening' analyses thus far conducted.

In Böcklin's painting we can see a ***clearly given spatial setting***:[144] A calm stretch of water in which everything is reflected, possibly analogous to the river Styx or the waters of the Acheron, referring to Greek mythology. We see the shore of an island with flourishing vegetation at the center, but bare cliff walls and with dark openings in the two cliff walls. Within the 'V'

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[140] The five versions are: (1880) - Oil on canvas (111 x 115 cm), in Öffentliche Kunstsammlung, Kunstmuseum, Basel; (1880) - Oil on board (74 x 122 cm), in The Metropolitan Museum of Art, New York; (1883) - Oil on board (80 x 150 cm), in the Alte Nationalgalerie, Staatlichen Museen zu Berlin; (1884) - Oil on copper; (81 x 151 cm), destroyed during World War II; (1886) - Oil on board (80 x 150 cm), Museum der Bildenden Künste, Leipzig.

[141] See the letter to Marie Berna of 29. April 1880 in *Basler Austellungskatalog*, 201. Quoted in Fink (1989), 158.

[142] See Fritz Ostini, *Arnold Böcklin* (Leipzig, 1923), 98. Quoted in Fink (1989), 158.

[143] For a critical and concise art historical account on *Die Toteninsel*, See especially Franz Zelger's *Arnold Böcklin, Die Toteninsel: Selbstheroisierung und Abgesang der abendländischen Kultur* (Frankfurt am Main: Fischer Taschenbuch Verlag, 1991).

[144] To clearly refer and link to the earlier model on intermedial narrativity, I will highlight some of the key narrative parameters. Other parameters are often also present, but are more implicitly mentioned in the text and will become apparent by the text itself.

formed by these cliffs there are immense, dark green cypress trees symbolising mourning, eternity. Cypresses are usually associated with (Mediterranean) graveyards, death and burial grounds. Doorways and windows have been carved into the sheer cliff faces, indicating human presence at the island and a use of the island as a kind of necropolis. Slowly sailing on the flat surface of the water, a boat carrying an individual wrapped in a white cloak approaches this sharp projection of rocks emerging from the water what appears to be the place of eternal rest. White is the colour of mourning and the cloths resemble those in which dead bodies were usually wrapped. This boat with the two **anthropomorphic characters** depicted is central to the painting. Contrary to a mere landscape, these figures allow the viewer inevitably to identify oneself with, or immerse in, the painting's unfolding process as either an 'invisible' third person who 'travels' along with this little group and witnesses the ceremony from a distance, or identifies oneself with the (probably) deceased (standing?) person in white. This white-clad figure we see from behind, perhaps to better identify with it, is often taken to be a soul recently departed this life and about to encounter whatever lies beyond death. Also depicted on the boat are an oarsman, possibly Charon, and an object usually taken to be a coffin? Most likely, then, the painting is intended to represent a soul's journey into the next world (i.e. implied **chronology**). The exact standing place of the third 'person' implied by the painting, the implicit viewer looking at the water and the island, remains ambiguous; it could be the shore of the main land or a boat which stopped at the last moments of arrival, looking at the quiet and solemn ceremony evolving before his or her eyes. Anxiety, solitude, mystery, a sense of indomitable anticipation towards the unknown are some of the sensations one might feel before this painting, making possible a diverse range of interpretations due to its multi-layered meanings.

Figure 9. Detailed excerpt of the painting *Die Toteninsel*.

The painting shows a high degree of symmetry between the trees on the island, the flat sea and the relative position of the boat to these axes of symmetry. Mosch (2006) interprets this position of the boat as a 'Bewegungsdissonant' in which Böcklin seems to explicitly use and depict the dynamic tension inherent to it.[145] Mosch (2006) concludes by observing that: "Die Spannung zwischen der Position des Kahns und den stark betonten Achsen sowie die durch Licht und Farbkonstraste erzeugte Sogwirkung von der dunklen Bildmitte in den hellen Himmel darüber sind zentral für die Zeitstruktur des Bildes."[146] The painting seems to depict the

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[145] Mosch, 164.

[146] Mosch, 164.

moment right before the climax of the narrative (i.e. the arrival on the island). This is done deliberately, it seems, because would Böcklin have chosen to depict the climactic moment, everything before and after would be less important and interesting (i.e. **suspense**).

The kind of narrative expressed in *Die Toteninsel* can be regarded as what Peter Goldie (2009) calls a 'people-narrative'.[147] By this he means a narrative in which people are implicated and which therefore can reveal not only **coherence**, but also **meaningfulness** and **emotional import**, both for those implicated in the narrative itself, and also for those who engage with the narrative. The features of a people narrative are features that emerge from the process of what Paul Ricoeur termed **emplotment**, which is a psychological process and which can be more or less successful.[148] The painting is, therefore, far more than merely a landscape. Besides the presence of people acting in what seems to be a ceremony, the deathly stillness of Böcklin's weather-beaten island also shows an unnatural depiction of light, indicating a surreal scene of solemnity and sublimity. In the last three versions of the painting we see behind the mysterious dark shadows of the island a ray of light 'as from the other side', indicating that something might happen to the soul when it arrives on the island, perhaps entering a world that is not accessible for the living. In other words, the effect of the light and sky may suggest a scene of Ascension. Hence, an impression arises of death not as being an end, but rather as a process of transition and a new beginning.

Böcklin created with *Die Toteninsel* a mystical landscape which touched on nature and history as the great themes of his time. By combining several mythological aspects and genres as well, Böcklin raised architecture, landscapes and characters to the same level. While the paintings of his contemporaries showed people out walking along the boulevards on Sundays, Böcklin turned to archaic and ´out of painterly fashion´ subjects using fanciful visions with elements from ancient mythologies, strange graphic ideas and symbolic effects of colour. According to Zelger (1991), the dark, melancholic and morbid mood of the image visualizes the ever-present 'Endzeitstimmung' of the *Fin-de Siècle*, interpreted as a farewell to the Western culture at the threshold of the twentieth century. Zelger points out a number of other, sometimes associated, concepts and ideas of the painter that seem to be relevant in the context of interpreting and understanding the painting: The painter's social criticism, his perception of increasing decadence in civil society, a general pessimistic attitude towards the development of the arts, his ideas about the depression of war, Böcklin's stance regarding the middle class and his ambiguous thoughts about marriage, and his obsession with death and the transitoriness of human values and culture.

These concepts are interwoven into the painting by means of dialectics between returning to an ideally perceived timeless Mediterranean nature versus contemporary civilization and its materialism, dark and light, far and close by, permanency and decaying, past and future, movement and rest, and life and death. Subtly expressed within the painting, these ideas all seem to refer to the painter's thoughts, trends and the artistic culture in which *Die Toteninsel* was produced and received. Zelger therefore concludes his close analysis by arguing "(…) daβ es Böcklin in der *Toteninsel* nicht einfach darum ging, eine magische Stimmung zu

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[147] Peter Goldie, "Narrative Thinking, Emotion, and Planning." In: *Journal of Aesthetics & Art Criticism* 67, 1 (2009), 97-106.

[148] Paul Ricoeur, *Time and Narrative vol. 1*, translated by Katherine McLaughlin and David Pellauer (Chicago: University of Chicago Press, 1984).

evozieren, das Publikum zu verzaubern oder gar in Angst zu versetzen. Auch diese Bildschöpfung kann nur im Kontext der Zeitereignisse und der Existenz des Künstlers verstanden werden."[149] He thinks that: "Diese denkmalhafte antik-mystische Naturszenerie im traumhaft mediterranen Ambiente, diese imaginäre Künstlergrabstätte und Vision eines feierlich inszenierten Kulturuntergangs ist offen für immer neue Identifikationen und Assoziationen."[150] As a result, the reception of the painting during the twentieth century has been diverse. As an icon for the *Fin-de Siècle* mood together with its pessimistic thoughts about some of the developments taking place in terms of technology, war, disease and cultural progress, but also regarding the future, the painting was known by quite a lot of people. Its fame is confirmed by Arthur Rubinstein (1980, 205), who wrote that he saw reproductions of the Böcklin painting "in practically every other house in Warsaw and Berlin."[151] According to Vladimir Nabokov, *The Isle of Dead* was a print at one time "found in every Berlin home".[152] It is known that the German composer Hugo Wolf had a copy of the painting hanging above his piano. Although the painting has often served as inspiration for other arts, such as being used in the Bayreuther Ring staging of Patrice Chéreau in 1976-1980 or inspiring Salvador Dalí (1932), the painting has also been used in a more trivial way, such as being adapted as a caricature or set to use as political propaganda, used in postcards and in commercials.[153]

  Die Toteninsel can thus be perceived as an elegy or a metaphor for melancholy, sadness and isolation, and it is often thought to represent fundamental human thoughts about death, afterlife and transcendence; ideas not unlikely to attract filmmakers, composers and other artists who may identify themselves with at least some of these abovementioned aspects. Either because they similarly experience a feeling of solitude in their artistry and cultural climate, or they see these aspects as concepts worthwhile to associate with or allude to in their works of art.[154] The narrative characteristics of *Die Toteninsel* which lie more clearly 'at the painting's surface', such as its inner **time structure**, implied **motion**, people depicted and other features responsible for evoking a narrative response, also contribute to the evocativeness of the painting and 'animating' it. In *Die Toteninsel* these are 1) the direction of movement of the boat towards the island and away from the viewer, 2) the waves at the bow and at the oars, 3) the place of arrival at the island to which the boat is 'drawn', 4) the position of the boat at the intersection of the axes of symmetry (what Mosch called '*Bewegungsdissonant*'), 5) the contrast between the

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[149] Zelger, 28.

[150] Zelger, 65.

[151] Arthur Rubinstein, *My many Years* (London: Cape, 1980), 205.

[152] Vladimir Nabokof, *Despair* (New York: Putnam´s, 1965), 56.

[153] Zelger: "Wenn auch im ersten Dezennium des 20. Jahrhunderts (…) das Interesse am Maler im publizistischen Bereich und auf dem Kunstmarkt nachließ, so erfreuten sich auf trivialer Ebene seine eingängigen Sujets, allen voran das der *Toteninsel*, nach wie vor großer Popularität."(p.57.)

[154] Zelger: "Gerade die einsame Insel mußte den Gefühlsdispositionen der dem modernen Leben Entfremdeten als Identifikationsmotiv entsprechen. Worauf Böcklin zum Teil schon Jahrzehnte zuvor mit Widerwillen oder gar Abscheu reagiert hatte: Zivilisation, Verfall deutscher Bildung, verbaute Natur ohne Licht und Luft, Strebertum, darunter litten die wilhelminischen Bildungsbürger um die Jahrhundertwende. Sie vor allem rezipierten denn auch Die Toteninsel. (…) In seiner prägnanten Formulierung wurde das Bild zum Symbol für die eigene Situation, zu einer Ikone des Weltschmerzes, die Rückengestalt im Boot zur Identifikationsfigur."(p 54.)

dark space at the island with the bright sky, creating an idea of going upward from dark to light, 6) the trees that seem to move, and 7) the weather-beaten rocks and the doors carved in the rocks fallen into decay. For the relationship between music and film in response to the painting, three aspects of the pictorial model seem, then, to be especially important: 1) its atmosphere of death, loss, and remorse, 2) the theme of Ascension, the transition from the world of the living to the world of the dead, and 3) the inherent structure of time and motion depicted in the painting.

In her discussion on narrative pictures, Bence Nanay makes a sharp distinction between narratives and *the engagement with narratives.* She claims that "(…) it is a crucial (maybe even necessary and sufficient) feature of our engagement with narrative pictures that an action of one of the characters in the picture is part of what we are (supposed to be) aware of when looking at the picture."[155] Furthermore, she adds that "the actions we are aware of while engaging with pictorial narratives are likely to be goal-directed actions."[156] In this sense, we can see the main action performed by the boat depicted in *Die Toteninsel,* indeed, as a goaldirected action; heading for the *Island of the Dead.* According to Nanay, motion usually suggests some sense of narrative, implying a certain story.[157] This could be seen as one plausible argument why paintings are preferred by composers and filmmakers in contrast to, e.g., photographs, since paintings can specifically incorporate aspects of motion by means of technical and optical illusions or metaphors, together with deeper structured meaning and symbolism. Using psychological studies of motion perception, Michael Betancourt has argued (2002) that the motion seen in film is identical to the motion seen in paintings. He calls the latter *painterly motion* and argues that the perceived motion in both media is invented by the subjective viewer: "Unlike motion in the real world which is physically immanent, the motion of movies and in the technique of painterly motion is entirely a result of a human perception. The motion we see does not exist except within our perception."[158] Mark Rollins (2005) also argued that the mode of interpretation of movies, in terms of time, is not fundamentally different from that employed within paintings or photographs.[159] I suggest to extend this idea to music as well, since music is also capable of depicting or at least allows the listener to experience motion in music (i.e., think of the orchestral work *Pacific 231* of 1923 by Arthur Honegger (1892-1955) where a steam locomotive is 'depicted', or the *Bydlo (Ox Cart)* in Musorgsky's *Pictures of an Exhibition* which,

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[155] Bence Nanay "Narrative Pictures." In: *Journal of Aesthetics and Art Criticism* 67, 1 (2009), 124.

[156] Nanay, 124 -125.

[157] Interesting to note in this regard is that a lot of other visual artworks that have inspired composers, such as *Guernica* and *Los Caprichos: 43. El sueño de la razon produce monstrous* all imply, implicitly or explicitly, a certain presence of motion, a key parameter allowing for a painting to be interpreted as a narrative.

