

Caricature as Means of Visual Communication in Musical Journalism

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Abstract

The isosature is one of the effective and democratic means of musical journalism. Caricatures on composers, performers and works reflect the audience attitude to historical tendencies, art styles, questions of musical language evolution. Carrying out visual communication, they bear the considerable volume of emotional information, provide speed of perception and judgment of the interpreted objects.

Satirical images in musical journalism of the 18-20th centuries are covered in article. In work typological, iconographic, contextual and comparative methods of research were applied.

Isomusical caricatures belong to creolised (polycode) texts. They consist of the visual, verbal and acoustic components connected at the conceptual, substantial and composite levels. Isomusical caricatures differ on nature of the musical phenomena display - comic, satirical, grotesque, philosophical, political; according to contents - portraits (cartoons) and self-portraits (autocartoons), pair portraits, crowd scenes, strip; on technology of execution - etchings, lithographs, engravings, drawings with pencil or feather on paper, silhouettes, water colors, collages; in the placing - in newspapers, illustrated magazines, albums, in the form of separate works, on the Internet on the specialized websites of caricaturists; on independence degree - by way of illustration to article, as a cover of the magazine (newspaper), with the accompanying text, without text.

Caricatures are important carriers of musical and critical information. Eventually they lose substantial factual informational content, moving to the sphere of all-musical interests and requirements of society.

Musical and satirical illustrative material is capable to find application in pedagogics at different steps of training. Transferring live "pulse" and "breath" of an era, it allows to acquire the main information not in academically strict statement "retouched" by many generations of authors, but in an easy, fascinating form of the feuilleton.

Key terms: isosature, caricature, cartoon, musical journalism, visual communication.

Introduction

The caricature as means of attitude expression to the reality phenomena is used in journalism since an old time. Along with political, social and household caricatures, big distribution was gained by musical and satirical images. Extensive and their most interesting part from the point of the music history view and pedagogics of art education is represented by the caricatures devoted to specific composers, performers and works. Carrying out visual communication, they bear in themselves the considerable volume of emotional information, provide speed of perception and judgment of the interpreted objects.

Problem study Degree

The caricature genre became object of special studying rather late for the Russian scientists. At the beginning of the 20th century work by A.V. Shvyrova "The illustrated caricature history since the most ancient times up to now" was published. During the Soviet period the Russian caricature was lit by L.R. Varshavsky, G.Y. Sternin, I.G. Yampolsky; the French – V. M. Poleva. Theoretical aspects of a caricature were considered by B. R. Vipper; practical – by artists-caricaturists B. E. Yefimov and L.S. Samoylov. At a boundary of the 19-20th centuries theses by M. Hamadakh, A.M. Arias, A.S. Aynutdinova, E.A. Artyomova, Y.S. Chaplygina appear; articles by A.G. Golikov, M. M Zlatkovsky, T.N. Ignatyeva, E.S. Krivenkaya monographs, A. Nael, A.A. Orlova, V.A. Kazanovsky, L.Z. Pisman, E.S. Sonina where the caricature studied from philosophical and aesthetic, semiotics, linguistic positions.

However very few people from authors concerned caricatures of musical contents. We will name John Grand-Carteret's book [Grand-Carteret J., 1892]; Ilios Chrissochoidis's article [Chrissochoidis I., 2009]; a sketch by L.A. Miller and T.Z. Skvirskoy as the facsimile edition of the Album of caricatures on M. I. Glinka of N. A. Stepanov [Miller L.A., 2005]; article by E.N. Rudakova [Rudakova E.N., 1958]; section "Musicians Smile" of "The short encyclopedia of caricature" [Moskin D.N., 2000]. It is obvious that cartoons and caricatures as a graphic component of musical journalism of the 18-20th centuries need scientific judgment.

Materials

In this research caricatures on composers and performing musicians of XVIII-XX centuries were considered.

Methods

Studying musical and satirical images demands the appeal to typologic, iconographic, iconologic, contextual and comparative methods.

Results

The musical isosatire is turned to modern musical process which components are the new events of musical life and phenomenon of the past which have entered the base of musical culture. As well as in general the art journalism, musical and satirical images pursue the promotional and propaganda aims. The caricatures which are not expected longevity influence briefly, reflecting the shift of valuable orientations, becoming a sensitive barometer of public opinion in the field of art. They are distinguished by presentation, capability directly to appeal to the emotional and sensual sphere of the person.

The first caricatures on musicians which have appeared at the beginning of the 18th century played a role of the art chronicle, reporting public data on popular musicians of that time. Printed by a lithographic method, sometimes accompanied with vast signatures, they carried out function of information materials, democratic and available to all segments of population. Musical caricatures endure this blossoming in the second half of XIX-the beginning of the 20th centuries when their mass publication in the illustrated editions begins. Created in a short time, drawings bore a shade of improvisation, expromptu, thereby as if inviting to further discussion. It was reflected also in subjectivity of judgments, and in fluency of a portrayal, and in concentration on intrinsic lines of the represented. Eventually caricatures on musicians lose their polemics, passing into category of valuable certificates of the left views, becoming visual sources of information on the biography and works of actors.