[158] Michael Betancourt "Motion Perception in Movies and Painting: Towards a New Kinetic Art." In: *CTheory*, (2002), accessed December 2008.

[159] Mark Rollins, "*In Cross-Modal Effects in Motion Picture Perception: Toward an Interactive Theory of Film.*" See *http://www.interdisciplines.org/artcognition/papers/11* (accessed April 2009). See also M. Livingstone, *Art and Vision: The Biology of Seeing* (New York: Harry Abrams, 2002); E. Grossman, "Brain Areas Involved in Perception of Biological Motion." In: *Journal of Cognitive Neuroscience* 12, 5 (2000), 711-720; and E. Grossman and R. Blake, "Brain activity evoked by inverted and imagined biological motion." In: *Vision Research* 41, 1 (2001).

therefore, could be similarly termed as *musical motion.* Again, this can be regarded as depending on the human's perception since musical motion is in itself not *per se* physically immanent or discernable as such.[160] The position of photography is also very interesting in this context and should be explored elsewhere in more detail. It is also an art form that evolved, like film, from popular antecedents (non-art) to what is now considered a serious art form. Like film, it depicts reality (albeit in an arranged form), but unlike film (while like painting), it freezes a moment, at least apparently.

Die Toteninsel has provoked multiple and sometimes even contrary interpretations due to the ambiguity of its meaning and the lack of clarification from the painter himself. Together with the implied motion, I think this ambiguity is key to attract so many transpositions. Thus, the reason why so many poets, novelists, dramatists as well as filmmakers continue to be fascinated by this painting is precisely because it is so difficult to grasp its precise meaning or understand it unambiguously. Rather than only describing or referring to this work, composers and filmmakers may also recognise the possibility to narrativize the painting, extending it by means of additionally drawing on the recipient's fantasy or imagination. Recognizing that *Die Toteninsel* resists a clear description, they turn to invention and imagination, creating their own images. In so doing, however, music and films enter into a new kind of contest with the painting, taking up, as it were, an implicit representational challenge. But what happens to the original conflicts and ambiguities intrinsic to *Die Toteninsel*? Will the filmic and musical interpretations of that divergence take a different shape due to the media's visual and musical nature? I will attempt to answer these questions in two sets of analyses, both of which discuss transpositions of *Die Toteninsel* in selected musical works and films. In the first part I discuss some transpositions of the painting into music: among them Max Reger´s *Vier Tondichtungen nach Arnold Böcklin (1913)* and, in particular, the symphonic poem *Ostrov myortvikh (1909)*, also known as *Die Toteninsel, Tondichtung zum Gemälde von A. Böcklin* by Sergey Rachmaninoff. Next, I will examine in some detail two films incorporating or referring to Arnold Böcklin's painting *Die Toteninsel:* Jean-Baptiste Chuat's *Die Toteninsel* (2004) and Guillaume Henrion's *Toteninsel* (2005). In my conclusion I will point to the similarities and differences that have become apparent from this discussion, trying to answer some of the questions formulated above.

4.3   Musical Transpositions of Die Toteninsel

Die Toteninsel has been the inspiration for numerous musical compositions, as is made clear by appendix 4. Between 1890 and 1925 fourteen compositions for different musical genres were composed in response to one of the five versions of *Die Toteninsel*.[161] The composer

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[160] Mosch (2006) argues that, concerning *Die Toteninsel*, "[b]ei dem Bild handelt es sich demnach zwar um die Darstellung eines Augenblicks unmittelbar vor Ankunft: Das Boot ist noch einige Meter von der Landungsstelle entfernt. Diese transitorische Phase ist aber mit malerischen Mitteln mit Vergangenheit und Zukunft verknüpft. Aufgrund unseres Erfahrungswissens sind wir durch Projektion von Erinnerungen und Erwartungen ohne weiteres in der Lage, diese Phase zu einem Vorgang zu ergänzen – ja, das Bild zwingt uns durch die Sogwirkungen fast, das zu tun, und den Vorgang analog zur Wahrnehmung von Zeitgegenständen zu konstituieren. Der Betrachter ist also derjenige, der die Zeitstruktur des Bildes konstituiert. Er ist es, der die tatsächlich gezeigte Szene mit einem Woher und Wohin in Verbindung bringt."(p168.) Thus, Mosch refers to a **chronology** which is, it seems, implicit in the painting and its viewer.

[161] The chronological list of articles (almost all in German!) that analyse or make mention of the musical response to *Die Toteninsel* is: Hans Sondermann, "Musikalische Graphik. II: Praktische Beispiele und

Heinrich Schultz-Beuthen (1838-1915) was, it seems, the very first composer setting the painting to music. His work, although unperformed until 1903, is dated from 1890, just a few years after the completion of the painting. Schulz-Beuthen illustrated the background of his musical composition with the following comment: "Mit heiligem Empfinden für die geliebten Verblichenen wählte man in altrömischen Zeiten als Ruhestätte für die Unvergessenen die stillen Felsenkammern einer einsamen Insel im weiten Meere. Der Uberlebende sucht die Stätte auf und führt, still trauernd, mit dem Heimgegangenen ein inniges Zwiegespräch. Erfüllt mit wiedererwachtem, unsäglichem Schmerze, umbraust von hochsteigenden Meereswogen, verläßt der Leidtragende *Die Toteninsel*, welche immer mehr zurückbleibt und in der Ferne verschwindet."[162] The Swedish composer Johan Andreas Hallén (1846-1925) also wrote a symphonic poem called *The Isle of the Dead* with the subtitle *an inner journey through the land of death*. He used the barcarolle rhythm, a gently swaying 6/8 time that suggests the rocking motion of a row boat.

The composition by Fritz Lubrich (1888 -1971) also seems to evoke the motionless water, the little boat with the boatman in which a white-clad person is standing. The volume of the music keeps getting louder until it ends with a musical quotation from a hymn. In the fourth bar we hear the prayer "Heiliger Herre Gott" from the hymn "Mitten wir im Leben sind mit dem Tod umfangen" which is quoted at greater length in the middle of the composition. Max Reger (1873-1916) explained his 'musical version' writing that "(...) in der Toteninsel wechselt öde, trostloseste Verzweiflung mit rasenden Schmerzenausbrüchen – am Schlusse dann eine große Verklärung (...)".[163] Mosch (2006) has given a thoughtful analysis of the relationship between Reger's musical work and the painting, arguing that the music should be understood from the perspective of the inner psychological processes of mourning of the observer of the ceremony,

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Sonderproblem des Intervallcharakters der grossen Terz." In: *Musikerziehung: Zeitschrift der Musikerzieher Österreichs*, 61, 3 (1968), 128-33; a Swedish article by Stig Jacobsson., "Dödens ö: En rysning för de stora." [Toteninsel: A shiver for the strong] In: *Tonfallet* 2 (1988); Monika Fink's "Musik nach Bildern: Programmbezogenes Komponieren im 19. und 20 .Jahrhundert" (1988), 61-71 and 164-166 and "Kompositionen nach Bildern von Arnold Böcklin." In: *Imago Musicae* (1989), 143 – 164; Karl Heinz Weidner, *Bild und Musik. Vier Untersuchungen über semantische Beziehungen zwischen darstellender Kunst und Musik* (Frankfurt am Main, 1994); Thomas Steiert*, Das Kunstwerk in seinem Verhältnis zu den Künsten. Beziehungen zwischen Musik und Malerei* (Peter Lang Verlag: Frankfurt am Main, 1995); Ulrich Hamm and Gerhard Pick, Traum und Wirklichkeit: Malerei, Musik, Literatur der Jahrhundertwende (Klett-Schulbuchverlag: Leipzig, 1996); Karlheinz Schlager, "Traumbild mit schauerlichster Musik? Bildende Kunst und Tonkunst am Beispiel der Toteninsel von Böcklin und Reger." In: *Die Schönheit des Sichtbaren und Hörbaren. Festschrift für Norbert Knopp zum 65. Geburtstag* edited by Matthias Bunge, Wolznach (2001), 33-44; Peter Schmitz, "Totenklänge zwischen Romantik und Moderne - Arnold Böcklins Bild '*Die Toteninsel*' und seine Vertonungen durch Reger und Rachmaninow." In: *Musik und Unterricht* 15, 78 (2005), 26-33; Ulrich Mosch, "Der Komponist als Bildbetrachter - Max Reger's Tondichtung '*Die Toteninsel*' nach Arnold Böcklin." In: *Musiktheorie* 21, 2 (2006), 146-170.

[162] Heinrich Schultz-Beuthen, *Die Toteninsel* (Hannover: Louis Oertel, 1909). The power of its opening with darkly commanding throaty brass has great impact and creates a brooding, funereal atmosphere. This material on each of its successive returns carries more than a hint of menace and there is a very atmospheric and convincing evocation of the little boat sailing over deep and turbulent waters towards the mysterious island with its towering mausoleum cliffs and cypress trees. But Schulz-Beuthen also has a luscious romantic theme for his lyrical interludes suggesting the loves and serene domestic life of the deceased and the expressive cello solo in the centre of the tone poem hints at some personal tragedy or loss, e.g., by resembling the typical register of a romantic love song (tenor).

[163] See Max Reger, *Briefwechsel mit Herzog Georg II. Von Sachsen-Meiningen* (edited by Von Hedwig and E.H. Müller von Asow, Weimar, 1949), 525.

instead of the person in white standing in the boat. Acting as someone who is actually involved in the image, the underlying idea has to do with a scene of a painful departure in which the music mirrors the feelings of the observer.[164] It is remarkable, to say the least, that all of these composers approached the painting in a more or less similar narrative way, composing music that draws on both the painting's suggestive narrative and the listener's imagination and his or her willingness to animate the painting. What is it exactly that triggers a consistent narrative interpretation of the music inspired by *Die Toteninsel*, and to what extent is its application justified?

The intermedial reference to a well-known work of art is of course a crucial aspect. Also the general (literary and journalistic) discourse about this painting could have shaped the views of the composers, especially those in the early 20th century, when the reception of the painting was, it seems, at its apogee. It seems, however, that the music itself is also suggestive for a narrative interpretation. I will illustrate how this may look like with a musical and narrative analysis of Rachmaninoff's work.[165] I want to point out here, again, that hearing a narrative in music is only one of many possibilties along which one can listen to music. For example, I can think through musical narratives by using my perceptual imagination, thinking with no emotional engagement at all, or thinking vividly and creatively, and in lots of other ways, many of which can overlap with each other. Furthermore, even when listening in a narrative way, this can occur in many different ways and can result in many different perceived narratives. This idea can be usefully expressed in terms of *branching possibilities*. Similar to the trunk and branches of a tree, with the 'flow' of time, so to speak, pointing upward, and each 'node' represents a point at which possibilities in narrative diverge. For example, while you are anticipating the main character to arrive on the *Island of the Dead,* you may ask yourself whether the protagonist will be alone or not. This is represented by such a node. Then the branch that represents 'the character not being alone' will immediately branch further into various other possibilities that continue on this assumption what would happen when the protagonist is, indeed, not alone on the island, etc.

This analysis is therefore intended to show only how a musical work *may evoke one of many possibilities to experience a narrative*, and how this may look like. As Almén recognises, "[a]n analyst may certainly propose a particular narrative in a musical analysis, but it cannot be taken as the only legitimate interpretation. This disclaimer applies to every type of analysis, yet narrative analyses are especially susceptible to the problem, (…)".[166] I hope to illustrate whether it is *plausible* (!) to argue that the composer deliberately intended to let the audience hear certain narrative elements in the music, and how this musical narrative is created based on the painting itself, the composers own fantasy, and, of course, the listener's imagination.

Sergey Rachmaninoff encountered a black and white reproduction of Böcklin's painting at an exhibition in Paris in 1907. The composer, deeply impressed by this painting, composed a

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[164] Mosch: "Es ist psychologisch plausibel, daβ die Unabwendbarkeit des Verlustes für die Hinterbliebenen schwer zu akzeptieren ist und daβ der Schmerz sich nicht in einem Mal bändigen läβt. Daβ der Tote am Ende schlieβlich in eine lichtvolle Welt übergeht und dort mutmaβlich seine Ruhe findet, läβt – auch wenn es nur seine Projektion auf den in der Imagination sich abspielenden Vorgang ist- Regers Betrachter nach dem groβen Schmerzensausbruch in Abschnitt II selbst schlieβlich zur Ruhe kommen." (p.169.)

[165] For this analysis I used the score of 'Isle of the Dead – Symphic poem', Op. 29 (1909) (New York: International Music Company, 1948).

[166] Almén, 14.

symphonic poem with the similar name between January and March of 1909 in Dresden. Later in an interview with Basanta Koomar Roy in the *Musical Observer*, he remembered that "[t]he massive architecture and the mystic message of the painting made a marked impression on me, and the tone poem was the outcome…"[167] It is interesting to notice that Rachmaninoff mentioned the ´structural´ aspect and the ´semantic´ aspect of the art work together. Rachmaninoff's musical work can be explained as a transition from life to death which determines the structure of the piece. In other words, quite similar to Reger above, he depicts the hovering between life and death, the flowing transition to the hereafter. The semantics and ideology of life and death must be 'decoded', so to speak, in order to determine the true features of this musical work.

With a score that, according to Max Harrison (2006), balances between a *nature morte* and a *tableau vivant,*[168] Rachmaninoff's symphonic poem immediately establishes the dark atmosphere of the painting by depicting Charon's oar movements as he crosses the Styx (*lento*, A minor). For the purpose, Rachmaninov used a figure in 5/8 time which depicts the pulling and returning of the oars. A slow and mournful phrase in the harps with accompaniment in muted strings and kettle drums is followed by a figure in the cellos, which appears to imitate the **motion** of the water and the breaking of the waves upon the beach of the *Isle of the Dead.*

While the lowest range of the orchestra sounds threateningly like a slow proceeding funeral march, a long crescendo meanwhile suggests that the boat approaches the Isle, passing through the mists that separate earthly life and the Realm of the Dead. Indeed, this is a conventional tool; see for example Musorgsky's *Bydlo* – and it is modelled on real-life experience, too. An interesting question that arises here is whether, and to what extent, we can or should assume that composers of Rachmaninoff's time saw motion in the imaginary realms of what may happen after death to follow the same laws as motion in real life. A theme expressing mourning follows in a single French muted horn (mm. 25), which is also heard as a reply in other parts of the symphonic poem (mm. 38-41 in oboe, and subsequently in mm.61-68 in flute, oboe, English horn, first violins and muted horn). It appears as a quotation from, or better an allusion to, the first few notes of the *Dies Irae* theme of the requiem mass (the Day of Wrath), used as a semantic sign to refer to the **Island of the Dead** (i.e., spatial setting) itself. This theme, and also the other themes in the musical work, can be seen as a *leitmotif*; a recurring musical theme, generally associated with a particular person, place, feeling or idea. *Leitmotifs* can help to bind a work together into a coherent whole, enabling the composer to tell a story without the use of words, or to add an extra level to an already present story.

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[167] See Rachmaninoff's interview by Basanta Koomar Roy, in *Musical Observer* 26 (1927), 16.

[168] Max Harrison, *Rachmaninoff: Life, Works, Recordings* (London: Continuum, 2005), 149.

After various episodes in the strings and horn, a climax is reached (mm. 95-98), in which a majestic theme is surrounded by the brasses. It may suggest that the boat is finally coming out of the mist, the island now becoming fully visible for the two persons on the boat. Still lying in the distance, however, the island seems to provoke overwhelming feelings in the protagonist. After some rather unexpected semiquaver figures on the violins and then on the upper woodwind (is the island being described?), the first real theme in the strings is introduced.

This emotional line put on top over the rippling patterns of the accompaniment invites one to imagine the main character occupying and experiencing the scene. Considering Karol Berger's model of accompanimental ´ground´ or setting versus melodic figure, one might hear the emergence of this first expressive theme in the first violins (mm. 115-131, and later in mm. 147-153) as a transition from a thus far undisturbed island to one occupied by a human figure and his or her thoughts.[169] Berger explains how this works: "The [musical] line may be strongly **anthropomorphic**, it may preserve to some extent a vocal character, or the character of a stylized human movement, and hence also an intimation of a human utterance or appearance, even when it is carried by an instrument rather than a voice. One might say that vocal and instrumental music differs in the degree of abstraction of the concepts under which we bring what we hear." (…) Thus not only in literature, but also in painting and music, we are apt to encounter personages and settings, or- more abstractly- figures and grounds, as well as narrators."[170] In a similar way, I understand this melody to depict the protagonist and his or her 'longing', either for life or for rest, at the same time intended to signal 'a state of anxiety'. It is almost as if the melody captures a contradiction that, one the one hand, reflects a still yearning feeling for life and, on the other hand, accepting or saying farewell to life as the protagonist once knew it, longing for death as the final place of rest.

A chordal figure (mm. 253-259) on horns, trumpets and trombones leads us to a central episode and a new melody, marking a considerable change of atmosphere. Passing through a transition from c minor to E flat major (mm. 260) - with a change of meter to 3/4 - Rachmaninoff lets the music depart from the mere depiction of Böcklin's painting. Here, the composer's own fantasy seems to take over from Böcklin's picture. The overjoyed and elevated melody with its sweet melodic outburst that gradually unfolds (mm. 260-264) may be interpreted as the protagonist's final memory of an earthly existence, reminding of love and happiness in a past life. Hence, it could also be interpreted as a protest against the fate of death. In a letter that he sent to Leopold Stokowski after a performance of *The Isle of the Dead* in 1925, Rachmaninoff writes about this part of the work: "It should be a great contrast to all the rest of the work – faster, more nervous and more emotional – as that passage does not belong to the 'picture;' it is in reality a 'supplement' to the picture – which fact, of course, makes the contrast all the more

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[169] Karol Berger, "Diegesis and Mimesis: The Poetic Modes and the Matter of Artistic Presentation." In: *Journal of Musicology* 12 (1994), 420.

[170] Berger, 420 and 430.

necessary…In the former is death – in the latter life."[171] This is actually a very common theme in European thinking of the time (in music, see also, e.g., Richard Strauss's *Tod und Verklärung*, but you can even go back to Liszt for this). Certainly, these are models that also played a role in the conception of this piece. So what we heard was kind of an inner monologue, or reminiscence on the life of the deceased, most likely to have taken place in the mind of the white-clad mourner.

There is, however, no eternity in life. Just as all human happiness is no more than a passing experience, E flat (mm. 260-298) through D (mm. 299 - 330) is led up to F♯ (m. 331), creating a more anxious and tense mood. The bass proceeding toward F♯ draws attention to the tritone relation between C and F♯ by unfolding from C-Eß to D- F♯. The past earthly life represented by the E flat part is trapped as it were within the tritone, C-F♯, which can be interpreted as a a symbolic representation of death. In other words, Rachmaninoff seems to assert gloomily that human life lasts for only a very short moment in the context of infinity. F♯ is prolonged and emphasized by the fervently and restless entire orchestra (mm. 331 – 383). Then, finally, arises the main overwhelming climax of the symphonic poem which, marked by *piu vivo e poco a poco accelerando e crescendo*; the music explodes into massive chords suggesting that the large rock faces of the island are upon us (*forte-fortissimo*). Repeated chords bring this to an end and we are led to assume that the journey is over, the water crossed, and the boat has arrived on the island (i.e. **chronology**).

The same chordal figure heard earlier has brought us back to the opening thematic material. Having returned to c minor in mm. 387 from the climactic prolongation of F♯, the first four notes of the the *Dies Irae* motif [C-B-C-A] first emerges on the clarinet (*pp poco sforzando*) with muted second violins (*p tremolando*), followed by the same motif in the first violins (mm. 397-401). This immediately draws the listeners' attention to the 'death' theme, made effectfull all the more because it is scored tremolo (i.e. **suspense**). Thus, the *Dies Irae* is very important for the impression of the musical work and very clearly deployed here unlike the more allusive beginning.

Thus far, Rachmaninoff used the 5/8-time (mm. 1-232) and 3/4-time (mm. 233-386). Starting in mm. 387, however, Rachmaninoff suddenly uses 4/4-time (*Largo*), but only for a relatively short period (mm. 387-401). Its purpose, I think, is to depict the regular metre of footsteps or walking of the protagonist stepping out of the boat and walking slowly on the stairs upwards, suggested by the regular pulse on the second and fourth beat in the kettledrums (scored *pianissimo*), harp, cellos and bass (mm. 389-398, scored *piano*). We can imagine 'hearing' twenty footsteps, and then the character stops. The section that then follows can be interpreted (alternating between 3/4-time and 5/8-time) as the depiction of the passenger who must now move on to the unknown territory of the island. As if signifying this, a brief, intense violin solo [mm.401] leads to equally short oboe [402-407] and clarinet solos [405-409] and then the more brass chords [410-414] as the 5/8 metre is finally restored [in mm. 428] with the work's initial rocking-of-the-boat theme heard on violins and cellos, at first in fragmentary shape and then more continuously. Furthermore, the massive brass chords (mm. 410-418) that sound majestic reminds of the solemn music sounding when a king arrives at his castle. This time, however, the music sounds more modest compared to the generally cheerful and excited music applicable on a king's arrival. Thus, the protagonist seems to have entered the Realm of the Dead. But then we hear a sudden outcry of disturbed lamenting or disapproval in the first violins, first in mm. 419-421 and repeated in mm. 423-427. Meanwhile, the threateningly sounding *Dies Irae* in c minor is led into c♯ in the bass in mm. 418, proceeding to d in mm. 454. Notice that the return to a minor in mm. 428 does not function as a tonic arrival but as a minor dominant of d. This d (mm. 454) continues to d♯ (mm. 467), ascends to e and then proceeding to the tonic of a minor at mm. 468 in a waving-figure rhythm.

Then, in mm. 428 (tempo I and again in 5/8-time), the kettledrums, harp and violas indicate that the boat has begun its return journey. There is a final reference to the 'longing or yearning for life' (mm. 436-458) as if the departed soul, now in the Realm of Dead, takes a final look back. To make this explicit and giving this last expression of yearning full attention, the kettledrum remains silent during this last statement. Then silence seems to have returned on the island and a short fleeting motive in a solo flute and passed on to the oboe, clarinet and bass clarinet create the impression as if nothing has happened. The kettledrum resumes again in mm. 462, indicating that the boat continues its journey back. At the very last moment in the closing pianissimo bars of the piece before the tranquil ending, the full statement in a note for note quotation of the first phrase of the *Dies Irae* is presented by bass clarinet, bassoon, and cello. Low strings and timpani, meanwhile, continue in the background (mm. 462-468), respectively imitating the rocking waves accompaniment and the sound of the oars.

The music slowly fades away, and there is nothing but the sound of the oars of the boat, the movement of the water, implying silence and utter stillness. After the music died away, Harrison somehow feels that there is still no rest to be felt: "And yet the windows that seem to be cut into the cliffs have a look of oracular blindness and one suspects there is no peace within this seeming calm; the trees are tensed in a curious expectancy (...) one feels little inclination to applaud even after a very fine performance of *The Isle of Dead*."[172] This refers, then, to the

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[172] Harrison, 151.

experientiality that the musical work evokes. The music allows itself to be experienced as having a clear beginning, a middle part (flashback to earlier life), and an end, which make the music relatively coherent and a meaningful whole (**unity**). In contrast to film music, where the music is based on the film's story and used to enhance the impact of the visual images, one may wonder how, *in reverse*, a film may look like that is based on and follows the (or a) musical narrative. Of course, there is also the need (and necessity) for composers to resort to an established vocabulary (usually a modified version of sonata form, or ABA' in this period). These forms in themselves carry a developmental, if you will 'narrative', element in their very structure.

Rachmaninoff's musical work and the other musical works mentioned earlier demonstrate that most of the composers recognised motion or action within the painting. Furthermore, they seem to have 'read' an implied narrative in the painting which they subsequently tried to capture in their compositions. Regarding Reger's musical response to *Die Toteninsel,* but applicable in a wider musical sense, Mosch argues: "Ist es beim Bild [*Die Toteninsel*] ein imaginärer Vorgang, der sich im Kopf des Bildbetrachters abspielt, so handelt es sich im Falle der Musik dagegen um einen realen musikalisch-zeitlichen Vorgang, der aber, um ästhetisch wahrgenommen werden zu können, ebenfalls vom Wahrnehmenden konstituiert werden muβ. Denn bei einem musikalischen Vorgang ist uns immer nur die gegenwärtige Phase gegeben. Erst dadurch, daβ das Bewuβtsein unmittelbare Vergangenheit und die nächste Zukunft umspannt, sind wir in der Lage, ein Musikwerk überhaupt als zusammenhängenden Zeitgegenstand wahrzunehmen."[173]

Harrison summarizes the symphonic poem by Rachmaninoff by observing that "(...) we now understand that one respect in which he [Rachmaninoff] expanded on Böcklin's perception of an isolated moment was by adding the dimension of time. In effect *The Isle of the Dead* charts a crossing of the Styx, even if we are given no indication of its starting point. And it does more, hinting clearly at the traveller's state of mind, of, it seems, his longing for a life that is now over."[174] I agree with Harrison, although such precision as the Styx seems unwarranted to me. Furthermore, the causal and teleological implications of the depicted action remain uncertain and are left to the imagination of the listener. Harrison describes Rachmaninoff's *The Isle of Dead* as intensely 'neurasthenic', representing an ecstatic, dreamlike losing of the self, and referring to its eidetic qualities. These latter pertain to, or constitute visual imagery vividly experienced and readily reproducible with great accuracy and in great detail.

4.4   Filmic Transpositions of Die Toteninsel

Die Toteninsel has also been the inspiration for numerous films, as shown by appendix 5. Between 1913 and 2006 more than twenty films have referred to the painting, either implicitly or explicitly. Some films refer to the painting by showing it hanging on the wall such as in *I Walked with a Zombie* (1943). Other films such as *The Piano Tuner of Earthquakes* (2005) by The Quay Brothers is said to be more directly inspired by the painting. Some of the scenery in the film (shot in a studio in Leipzig) is particularly reminiscent of the Leipzig version of the painting. Val Lewton's 1945 horror film *Isle of the Dead* was inspired by the painting, serving as the

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[173] Mosch, 168.

[174] Harisson, 151.

scenery to the picture's title sequence. The painting is also the explicit background for Norman McLaren's short animated film *A Little Phantasy on a 19th-century Painting* (1946).[175] Subject of this McLaren film experiment is Böcklin's painting (in the Berlin version), used as set design for a hand made animation. The spectral island wakes to mysterious life, flickers in an ethereal light and fades again into the dark--the whole effect heightened by an interpretive musical score by composer Louis Applebaum.

In the remainder of my analysis on filmic translations of *Die Toteninsel*, I will limit myself to two films: Jean-Baptiste Chuat's *Die Toteninsel* (2004) and Guillaume Henrion's *Toteninsel* (2005). I have chosen these two films for the following reasons: 1) they are both directly available on the internet,[176] allowing the reader to access these films easily and to control my findings, 2) they are both relatively short, (respectively 7 minutes and 11 minutes), thus taking about the same time as their musical counterparts (Reger´s composition takes about 9 minutes, and Rachmaninoff's *Toteninsel* takes about 19 minutes) so that their 'objective' time is roughly the same, and 3) they differ in their reference towards the painting: where Chuat's film refers to the painting by means of using the painting as a film shot, Henrion's film refers to the painting without taking it out of its frame, 4) Chuat's film, and almost all scenes in Henrion's film, do without speech, therefore foregrounding in the first place the moving images but also other auditory non-verbal elements such as background noise or music, and 5) most importantly, they are narrative films. At this point I want to explicitly recommend seeing these two short films themselves by means of the links I have included in the footnote and in appendix 5 before proceeding further, thereby making my description and comparison in the following section more vivid and understandable.

Made at the Film Academy Baden-Württemberg in Germany, Chuat's *Die Toteninsel* begins with the following text before showing its title and the initial moving images of the film:

> " ... *Hinter uns wie leichtes Nebelwehen*
> *Muss der schwere Traum der Welt vergehen*
> *Zu des Toteneilands selgem Strande*
> *Dringt der Ruf mir aus dem Geisterlande.*"
>   Maximillian Kallerik (1888).

The film continues with the sound of oars splashing in the water while we see the **protagonist** standing in what appears to be a boat slowly wobbling on the water for a yet unknown destination. The shrouded figure in the painting is of unidentifiable sex, another ambiguity put in by Böcklin. In this case, the director made a decision to turn this protagonist into a male. The scene is disrupted by a shot depicting of what seems to be some kind of working mechanism of a clock. Returning to the boat scene, again we see the protagonist and the bow of the boat in a deep and thick mist. Through the mist, however, the tops of dark cypress trees are slowly becoming visible. A flashback (i.e. **experientiality**), of the man announces itself by means of a close up of the man's eyes. Supported by a change in music, his eyes show a strange

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[175] See *http://dirtywaters.blogspot.com/2009_02_01_archive.html* (accessed Februari 2009).

[176] See, respectively, *www.svenkulik.com/index.php?option=com_content&view=article&id=81:media-toteninsel&catid=41:mediaspecial&Itemid=55* for Chuat's film, (accessed May 2009) and *http://www.artpark.fr/eng/film-toteninsel* for the film by Henrion. (Accessed June 2009).

flickering light in which the *Island of Dead* is reflected (See the image from the storyboard in figure 10 below; for the full story board, see appendix 6).[177]
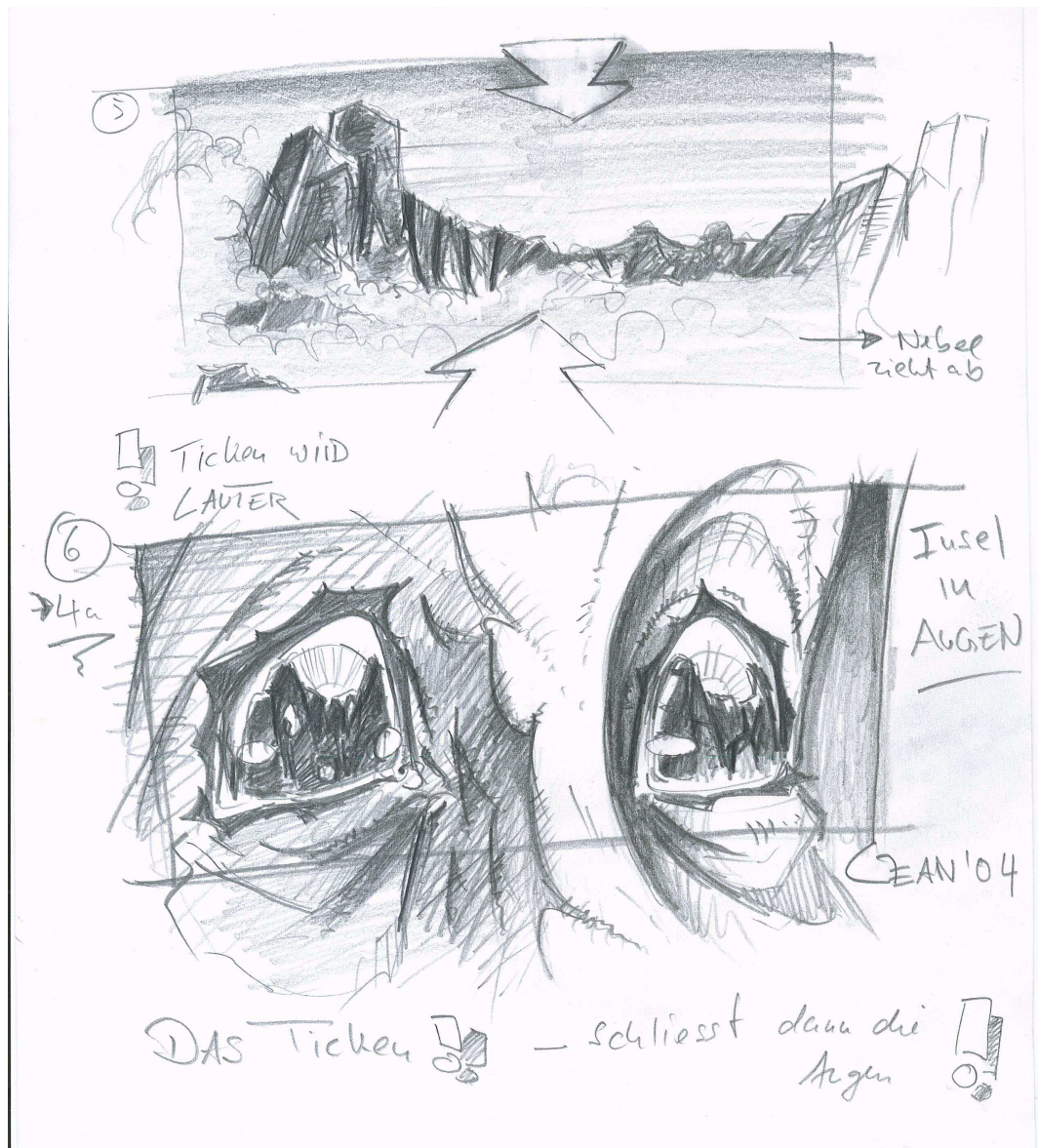

Figure 10. Part of the storyboard in which the *Island of Dead* becomes visible for the man on the boat, eliciting a flashback in his mind.

Under the persistent and agitated ticking of a clock, held in the hands of a woman dressed in a blue dress, we see the man slowly making his way up on a stairway towards her. The woman can be interpreted as a symbol for life or love; love is what we do before we die.

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[177] A flashback is a jump backwards (or forwards in case of a flashforward) in diegetic time. With the use of flashback / flashforward the order of events in the plot no longer matches the order of events in the story. Storyboards are graphic schemes like a sery of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture or animation. A film storyboard is theefore like a large comic of the film produced before making the film to help directors visualize the scenes and find potential problems before they occur. Often storyboards include arrows and comments that indicate action. In a sense, a storyboard is a blueprint of the creator's mind visualizing the narrative, and can be of particular interest in our discussion on how music creates visual images.

Something is wrong, however, as we perceive the clock starting to falter, and the man synchronously grabbing towards his heart. The clock finally stops and falls to the ground. A quick shot back to the man's eyes reminds us that this all seems to have occurred in the past. The woman vanishes and the protagonist is hopelessly trying to make the clockwork work again. Meanwhile, the colours around him start to disappear. The sky darkens and his hand starts to get old and rimpeled as an indication of death setting in. The music, meanwhile, has become sinister with scary laughter in the background. The face of the man is also starting to decay, his eyes turning lifeless.

The film then returns back to the boat scene (i.e., **chronology**), showing a shot from above made from the cliffs of the island depicting how the boat arrives at the landing-stage. We see the man slowly and hesitatingly walking up the stairs, unknowingly looking around at the strange place. A shot of the clockwork set in motion reminds us that a new life (afterlife) seems to have begun. The man takes a final look back to where he came from and the film ends with *Die Toteninsel* incorporated as a last film shot, depicting the protagonist standing alone on the shores of the island. There is a strange lightning effect to the left-hand side of the island and also the middle of the island finds itself in a bright concentrated light. The camera is positioned on the boat returning with the oarsman, slowly distancing itself from the island. Water clutches against the oars of the boat, very similar to the musical example of Rachmaninoff we analysed above. When the after title appears, clearly linking the film to the painting by stating "Nach einem Gemälde von Arnold Böcklin", a woman voice sings the lyrics "time is passing by…". Meanwhile, we hear the boat rowing further away from the island.

The director of the film gave the following explanation of the film:[178] "To me [film director Jean Baptiste Chuat], the movie is all about fighting against and ultimately giving in to a certain and inevitable death. That's what I discovered in the painting, as well as a subtle but strong sensation of attraction towards death. This can be cathartic and illuminating as one imagines feeling at the moment you get near to the dark shores of the island, finally giving up and surrender to death.[179] Then, a new clock begins to tick, which is of course a symbol for a new life - an afterlife in a new world, the realm of the dead. The film is all in all meant to be very expressionistic as well as surreal, as German artists and filmmakers in the late nineteenth to early twentieth century tend to be: very symbolic with absolutely no anchor to known reality. We wanted to express our feelings in a free and artistic way, based on a mix of fear, delusion, attraction and revealing moments that we strongly felt when watching the painting hours and hours. This is what we came up with."

Another film referring to *Die Toteninsel* is Guillaume Henrion's *Toteninsel.* Although its story and its explicit reference to the painting are different from Chuat's film described above, it nevertheless also reveals some striking similarities and captures the spirit of Böcklin's painting as well. The film is described with the following accompanying text, although not literally part of the film itself:

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[178] I contacted film director Jean-Baptiste Chuat by e-mail on 15 and 16 June 2009. Chuat was born in 1981 in Göttingen, Germany. He has been studying since 2003 filmdirecting at the Filmakademie Baden-Württemberg. In 2006, he received a scholarship for the Hollywood Master Class Program at the UCLA-Extension California. Jean-Baptiste Chuat is currently working as a storyboard artist and freelance producer for music videos and commercials.

[179] Catharsis means purification, cleansing or clarification, and usually refers to a sudden emotional climax that evokes overwhelming feelings of great sorrow, pity, but also laughter or any other extreme change in emotion, resulting in restoration and revitalization of a person's perception.

"When you die, there is an island where your soul goes to rest before taking the last journey. Some souls stay longer than others. What do they wait for? An abandoned space, where movement repeats itself, where people go around in a loop like forgotten mechanisms. It seems as if madness has penetrated this forsaken place...There, a man looses and finds himself again."

Reminiscent of Mark Robson's usage of corridors in his film *Isle of the Dead*, the film starts with a passageway where gestures are repeated, where people turn in a continuous loop like old clockwork toys, again explicitly referring to the concept of time and motion. This place seems to show no signs of visible life. The barred windows in the beginning shot might be interpreted as some of the windows carved in stone made visible in *Die Toteninsel*, and these windows are found later throughout the film to be present in different rooms, leaving the impression of being in a sort of sanatorium, prison or cellblock. This interpretation of actually being on the *Island of the Dead* is later made more explicit and plausible. After the introductory title is finally made visible (at 3:22), the male protagonist called Arnolður is introduced, walking across a corridor and finding its way into several rooms meeting different people. He tries to ask for help and finding out where exactly he is. After meeting Kyra, who notices that what she calls ´the machine´ has stopped, they both proceed to Valur, who is more than a mechanic fixing the machine. Before leaving with Kyra (towards the main land or to the *Isle of Dead*?), Arnolður leaves his spirit behind.

About halfway of the film, explicit reference is made to *Die Toteninsel* (around 6:08). More precisely: the first version of 1880. The framed painting hangs in the shade between two barred windows. Walking in a corridor passing by what seem to be ghosts, Arnolður does not seem to notice this painting, however, therefore presumably still remaining unaware of the exact place he finds himself wandering through. Through this reference to *Die Toteninsel*, however, the viewer as a third person, through the eyes of the camera, most likely becomes aware of where this place is situated. The viewer, therefore, presumably aware of the painting and susceptible to its emotional expressiveness, knowing its background, the discourse that has developed around it, and other historical and social contexts in which the painting was made and perceived, may imagine him/herself to be also present on the island walking alongside the man looking for some clarification on what exactly is going on. The camera slowly zooms in on the painting and, for a very short moment, freezes any movement of the camera. (Figure 11.)

Figure 11. Corridor, zoom, min: 06:09.

Unlike music, film is able to refer to the medium of painting by literally showing the painting in its frame in the movie. However, the reference towards the painting in its frame in Henrion's film (as an example of a much wider applied technique in film) is, in a sense and with some imagination, comparable to the reference made in a musical programme which depicts the painting. Furthermore, the music programme usually also makes explicit mention of the title they share and explains its background, providing information on its underlying story and artist. In other words, the literal reference to the pictorial model does not take place within the medium of music itself, since that is impossible, but rather in an 'external' program usually provided at the start of a concert, or in the notes of a compact disk. The association with the painting is thus made clear in another way and may, equal to film, be of influence on the subsequent reception of the musical work.[180] Eliciting such an experience may, then, be similar as the reference made to a painting in a film.

Chuat's film completely assimilates the original work of art and turns it into a filmic scene or sequence.[181] Thus, contrary to Henrion's film, the reference to the painting in Chuat's film becomes part of the filmic discourse to such an extent that the painting becomes, as it were, a player and a plot element. It almost loses its significance as a painting, which is still retained in Henrion's film because there it remains to be treated as a work of visual art. André Bazin has criticized this type of films by holding that the filmic frame is 'centrifugal' while the pictorial frame is 'centripetal'. Bazin argues that "(…) if we show a section of a painting on a screen, the space of the painting loses its orientation and its limits and is presented to the imagination as without any boundaries. […] [T]he painting thus takes on the spatial properties of cinema (…)".[182] Where the painting in Henrion's film is not taken out of its frame, and thus retains its own spatial properties, Chuat's film 'de-polarizes' the space of the painting by animating it and by giving it movement.

4.5   Conclusion

The correspondences between the films and music in response to *Die Toteninsel* discussed above abound. One should be aware, however, that the conclusions pertaining to these correspondences pertain only to the case studies discussed above. General conclusions on similarities or differences should be drawn with caution, since there exists quite a lot of variation in music and films that may not comply with the examples of my case study. This analysis does demonstrate, however, that film and music *can* be quite similar in telling a story

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[180] I recognise, however, the problems that emerge in the relationship between music and the added programme. Almén notices on this subject that, "[w]hile programs do fit to some degree, they are also often at odds with the not-quite-distinct impressions that we each form as we listen. (…) The status of a program as a verbal isomorphism for a piece, no matter how vociferously sanctioned by the composer, is compromised because it is nearly impossible for a listener to construct it from the musical data alone (…) no strict one-to-one isomorphism applies between music and program, only a predisposition for a certain temporal course. "(p 13.)

[181] Note Parker Tyler's division of how painting can be used in film. Parker Tyler argued for two trends serving as markers in the relationship of painting by film: film may either animate works of visual art through movement and editing, or it may de-animate itself into the 'still' terms of painting by emphasising famous painterly styles or referring to particular paintings. The two examples perfectly illustrate these.

[182] Bazin, 222.

that is derived from a painting. This is especially made clear when we compare Chuat's film with the symphonic poem of Rachmaninoff:

- They bear the same title, which explicitly connects it to their pictorial model and is of crucial importance for its understanding. Thus, it creates intertextuality between the two. Chuat, however, made no reference that his reception (directly or indirectly) was influenced by the interpretation of Rachmaninoff.
- Music and film are equally successful in conveying the atmosphere of the painting, emphasising the transition of life and dead, loss, transitoriness and loneliness. They both permit the recipient to become immersed within the story's atmosphere, albeit allowing to be interpreted in quite different ways.
- Both films and music are strongly related to the implied narrative of the painting, or can, at least, be connected to the painting without great difficulties. In case of Chuat's film and Rachmaninoff's symphonic poem, a roughly similar chronological progress can be discerned; 1) the boat that slowly sails towards the island; 2) although the exact contents may not be the same, the added storylines using flashbacks that remind of death or life; 3) the protagonist left on the island and the boat sailing away.
- Both music and film can refer back to 'the present'; after the flashback we are back again in the boat waiting upon its arrival.
- The film is not always unambiguous, and leaves part of its interpretation to the filmviewer.
- Both films and music make use of symbols to express some of the underlying messages of the painting. (i.e., *Dies Irae* theme, clock, machine, loop of people symbolising timelessness)
- Probably stimulated by the title, filmmakers and composers draw on the same basic and often fundamental human themes (i.e. death, loss, departure, afterlife, transition, resurrection and transfiguration) derived from the painting which to a high degree address to the recipient on both a cognitive and emotional level. What would the outcome be if the title was something like 'Traum', or 'Bild zum Träumen'?
- The dialectic between life and death, and stillness and motion, which are both implicit in the painting, can also be metaphorically understood to be represented by the animation of the painting within the time-bound media of music and film, bringing the static and silent painting to life by by giving it motion, narrative and sound.

The case study above also makes clear that music just as film might be interpreted to use the same variables considered important in conveying a narrative, and in quite a similar way. If measured on their effect produced in the recipient, both film and music evoke the feeling of suspense which is inherent to the painting. Thus, these musical and filmic examples make clear that music and film can be quite similar in drawing on another medium's implicit narrative features (i.e., painting) and its suggested story.

We must, therefore, not always overemphasize the 'narrative ambigiousness of music' and the supposedly unambigiousness of film. Film is not *per se* 'more narrative' than music, as my case study seems to illustrate. A musical narrative may be far more convinving just as film may be very ambigious in its precise meaning. This might lead us, then, to reconsider the often underrated and misunderstood narrative properties of music in general, and music in response to painting in particular. More importantly, perhaps, it also forces us to recognise more seriously the recipient's engagement in the narrative as a crucial factor in our understanding of, and

comparison of, various media's capabilities to narrate. This means including a recipient's memory, associative networks and creativity which are all addressed to interpret and make an understandable, acceptable and cohesive narrative on the basis of the external input. This applies not only to music, but also to film, since film equally depends on the recipient's willingness to think over and understand the implied story. In both music and film, therefore, the audience is challenged to take part in drawing a conscious relationship between the interpretation of the painting and, respectively, the musical work and the film (scene) in which it appears. In other words, just as much as the musical discourse requires active audience participation, usually thought to be ambiguous in its narrative, the cinematic discourse challenges the audience as well to rethink the painting in the context of the film. In spite of the visual nature of film which is usually taken to be an advantage of conveying an explicit story (compared to music), it also depends, however, on *enargeia*, that is, on the audience's mental recreation of the painting, and on the viewer's assimilation and synthesizing of the filmic image and the real painting.

This comparison also seems to suggest that part of the process of narrative transposition is indeed medium independent and fully determined by the pictorial model and the cultural traditions surrounding it. The most likely reason for this is that in most cases the narrative suggested by a painting is relatively small. At the same time, however, this is an asset because it stimulates composers and filmmakers to add to the painting's narrative and to incorporate it in their own work of art. In case of *Die Toteninsel,* it seems that the painting exercises such an impression, that not only in two different media a resembling story can be perceived, but that there is almost no difference in perception between two artists who are separated from one another for about 100 years. This may suggest that some paintings are so attractive and powerful that their reception and interpretation seem to be universal. It may be concluded that composers and filmmakers are often drawn to these paintings for very similar reasons and that *Die Toteninsel* is particulary (and unusually) suggestive in this regard. They sometimes use their medium to explore and suggest what lies before and after the painting's depicted moment. In other cases, they can associate with the painting for its strong evocativeness and drawing on its culturally and artistically accorded significance.

Besides exploring these inter-art transpositions from an aesthetic perspective, I contend that certain ideological issues may be involved in these intermedial transpositions, too: the medial references of film and music to painting can have implicit implications for the position accorded to the latter in terms of the rivalry between the arts. As Susan Felleman has emphasized, "[w]hen a film undertakes the representation of 'art' as a theme or engages an artwork as motif, it is, whatever else it is doing, also more or less openly and more or less knowingly entering into a contemplation of its own nature and at some level positing its own unwritten theory of cinema as art."[183] Both film and music can deliberately express, or can be interpreted to make, a self-referential comment on their own medium as being dynamic in comparison to the visually static image. According to Sager, this is particularly the case with films that embody pictures in *tableaux vivants*, with which film often 'seeks to outdo' the static paintings, and "in the process, it defines its own modalities."[184] Thus, film's and music's

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[183] Susan Felleman, *Art in the Cinematic Imagination* (Austin: University of Texas Press, 2006) 2.

[184] Sager, 21. Sager refers to Brigitte Peucker, "Filmic *Tableau vivant*: Vermeer, Intermediality, and the Real." in: *Rites of Realism: Essays on Corporeal Cinema*, ed. Ivone Margulies (Durham, NC and London: Duke UP, 2003). Note the interesting parallel with the *tableau vivant*s created by music, discussed by Grey (1997).

references or usage of painting can also be seen as defining itself, to distinguish the filmic or musical discourse (i.e. time evolving, narrating, and motion) from the visual discourses (i.e. static, framed and silent). Compared to film, however, research on the painting-music relationship has so far paid less attention to these possibilities of analysis in terms of social relations, appropriation, dominance and power, gender roles, race, and the functions visual art can have for the construction of cultural, political and/or social identities.[185] Although they are usually more subtle, it is worthwhile to take notice of these ideological issues, also when they concern music. Furthermore, they might be of relevance to the recipient's understanding of the implicit intentions made by both the filmmaker and composer.[186]

What is made clear, I hope, is that research on music in response to visual art can be fruitfully extended to include other but at the same time similar inter-art translations. The motivation to include other media is to say something more, and from a different perspective, about *why* and *how* exactly a painting is translated in another time evolving medium. Thus, this genre of music may profit from seeing it as just one manifestation of animating a static model. It is also of help in the discussion on musical narratives, illustrating that by adopting a different interdisciplinary approach much can be learned about narrative issues that are, at least in musicology, still considered to be controversial. That this animation is partly the result of the human mind should not let scholars to be discouraged to look for certain stories in music.

Finally, I would like to make a short comment on the model of intermedial narratology. All media have, of course, their own syntactic potentialities, their own ways of manifesting conflict, interaction and telling a story. A general theory of narrative like the one I used that accounts for all the possibilities and principles of different media is, of course, always in danger of disregarding specific elements of a particular medium. On the other hand, for comparative reasons and inter-art transference of narrative features it is very useful to have the same parameters at hand to test how this process takes place. However, the model should not be focused *a priori* on the question "How is the medium of music, painting, film, or other medium like literature but in disguise?" I think that the model as it is formulated now is still too strongly based on literature and takes too little into account how, for example, music can narrate. Instead, I propose, it should focus more on the identification of essential narrative features which are common to all temporal media where literature is considered as just one of many other media that can narrate.

The aim of the comparison outlined above has been to expand the field of research in music composed in response to visual art. I tried to demonstrate the usefulness of comparing the creative process and reception of music in light of the aesthetics and similar inter-art translations provided by film and film studies. I discussed both the pictorial model, a musical work and two films in light of their narratemes (intra- compositional features) to make clear how the model on intermedial narratology could provide valuable insight and guidelines to analyse these intermedial translations and to find similarities or differences between them. After

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[185] See, e.g., the dissertation by Marguerite Anne Glass, *Vermeer in Dialogue: From Appropriation to Response (*2003), the dissertation *Writing and Filming the Painting: Ekphrasis in Literature and Film* (2006) by Laura Sager, and W.J.T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago and London: U of Chicago P, 1994).

[186] I have mentioned these other developments in research to point at other possibilities to discuss the comparability between filmic and musical transpositions, which could be of relevance in a possible PhD project that continues on the current thesis.

having reviewed how both music and film have used painting as a source of inspiration, I would now like to go into more detail regarding the correspondences between film and (instrumental) music on a more general level (meaning that film in particular does not have to be associated with a pictorial model) of perception, cognition, and mental imagery and representations.

Chapter 5

The Listener's Engagement in Musical Narrative: Correspondences in Cognitive Processing between Film and Music

5.1   Introduction

It is often argued and assumed in musicological discourse that a musical audience can extrapolate from a combination of different musical, textual, visual or other *signifiers* to construct an imaginary foreign place, distant time, human figures, which are crucial features relevant for construing a narrative (*signifieds*).[187] As we have seen earlier, the concept of narrativity, or better the engagement of a narrative, is closely related to the cognitive mental processes of its receiver and is, in my opinion, one of the crucial aspects to address when discussing music's ability to transpose a painting.[188] The following questions can be formulated that I would like to touch on here, pertaining to the cognitive correspondences between music and film: When music is said to be experienced as a 'mental film' or evoking 'mental images', which seems to be especially relevant in the music genre discussed above, what does this

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[187] See the article by Karol Berger.

[188] I would like to stress here that music in response to visual art is central to my discussion here, which I would like to compare with film viewing and its cognitive processing *in general*. Thus, in my discussion here, film does not have to be inspired by painting.

actually mean and how does this mental imagery look like?[189] In other words, what enables us to produce these 'mental films'? What are the psychological and neural mechanisms associated with these processes? When such an experience is indeed conceived of as a 'film', what then are the correspondences in the cognitive processing of film and instrumental music? Based on cognitive (neuro-) scientific theories on how narrative in film is processed, can a hypothesis be formulated that convincingly argues that the recipient's processing of both film and music depend on a mental representation that occurs in a chronological but at the same time discontinuous sequence of mentally formed visual images particularly formed at what is called 'event boundaries' or 'break points' in the music or film? I will come back to the definitions of these terms.

5.2   *Visual Imagery; Music Experienced as Mental Film*

Musicologists analysed the various forms and possibilities of musically representing paintings and tried to account for the composers' underlying motivation to look for inspiration in a particular painting. They also discussed the musical works together with offering suggestions for their presumptive 'inner' meaning. Any serious discussion on whether paintings are represented in an artistically effective manner, however, also requires at least some understanding of how we as listeners perceive, interpret and remember the various medial references in both painting and music, let alone there relative interfaces. It is tacitly acknowledged by these scholars that transpositions between media not only must *a priori* represent the composer's interpretation, but, moreover, that they also strive for a pre-conceived creative, mental and visual effect on the audience. The transposition of visual art into music definitely allows for the listener to compare the musical representation or enactment of the visual art work with the painting itself, thus creating a synthesis of the two images in the viewer's/listener's mind.[190]

That the recipient is fundamentally important in any analysis on what the inter-art or intermedial transpositions discussed in the previous chapter actually imply or mean, is theoretically underlined and generally acknowledged by many scholars. Lawrence Kramer (2003) believes in the case of music that musical meaning can only be studied in a meaningful way by focusing on the interaction between music and listener, and not by exclusively dissecting the music itself.[191] The study of musical structure alone is insufficient to come up with a viable account of musical meaning. Thomas Grey (1997) also recognises the performative act required

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[189] I understand a mental image (or mental imagery) as an experience that significantly resembles the experience of perceiving some object, event, or scene, but that occurs when the relevant object, event, or scene is not actually present to the senses.

[190] Sager describes a similar process for the experience of film viewing, contending that "[b]y producing a filmic counter-image to the original work of art, movies produce their own images that exist in time and space, that can 'speak' and are further enhanced by other auditory means. In spite of the visual nature of filmic ekphrasis, it thus still depends on enargeia, that is, on the audience's mental recreation of the work of art, and on the viewer's assimilation and synthesizing of the filmic image and the real painting. (…) cinematic ekphrasis depends on its effect on, and the participation of, the audience who must reconstruct, compare, and synthesize the images." (p. 233).

[191] Lawrence Kramer, "Dangerous Liaisons: The Literary Text in Musical Criticism." In: *Nineteenth century music* 13, 2 (1989), 159-167.

between visually inspired music and its interpretation by the recipient by concluding that "[t]he music animates a picture of storytelling, as instrumental pantomime, without supplying any semantic content beyond what the listener contributes on the basis of stylistic-gestural associations."[192] Grey suggested that visually inspired music might be construed and mentally processed as a kind of figurative musical *tableau vivant* occurring in the recipient's mind. Thus, he argues that musical ideas heard in the context of a painting's musical transposition are likely to evoke 'mental pictures' and are therefore processed accordingly, meaning as evocations of visual representations. He also notes that, instead of a continuous, logically developed 'action' in a narrative sense, the images generated by visually inspired music are more likely (generic) mental representations directed by the painting: they convey the movement of freely shifting and sometimes imagined images. "There is a story of sorts encoded in the music. But like many, or most, musical stories, it thwarts the discursive logic of narrative prose and resembles instead the phantasmagorical illogic of dreams, silent pictures animated by the subconscious mind"[193] Theodor W. Adorno also addressed the - in his eyes phantasmagorical and dream-like - character of the mental imagery sometimes evoked by music, arguing that "[i]mages of the material world appear in music only in a desultory, eccentric fashion, flashing before us and then vanishing; yet they are essential to it precisely in their decaying, consumed state (...) We are in music the same way we are in dreams".[194] Karol Berger maintains that "[a]lso in music we make a distinction between the real object (the actual sounds we hear) and the imaginary presented world (which appears when we hear these sounds as "being in motion," as constituting lines of directed tension) consisting of the melodic lines and the accompaniment, or more generally of figures appearing against a more or less distinct ground." (...) Since a piece of instrumental music, no less than a vocal one, presents an imaginary world consisting of figures heard against a more or less distinct ground, one can find inexact analogues of the personage (the line) and the setting (the accompaniment) even in instrumental music."[195] At the same time he admits that "[t]he imaginary worlds presented by poets, painters, and composers also invite us to enter them; they are only somewhat less insistent, or make it less easy for us to accept the invitation."[196] According to Berger, music, just like literature or film, can also be 'peopled' with (human) characters. Music can express in its own way how these characters remember their past, and

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[192] Grey, 57.

[193] Grey, 74.

[194] See Adorno´s posthumous collection of notes on Beethoven (though this passage was actually stimulated by the first-movement development of Schubert's "Great" C-Major Symphony) (Translated by Stephen Hinton, in "Adorno's Unfinished Beethoven," *Beethoven Forum* 5 [1996], 146). I will hypothesise later, however, that music generated in response to painting and conceived as a musical narrative is perhaps more likely to evoke such 'phantasmagorical' images in a more chronological, less random sequence than, e.g., Grey and Adorno contend, complying to some of the 'rules' of making narrative a narrative. Furthermore, dreams, as used by Adorno to compare with music, can also be regarded as a narrative, albeit not in a traditional, linear fashion. The often assumed necessity of linearity in narrative must, in my opinion, therefore be critically discussed (or perhaps re-assessed) in this context. Once you allow non-linearity in narrative, the matter does not become easier.

[195] Berger, 420. Another point would be concerning vocal music: E.g., when listening to Schubert's *the Erlkönig*, one can certainly also evoke a set of mental images. The difference to an instrumental piece would be that the text conditions the narrative trajectory much more clearly than in untexted music.

[196] Berger, 433.

how they resolve in all kinds of ways to change, and so on. And in these respects they are, to say the least, recognizable for us. Correspondingly, many other scholars have repeatedly argued that music has narrative capabilities, telling a story much in the same way other media such as literature do.

Music theorists, meanwhile, typically prefer to locate a sense of narrativity 'in the music' rather than in the listener, and when they do ascribe a role to the listener in construing narrative such as Nattiez does (1990), maintaining that "[t]he narrative, strictly speaking, is *not* in the music, but *in the plot imagined and constructed by the listeners* from functional objects",[197] these theorists typically refrain from 1) elaborating on how exactly the listener imagines and constructs a narrative plot and 2) empirically testing their assumptions on the listeners' engagement in narrative. Thus, although theoretical discussions do at times acknowledge the significance of the recipient in the process of inter-art transposition, practical inquiry on the side of the recipient has, to date and to my knowledge, fallen essentially outside the scope of (musicological) research. The point I want to make here is that, when discussions on mental imagery evoked by music take place at all within musicological discourse, they typically remain exclusively on a theoretical or hypothetical level such as those described above by, e.g., Adorno, Grey and Berger. Although I recognise that the medium of music itself as a concrete type of 'text' is very important in research on conveying or suggesting a certain narrative, one could also consider a more experimental approach that allows for taking the mental representations and narrative emplotment that music listeners perform in their minds more seriously than was previously the case.

This gap in the current state of research thus decisively requires taking the recipient as its point of departure. As such it counteracts a widespread musicological reluctance against empirically trying to explore what actually happens in the recipient's mind when listening to music, and sounds in general. Nor, to my knowledge was any experimental research ever conducted, at least not on a large scale, to test precisely how and to what degree a music listener can experience a narrative within the research area of narratology with regard to music. However, experiencing narrative music, illustrated above through the interaction between the musically suggested images and the listener's attempts to recreate the pictorial model in what I call *the mind's eye,* does usually result in a particularly interesting and unique aesthetic experience. In my opinion, this is worth studying in far more detail through research that moves beyond mere theoretical speculation into the realm of music (neuro) cognition.

The important role of the recipient is also acknowledged in many film studies. "The brain is the screen" 'is a statement which Gilles Deleuze (2000) made to show that the ideas in our brain cannot be expressed or understood in words, but is perhaps better approached as 'visual depictions on the screen'. This applies to the films we see and the programs we watch on television. Although the structure of the film is fixed, according to Deleuze everybody makes his or her own story.[198] Therefore, we get emotional when we see a film that reminds us of, e.g., a major event in our own life and, therefore, everyone interprets a film in his/her own way based on the recipient's unique background and momentary psychological state. Deleuze argues that a film viewer and the medium of film synthesise and form images in which the existing

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[197] See Jean-Jacques Nattiez, "Can One Speak of Narrativity in Music?" In: *Journal of the Royal Musical Association* 115 (1990), 249 (emphasis in original).

[198] Gilles Deleuze, *Cinema 2: The time-image.* Translated by Hugh Tomlinson en Robert Galeta (Londen: The Athlone Press, 2000), 29.

observation is blended with mental images from the past and the imagination.[199] David Bordwell (1985) argues that movies also use fundamental principles of narrative mental representations, in combination with unique features of the film medium, and diverse story-telling patterns to construct their fictional narratives. He describes the way in which the viewer uses the film as a series of cues to construct the narrative, emphasising visual thinking as an underlying mechanism. In case of film, it is not hard to imagine an equivalent role of the recipient in the formation of meaning attached to film. This is illustrated e.g., by research by Tomas Axelson (2008), who discusses individualised meaningmaking in the context of film viewing, developing 'self-expression values' and 'altruistic individualism' in contemporary western society.[200] Torben Grodal (1997) similarly places the recipient as the central object of research, arguing that an objective description of what takes place in a fiction film is not identical *per se* with the process of viewing and, hence, its mental representation.[201] Similar to reading a book, where the image a recipient observes literally consists of 'black marks' on a page which bear no resemblance whatsoever to any images potentially conjured up in the brain by the written words, so is the mental representation of film and music in many aspects quite different from the medium itself. Accordingly, the object of study should not be per definition the film shots or the musical notes.

Based on the close correspondences with music, film and film studies may again(!), although not in relation *per se* to a painting functioning as a pictorial model, prove useful to draw upon in order to say something about how a listener might perceive music in response to painting, how (s)he makes a mental representation of the evoked narrative, how (s)he is likely to structure this narrative, and perhaps most important, what experimental research on these concepts might look like in order to infer how similar experimental research could be conducted on music. If we approach listening to music in response to a painting as a form of 'film music without film', with the listener being either explicitly (by means of, e.g., a guiding musical program) or implicitly (by musical structures or clichés) stimulated to construct 'mental images' evoked by the music, [202] its title, its pictorial model and other influential variables such as drawing on one's personal mental makeup, can film theories in relation to concepts such as cognition, emotion, brain-processing, visual thinking, associative networks and narration, be

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[199] Deleuze, 69.

[200] Tomas Axelson, "Movies and Meaning: Studying Audience, Fiction Film and Existential Matters." In: *Particip@tions* 5, 1 (2008), no pagination. (Accessed February 2009). Participations is an on-line journal devoted to the strengthening and development of the fields of audience and reception studies. See *http://www.participations.org/*

[201] Torben Grodal, "Emotions, Cognitions, and Narrative Patterns in Film." In: Passionate Views: Film, Cognition, and Emotion (Baltimore: Johns Hopkins University Press, 1999). 39.

[202] It is recognised by scholars such as Wolf (2004) that, in general, human nature has some fundamental anthropological need to construct or 'read' narratives based on external stimuli such as one's own life or art, even when they are ambiguously presented such as occurs in music. This stems from the desire to give meaning to concrete perceived situations and results from creative, imaginative and playful activities by human beings. David Herman (2007) similarly claims that narratives are paramount in order to grasp the temporal phenomena that human subjects encounter in the world in which they live. Since music is a temporal cultural expression, it would seem to make sense to assume that music has a narrative aspect as well. Yet, there are theorists, such as Jean-Jacques Nattiez, who claim that narrativity can only be associated with verbal and visual texts, and they doubt the very possibility of musical narrativity.

drawn upon in order to say something about how we sometimes can experience music as a 'mental film'?

I hypothesise that, given that the listener is acquainted with the painting and that (s)he knows that the music is intended to be related to this image, the listener's experience of music composed in response to the painting can be usefully compared to the cognitive process of film viewing. Although filmic and musical media are different at the level of semiotics and materials of representation, I argue that semantically, that is, in terms of expressing intentions and produced effects in the audience or the viewing public, there are no essential differences between music and film. Furthermore, I contend that, in particular, non-texted music in combination with an (imagined) painting and/or title can be interpreted with great ease as representing a narrative 'text' (*in the minds' eye*). This makes non-texted (and also some texted music) music comparable with film in the sense of potentially being *visually processed* in and by the mind's eye. In what way, then, do our minds work when we engage with narratives (i.e. watching a film or listening to music said to tell us a story)?

Similar to Bence Nanay's argument on the relevance of *the engagement* of narrative in her article on narrative pictures (2009), and disagreeing with the conception that the semiotic problem of music and its assigned incapability of unambiguously referring to something outside the music itself makes research in this particular area of the listener's engagement unattainable, I argue that the way we *experience* musical narratives may indeed be helpful in understanding the nature of musical narrative and its corresponding theories. By drawing on results from contemporary experimental psychology and film theory regarding close correspondences in cognitive processing of music and film (Cohen, 2002),[203] and ruling out the work-immanent interference of any narrative text by focussing exclusively on instrumental music, I formulate an appropriate research question more precisely as follows:

> *Assuming that the musical experience of narrative music (in response to painting) may evoke and lead to mental imagery, can its structuring and cognitive processing by the listener be fruitfully analysed when conceived of as being similar to watching a film and examined accordingly by means of (neuro-) cognitive or psychological research, or other relevant techniques of reception analysis?*

5.3   Cognitive Correspondences between Film and Music

Imagination and mental representation, or what I called earlier the mind's eye, is not only applicable in music but is just as relevant for film. Although film is usually more straightforward in its intended narrative, it is argued that the process of *mental representation* and *story structure* can be quite like that of music based on cognitive research and cognitive psychology of film and music. Cohen (2002) recognises in this context that if parallels between music and film structure are found, then the same mental processes serving musical structures may also serve the similar film structures and, arguably, vice versa.

Transpositions between visual art and music, or visual art and film, are therefore closely related to *theories of reception*, *perception*, or to use a broader enclosing term, that of *music cognition*. Cognition is a concept used in different ways by different disciplines, but is generally

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[203] Annabel J Cohen "Music Cognition and the Cognitive Psychology of Film Structure." In: *Canadian Psychology* 43, 4 (2002), 215-232.

accepted to mean the process of thought and is based on a psychological framework of research. For example, in psychology and cognitive science it refers to an information processing view of an individual's psychological functions. To understand music and visual phenomena such as painting or film, we need to understand the mechanisms and structures by which these activities are processed by the human brain (including the perceptual systems).[204] Cognitive scientists are interested in the mental structures and representations that seem to determine the experience of imagery, and thus try to describe how perception and meaning are structured by the recipient's mental structures and mechanisms. Mental imagery can pertain to different forms of imagery, such as "imagining seeing your friend's face" or "hearing a tune in your head." I understand the mental processes that are described or labelled as cognitive tend to apply to processes such as memory, association, reception, concept formation, language, attention, perception, action, problem solving and mental imagery.

Film theorists, experimental (gestalt) psychologists, musicologists, cognitive scientists, sometimes operating in combined fields such as *psycho musicology, cognitive musicology*, and *cognitive psychology*, have variously dealt with and identified close correspondences in the reception of film and music. Psychologist Cohen (2002) summarizes earlier research on these correspondences by observing that "[e]arly 20th century psychologists drew attention to similarities between mental processes elicited by film and by music. Contemporary film theorists have also noted analogous film and music structures, and contemporary psychologists have used musical metaphors in discussions of film perception and cognition."[205] Cohen points out that "[c]uriously, these first music-film analogies faded into obscurity, possibly because no experimental psychology of film was developed for comparison with music," but at the same time observes that in more recent scholarship "(...) similarities between music and film processes emerge once again in contemporary experimental psychology and film theory."[206] Thus, research has focused on similarities in perception, but has also discussed issues such as evoked emotion or semantic congruencies between these two arts. (Münsterberg, 1916; Landry, 1927; Eisenstein, 1942 and 1949; Arnheim, 1957; Bolivar, 1994; Tan, 1996; Anderson, 1996; Bordwell and Thompson, 2001).[207] These scholars all touched on or mentioned the fact that the process by which film and music controls affect and guides the recipient's fantasy are comparable. The earlier film theorists believed that music could be helpful in understanding the new medium of film from both a psychological and structural point of view,[208] and more recent

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[204] Grodal, 13.

[205] Cohen, 215.

[206] Cohen, 215.

[207] Münsterberg, H. *The photoplay: A psychological study* (New York: Arno, 1916/1970) (Republished by Dover as *The film: A psychological study*); Landry, L. `La psychologie du cinema` [The psychology of the moving picture]. In: *Journal de Psychologie* vol 24 (1927), 134-145; Eisenstein, S.M. *Film sense* (New York: Harcourt, 1942); Eisenstein, S.M. *Film form* (New York: Harcourt, 1949); Arnheim, R. *Film as art* (Berkeley, CA: University of California Press, 1957); Bolivar, V., Cohen, A.J., & Fentress, J. `Semantic and formal congruency in music and motion pictures: Effects on the interpretation of visual action`. In: *Psychomusicology* 13 (1994), 28-59; Tan, W. (Ed.). *Emotion and the structure of narrative film: Film as an emotion machine.* (Mahwah, NJ: Erlbaum, 1996); Anderson, J.D. *The reality of illusion: An ecological approach to cognitive film theory* (Carbondale, IL: Southern Illinois University Press, 1996); Bordwell, D., & Thompson, K. *Film art: An introduction.* 6th ed. (New York: McGraw Hill, 2001).

[208] A reason for connecting music and art also has to do (again) with the hierarchy between the arts (paragon). Film was in the beginning of the twentieth century regarded as banal entertainment and not

writers such as Bordwell (1989) and Cohen (2002) also acknowledge the potential relevance of music cognition for film cognitivism, referring in this regard to, e.g., the usefulness of the work of Lerdahl and Jackendoff (1983). Correspondences between film and instrumental music can also occur on a structural-proportional level, where form and features are considered to be the same on an abstract level, and where close analysis by some scholars is said to be worthwhile.[209]

An early scholar who pointed at the analogies between music and film in terms of psychology and film theory is Hugo Münsterberg with *The Photoplay*: *A Psychological Study* (1916). He argues that film, although it might seem similar to photography or drama, is actually more similar to music. Münsterberg argues that in film "(…) the freedom with which the pictures replace one another is to a large degree comparable to the sparkling and streaming of the musical tones. The yielding to the play of the mental energies, to the attention and emotion which is felt in the film pictures, is still more complete in the musical melodies and harmonies in which the tones themselves are merely the expressions of the ideas and feelings and will impulses of the mind."[210] Similarly, Lionel Landry (1927) identified the correspondences between film and music on four different abstract dimensions: continuity, intensity, velocity, and simultaneity. Rudolf Arnheim (1957) refers to similar organizational principles underlying arts in general, including music and film.

More recent suggestions by scholars on the hypothesised existence of similar abstract mental processes in the perception/ cognition of music and film are usually made implicitly, sometimes through the use of metaphors, and are more often addressed by film theorists than musicologists. Although it is recognised that reception is not only a matter of cognition but also of physiological and emotional response, it has nevertheless been recognised that cognition plays a crucial part in this reception process. Cohen (2002) recognises that thus far "[c]ognitivism is a recent development in film theory", and, to explicitly bring its future research potential to attention, refers to film theorist David Bordwell (1999) who acknowledges its value for film theory in understanding how the mind processes information and generates expectancies and associations.[211] Although Cohen stresses that, in contrast to the scarcity of experimental research in film cognition, "research in music cognition has surged ahead,"[212] to my knowledge such research has not been conducted on a large scale regarding visually inspired music.

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considered to be true art. By contrast, music was a highly appreciated art form, which was reflected in and legitimized to conduct, experimental psychological research on music. Hence, by making a close connection between film and music, (film) psychologists 'upgraded' film as an important object of psychological research. For a detailed description of this literature on the connection between film and music, see especially Cohen's overview in "Music cognition and the cognitive psychology of film structure". In: *Canadian Psychology* (2002). Cohen focuses explicitly on the correspondences that occur on a structural level.

[209] Bordwell and Thompson (1999) for example observe that "[n]o systematic study has been made of how films may be based on repetitions and variations, but most critics implicitly recognize the importance of these processes." 87.

[210] Münsterberg, 210.

[211] See Bordwell, D., & Thompson, K. *Film art: An introduction.* International ed., 5th ed. (New York: McGraw Hill, 1999), 86.

[212] Cohen, 218.

In short, what is aimed at by Cohen is the formulation of a conceptual framework for the mental representation of film and music, emphasizing: "(…) that the sensory origin of multimedia information becomes less relevant at higher levels of analysis. Thus, what cognitive research reveals about higher-order structure or perception in one domain of art will also inform understanding of the others. More research in cognitive film psychology would therefore benefit film but also the field of music cognition and the cognition of other arts."[213] It is in a similar vein in that I want to expose the similarities between film and music in the attempt to translate paintings, laying particular emphasis on the *process*. What Cohen misses to mention in her discussion, however, is that music just as film is thought to be capable (at least to some degree) of conveying a story or is at least suggestive of having narrative contents. Accordingly, the mental cognitive *processing* of both narratives implied by music and film might be processed similarly.[214] Because this aspect is overlooked I want to explore next if, and how exactly, both film viewer and music listener may construct a common mental representation of a (perceived) narrative in, respectively, the medium of film and music.

5.4   Cognitive Research on the Listener's Mind?

The 'experience' or 'reception' of film and music is made up of many activities: our eyes and/ or ears receive and analyse images and sound, our minds apprehend the story, which subsequently resonates in our memory. This can be extended even further, including the reaction of our stomach 'turning', or of heart and skin (i.e. goose-flesh) in response to the story or emotions elicited. Media reception can be interpreted as a sequence of psychosomatic feedback processes caused by the audio and/ or visual input taking place in the hearer's or viewer's nervous system. One way of describing the reception of audio and/ or visual signals is therefore to describe the neurological processes that take place in the hearer or viewer. The theories and models that account for this process of experiences must, according to Grodal (1997), be brought together from several disciplines: general aesthetics, narrative theory, neuroscience, physiology, and cognitive science, to which I would like to add, in the context of this thesis, film studies and musicology.

Developments and possibilities of applied cognitive (neurological) research are relatively new and are only recently starting to be recognised as an interesting and valuable way to analyse processes in the recipient's brain when hearing music, observing visual art or watching a film. Hence, neuro-scientific insights can offer valuable information for scholars curious about the possibilities of connecting the experience and cognitive processing of art to empirical neurological research. With the recent scholarly tendency towards interdisciplinary research, scholars are more and more looking beyond their own domains of expertise, thereby adopting other approaches available to confront problems which formerly remained unaddressed or were being avoided. That the type of experimental research that I advocate here is also likely to be applicable and perhaps feasible in the context of music in response to painting, interpreted as mental film, is made clear by all sorts of comparable research conducted in the field of neuroscience.

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[213] Cohen, 228.

[214] These correspondences strongly overlap with the arguments that Sager has given for her comparative approach between literature, film and painting, but are equally applicable in this musical context.

The most likely reason for the current and persisting avoidance of more careful experimental research on the cognitive processes occurring in the recipient has perhaps to do with the unease felt when theoretical but vague concepts such as 'reception', 'mental imagery' or 'mental representation' are put forward to use as (empirical) objects of research rather than the more usual 'objective' empirical objects such as the film tape (or film in digital format) and the notes of the musical score (or, more recently, the sound waves produced by sound recordings). However, that this unease is unjustified is demonstrated for example by (neuro-) cognitivists who are able to analyse reception, attitude, mental imagery, experience or mental representations and who, although not indisputably, frequently come up with remarkable and useful results. In the last two decades these scientists demonstrated that reliable results concerning these concepts, formerly remaining addressed only on a theoretical or hypothetical level, can be obtained in various ways using different methodologies, such as the method of behavioural indices, measuring empirical responses that depend on or correlate with the imagined event. One of many examples of research currently taking place in the field of film studies that may be useful for narrative music (stimulated by a painting) is illustrated by Hasson, Landesman, Knappmeyer et al. (2008), who bring together two separate and largely unrelated disciplines, cognitive neuroscience and film studies, possibly opening the way for a new interdisciplinary field of what they term 'neuro-cinematic' studies. In their research, they try to assess the effect of a given film on a viewer's brain activity by means of inter-subject correlation analysis (ISC), in order to measure the nature of the recipient's engagement with film. However, I will turn my attention next on another type of research, that of event segmentation.

5.5   *Event Segmentation*

Julian Hochberg's and Virginia Brooks´s (1996) suggestions in *Movies in the Mind's Eye* on the structural process involved in the perception of film resemble those of music. They argue that a visual fragment in a film remains or is perceived by the viewer merely as an *annotated shot script*, much like the filmmaker's storyboard. They argue that " (...) we [as film viewers] start to lose extended time and space when the supporting input ceases. In any case, it certainly does not take some ninety minutes to review in our minds the average movie's representation."[215] Thus, research on film perception has indicated that viewers construct mental representations of events in film that go beyond the medium itself, illustrating that the perception or mental representation (signified) is not similar to the medium (signifier). In case of film, they argue that "[w]e therefore simply cannot take either the moving picture or the events and space it represents as a faithful model for the film's mental representation",[216] and they conclude that "[w]e take the mental representation that is approximated by this notation to be *in general* nonredundant and therefore static and discontinuous."[217] To connect to Grey's remark mentioned above in relation to music, this resembles the movement of freely shifting images evoked by music. Hochberg and Brooks further explain this phenomenon: "This means that, very shortly after it has occurred, the representation of a musical or filmic event, or of a

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[215] Hochberg, J, and Brooks, V. "Movies in the mind's eye". In D. Bordwell and N. Carroll (Eds.), *Post-theory: Reconstructing film studies* (Madison, WI: University of Wisconsin Press (1996), 379.

[216] Ibid, 379.

[217] Ibid, 383.

part of an event, is different from the perception obtained during the event itself. (…) That is, unless the viewer has available some mental structure or schematic event into which the segments take their pace, *and from which they can be regenerated when needed,* the continual movement in space becomes indeterminate in memory."[218]

Comprehending music- just as film or, for that matter, as looking at a picture - is a remarkable process of neural and cognitive activity. How then does the recipient's brain transforms or processes film or music into a coherent narrative or story world, thus allowing for perceiving a narrative in instrumental music or film? Recent research in the field of film, narrative, and cognitive neuroscience conducted by Jeffrey M. Zacks and Joseph P. Magliano, tries to provide an answer to this question, which may be applicable for music as well, as I will argue below.[219] I believe that their approach and results, both theoretically and experimentally, are worthwhile for offering opportunities for the field of music narrativity in general and, to music in response to visual art in particular. Zacks and Magliano refer in their analysis to the process of reading and film viewing to illustrate how its narrative comprehension is understood in terms of 'event segmentation', and I want to make a first attempt here to see how music might follow this process along similar lines .

According to Zacks and Magliano, there is good behavioural and neurocognitive evidence that when people perceive a continuous process, they are apt to segment it into meaningful events. Visual segmentation is an example of such an activity in the ongoing process in film viewing that is, in this type of perception, associated with eye movements. According to the theory by Zacks and others (2007),[220] event boundaries are perceived when features in an activity change, because in general changes are less to be expected than stasis. Thus, the nervous system appears to devote a lot of effort to structure representations of coherent events. Zacks and Magliano believe, although they can at present offer no evidence for it yet, that these dimensions are instances of a broader principle: Event representations occur on whatever features are important to the recipient's task. They conclude in their research that perceptual event boundaries mark the major units of narrative comprehension, in film as well as in other media. This seems not that dissimilar to what is called 'chunking' in memory studies. I hypothesise that this is also relevant for instrumental music. These event boundaries may be similar to what Byron Almén in the context of musical narrativity refers to as "[n]arrative organizational patterns [which] are formed by the conflict between two or more hierarchically-arranged elements within a system; this conflict results in a revaluation of the constituent elements. Both music and literature possess this property, as do other media (film, theatre) that share with music and literature their ordered, temporal nature."[221] Almén speaks elsewhere in his article about 'hooks' in the musical texture that seem to form the precondition for a narrative framework. "Since these hooks can and do appear in works for which the composer has supplied no program, narrative organization must be present in at least some non-programmatic music." [222] In short, the viewers' segmentation of films into events suggests that the process of

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[218] Ibid, 374.

[219] See Jeffrey M. Zacks & Joseph P. Magliano "Film, Narrative, and Cognitive Neuroscience" to appear in: *Art & the Senses*, ed. D. P. Melcher and F. Bacci. New York: Oxford University Press.

[220] For all the references in this paragraph, see the article by Zacks and Magliano.

[221] Almén, 12.

[222] Ibid, 13.

segmentation is a human feature. A similar experiment could perhaps be conducted with a musical work, letting listeners similarly segment the music into meaningful units.

When a viewer or listener segments activity in a film or instrumental music (i.e. in which a narrative is perceived) into discrete events, what sort of representation results? Zacks and Magliano draw on theories of narrative comprehension that have been developed and tested in the context of reading and listening as a basis for understanding film comprehension. They notice that "(…) although language processing clearly differs in important ways from film processing, it has proven useful to make the working assumption that both text processing and film understanding lead to similar representations of narrated events (Carroll, 1980; Bordwell, 1985; Branigan, 1992; Magliano et al., 2001; Copeland et al., 2006; Magliano, Zacks, Swallow, and Speer, 2007)."[223] Zacks and Magliano describe an event model as providing "(…) an index of how story events are related along a number of dimensions, such as agents and objects, temporality, spatiality, causality, and intentionality."[224] Event models for narratives thus reflect the events that partition of the narrative, dealing with who are involved in them, what their goals and what to do to achieve those goals and the outcome of those activities within the spatial temporal framework of the story world (compare this with the model on intermedial narratology). This sort of conceptual information is relatively abstract; it seems at first sight not to correspond with the perceptual experience of watching, listening, or reading. This may lead us to assume that there is an abstract mental model in the human brain that is involved with the establishing of constructing a narrative based on multiple stimuli that is of relevance in all situations in which narrative perception takes place.

This final chapter of my thesis is intended as a first step in this particular field of cognitive experimental research and largely takes the form of a theoretical exploration. With the advent of cognitive neuroscience and its applicability to research in the arts, some of the questions that have thus far remained exclusively on a theoretical level may now have become empirically tractable. I have critically assessed how some of the new methods offered by (neuro-scientific) cognitive research, already applied to some extent in film studies, may be useful to concentrate on some of the problematic research areas touched on in this thesis regarding visually inspired music. The next logical step recommended for this type of research would seem to be close analysis and experimental research that focuses in more detail on how reception of narrative in instrumental music depends to a high degree on the recipient's mental capabilities of (visual) representation and story structuring. Considering the implications this kind of research could have for our understanding on how humans may use abstract cognitive models in the mind to construct and understand narratives, I hold that this thesis strongly argues for, and perfectly lends itself to, a future PhD project in which I will be able to continue my research. Ansgar and Vera Nünning *(*2002) have also recognised the future possibilities of this kind of research in narratology, arguing that "[g]erade für Studierende, die auf der Suche nach einem Thema für ihre Examens-, Magister- oder Diplomarbeit sind oder mit einer Promotion liebäugeln, ist die beschäftigung mit diesen noch sehr unzureichend erschlossenen Bereichen der Erzähltheorie sehr lohnenswert. (…) Aus der Vielzahl von offenen Fragen seien zumindest einige ergiebige Bereiche genannt, aus denen sich höchst interessante Themen für Abschluβarbeiten und Dissertationen ableiten lassen."[225]

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[223] Zacks and Magliano, 8.

[224] Ibid, 9.

[225] Ansgar and Vera Nünning, 17-18.

Bibliography

The books, articles and dissertations listed in this section serve to address the current state of research set forth in the thesis. This bibliography is intended to be as comprehensive as possible, thereby offering an overview of the most recent and relevant published scholarly literature, serving as a background for the accompanying thesis but also as a suitable starting point for a possible PhD project as proposed in the preface. The bibliography will occasionally include literature in other languages than English, as long as it is pertinent to the research topic under investigation. Literature related to more general issues not directly addressed to music or film is also included. Furthermore, the footnotes in this thesis also include relevant literature which is, most of the times, also included here in the bibliography. The list was systematically compiled using a variety of bibliographic tools, such as university databases and online catalogues like RILM, Picarta, Omega and Google scholar, to search current issues of pertinent journals, new book lists and recent dissertations. Readers are welcome to bring additional titles to my attention (thijs_vroegh@hotmail.com) as new material for my intended research.

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Appendix 1 Visual Artists Most Often Referred to by Composers

Artists	Total amount of musical compositions based on visual artist
Klee Paul	101
Goya Francisco José de	80
Spitzweg Carl	42
Gogh Vincent van	35
Ungenannte KünstlerInnen	31
Picasso Pablo	26
Bresgen Cesar	21
Holbein d. J. Hans	21
Böcklin Arnold	20
Martin Charles	20
Rembrandt Harmensz van Rijn	19
Renoir Auguste	19
Chagall Marc	17
Kandinsky Wassily	16
Miró Joan	16
Breughel [auch: Brueghel oder Bruegel] d. Ä. Pieter	14
Feininger Lyonel	14
Kubin Alfred	14
Marc Franz	14
Ernst Max	13
Dürer Albrecht	12
Fedotov Pavel Andreevic	12
Munch Edvard	12
Watteau Antoine	12
Derkovits Gyula	11
Rubens Peter Paul	11
Barlach Ernst	10
Bosch Hieronymus	10
Higashiyama Kaii	10

Appendix 2 Paintings Most Often Referred to by Composers

Visual artist	Painting	Number of Compositions
Picasso Pablo	Guernica	37
Goya Francisco José de	Los Caprichos: 43. El sueño de la razon produce monstruos	19
Busch Wilhelm	Max und Moritz - Eine Bubengeschichte in sieben Streichen	15
Böcklin Arnold	*Die Toteninsel*	15
Klee Paul	Die Zwitschermaschine	11
Hoffmann Heinrich	Struwwelpeter	11
Ungenannte KünstlerInnen	[Eintrag in Arbeit]	10
Dürer Albrecht	Melencolia I	9
Brunhoff Jean de	Histoire de Babar: le petit éléphant	8
Goya Francisco José de	Los Caprichos	8
Goya Francisco José de	Los Caprichos: 32. Por que fue sensible	7
Böcklin Arnold	Der Einsiedler [auch: Der geigende Eremit]	6
Breughel [auch: Brueghel oder Bruegel] d. Ä. Pieter	Kermesse flamande	6
Goya Francisco José de	Los Caprichos: 6. Nadie se conoce	6
Goya Francisco José de	Los Desastres de la Guerra: 44. Yo lo vi	6
Leonardo da Vinci	Mona Lisa	6
Spitzweg Carl	Mondschein-Serenade	6
Spitzweg Carl	Spanisches Ständchen (Serenade aus dem ersten Akt des Barbiers von Sevilla)	6
Bosch Hieronymus	Der Garten der Lüste - Mitteltafel	5
Munch Edvard	Der Schrei	5
Böcklin Arnold	Im Spiel der Wellen	5
Watteau Antoine	L'Embarquement pour Cythère	5
Goya Francisco José de	La Maja desnuda	5
Dalí Salvador	La persistencia de la memoria	5
Calder Alexander	Constellation Mobile	4
Henneberg Rudolf	Die Jagd nach dem Glück	4
Rembrandt Harmensz van Rijn	Die Nachtwache	4
Bosch Hieronymus	Die sieben Todsünden	4
Monet Claude	Les Nymphéas bleus	4
Goya Francisco José de	Los Caprichos: 10. El amor y la muerte	4

Appendix 3 Amount of Compositions based on Visual Art per Decade

Decade	Amount of Compositions
2000 - 2009	101
1990 - 1999	206
1980 - 1989	323
1970 - 1979	308
1960 - 1969	268
1950 - 1959	197
1940 - 1949	88
1930 - 1939	127
1920 - 1929	59
1910 - 1919	85
1900 - 1909	42
1890 - 1899	50
1880 - 1889	11
1870 - 1879	12
1860 - 1869	7
1850 - 1859	7
1840 - 1849	1
1830 - 1839	3

Appendix 4 Musical Compositions based on Die Toteninsel

Composer	Year	Music Genre
1 Heinrich Schulz-Beuthen (1838-1915)	(1890)	Symphonic poem
2 Andreas Hallén (1846-1925)	(1898)	Symphonic poem
3 Heinrich Zöllner (1854-1941)	(1902)	Men Choir
4 Karl Weigl (1881-1949)	(1905)	Piano
5 Giacomo Orefice (1865-1922)	(1905)	Piano
6 Sergej Rachmaninoff (1873-1943)	(1907)	Symphonic poem
7 Felix Woyrsch (1860-1944)	(1910)	Orchestra
8 Janis Zalitis (1884 - 1943)	(1912)	Mixed choir
9 Joachim Albrecht Prinz von Preußen (1876-1939)	(1913)	Symphonic poem
10 Fritz Lubrich (1888-1971)	(1913)	Organ
11 Max Reger (1873-1916)	(1913)	Orchestra
12 Dezsö Antalffy-Zsiross (1885-1945)	(1918)	Organ
13 Eugen Zador (1894-1977)	(1923)	Opera
14 Hugo Alfven (1872–1960)	(1925)	for baritone and orchestra
15 Fritz Hauser (1950-)	(1997)	12 Stücke für Cymbals

Appendix 5 Films referring to
Die Toteninsel

Film Director	Year	Filmname
1 WILHELM GLUCKSTADT	(1913)	De Dodes 0 - Silent film (Denmark)
2 CARL FROELICH	(1921)	Toteninsel - Silent film (Germany)
3 F.W. MURNAU	(1922)	Nosferatu: a Symphony of Horror - Silent film (Germany)
4 VAL LEWTON/ TOURNEUR	(1943)	I Walked with a Zombie (USA)
5 MARK ROBSON	(1945)	Isle of the Dead (USA)
		http://www.youtube.com/watch?v=7s5JEUW7s0E
6 NORMAN MC LAREN	(1946)	A Little Phantasy on a 19th-century Painting (Canada)
		http://dirtywaters.blogspot.com/2009_02_01_archive.html
7 M. POWELL	(1951)	the Tales of Hoffmann (British)
8 VICTOR TOURJANSKY	(1955)	Die Toteninsel (Germany)
9 RICHARD LEACOCK	(1986)	Impressions de L'Ile des Morts (France)
10 OLEG KOVALOV	(1992)	Ostrov myortvykh (USA)
11 GEORGES COMBE	(1993)	?
12 UNKNOWN	(1994)	Les Modeles de Böckman Short Student CGI Film, (French)
		http://www.dailymotion.com/tag/Bocklin/film/x8324t_les-modeles-de-bockman_creation
13 MAX SIEBER	(1995)	Filmtape, color, 6 min (Switzerland)
14 ADRIANO KESTENHOLZ	(1996)	L'isola dei Morti /Island of the Dead (Italy)
		http://www.sandroses.com/film/film/8IvZ4_zzu4o/L-isola-dei-Morti-The-Island-of-the-Dead-1996.html
15 MARKUS ZWICKL	(2000)	Die Toteninsel Film 3D (Germany)
16 HEIKEDINE KÖRTING	(2001)	Die drei Fragezeichen – Toteninsel (Germany)
17 KENNETH SCICLUNA	(2004)	The Isle; Visions of Europe (Malta)
		http://www.youtube.com/watch?v=0XpasD82Zvg
18 JEAN-BAPTISTE CHUAT	(2004)	Die Toteninsel - Experimental film (Germany)
		http://svenkulik.com/index.php?option= com_content&view=article&id=81:media-toteninsel&catid=41:mediaspecial&Itemid=55
19 RENE DE ROOZE	(2005)	Die Toteninsel (Netherlands)
20 TIMOTHY & STEPHEN QUAY	(2005)	the Piano Tuner of Earthquakes (UK)
21 GUILLAUME HENRION	(2006)	Toteninsel (French)
		http://www.artpark.fr/eng/film-toteninsel
22 BRUNO MATTEI	(2006)	L'isola dei morti viventi (Italy)
23 CESARRUANO PASCUAL	(2007)	Isla de los Muertos (?)
		http://www.youtube.com/watch?v=Y24lTAyc3L8&feature =related

Appendix 6 Storyboard of Chuat's Die Toteninsel (2004)