Isomusical caricatures can be carried to creolised (polycode) texts. They consist of the visual, verbal and acoustic components connected at the conceptual, substantial and composite levels. And though viewing caricatures with texts to drawing or remarks of characters is not followed by sounding, sending to pieces of music and styles is performed in most cases. Based on the analysis of isomusical caricatures we have built up the following typology:

A) by nature of the musical phenomena display:

- **Comic**, based on detection comic in appearance, character, works of the musician. Often the identity of the composer is identified with characters of his works. For example, Kattlen Philippe-Auguste Cattelain's drawing of October 24, 1867 (fig. 1) recreates Jacques Offenbach from "May-bug" of Jacques Offenbach in an image of Piero playing a bow on the doll prototype that reffers to operettas "Piero Clown", "Harlequin-barber", "Punchinello in Light". In other drawing Offenbach's head pierces a surface of the Moon (fig. 2), and three men try "to return" it to Earth (an illustration to an enchanting spectacle "Travel to the Moon"). On Henri Meyer's caricature of 1867 (fig. 3) Georges Bizet, standing in water in the trousers which are rolled up to knees, catches with a net the beautiful star (based on the opera "Finders of Pearls").

In pianists cartoons the attention is concentrated on hands of the performers. Quite often the increase in number of fingers or hands "explaining" the reasons of perfect technical skill of musicians is shown. The caricature of Henrique Fleiuss "Gottschalk's Tremolo" (fig. 4) fixes performance of masterly reception by the American composer and pianist during his tours in Rio de Janeiro. Of Gottschalk we don't see the face, but numerous fingers form the whole clusters on the keyboard. In other drawing the musician is represented in the form of the conductor operating playing of tens of pianists who are in pairs seated behind instruments (fig. 5). Besides transfer of pianism features (masterly gloss, bright dynamic palette, power) this caricature reflects also perception of Gottschalk playing to the South American public as certain miracle, unsolved phenomenon of the nature. Eight hands were added by an unknown caricatoonist to Franz Liszt playing grand piano. Similar receptions are used in a caricature Kukryniksov where Svyatoslav Richter "is allocated" with five hands (fig. 6). As if for a dethronement of this myth Richter himself draws the hand (fig. 7) – absolutely usual, not irreproachable on beauty and purity. Quite often pianists are represented in the intricate poses on a chair legs, with passion executing works: "Chromatic gallop" of Luigi Lablache with Franz Liszt's (fig. 8) image, "The person playing "Maple leaf" of Joplin" with the musical signs and sounds running far away.

- **Caricatures** on conductors usually fix their expressional gestures and poses at culmination points of works (Charles Lucien Léandre's caricature on Charles Lianourio of Charles Lamoureux, fig. 9; Mahler's silhouettes of Gustav Mahler of work of Byoler Otto Böhler), thoughtful looks (see caricatures on Sergey Kusevitsky).

Works of comic type are capable to open relationship between musicians. Moritz Ludwig von Schwind's caricature on Johann Michael Vogl and Franz Schubert which, as appears from the signature, "left for battle and victory" has imprinted a haughty image of the singer who was famous for the inaccessibility and who was awkwardly tripping behind him, the diffident composer (fig. 10). At the same time drawing possesses light color is aimed at identification comic, but not castigation of defects.

- **Satirical**, directed against various features of creativity. The most widespread object of derision in musical isosatire - the orchestral letter of the composer innovator. On a caricature "People orchestra" Berlioz covered by hand bells, a pipe and a drum with a feather in hands going on fragments of musical instruments (fig. 11) is represented. Behind cats and dogs cry out, and in the sky the score - as future "masterpiece" arising in imagination of the author flies. Caricatures of Andreas Geiger and Jean Ignace Isidore Gérard Grandville show the assumed dignified air of composer in surrounding of copper, low string and military artillery. Listeners clutch at their head, close their ears, fall from chairs and try to escape. In Nadar's drawing from the Amyuzan magazine Berlioz is shown in surrounding of soldiers from artillery garrison among whom, as appears from the signature to drawing, he recruits musicians to the orchestra. With a gun, a hand bell and a pipe even Rossini on a cover of the French magazine "My Bug" was depicted.

Similar caricatures pursued also Gustav Mahler. Here he is shown sitting on a drum with the twisted legs and the person who is tightened from tension with large drops of sweat flowing down. In the right hand he clamped a conductor's baton; with left he casts lightnings. Around the composer – musical instruments and a howitzer, musical lines of orchestral parts; on the earth the frightened victims of "concert" vainly closing the heads during explosion (fig. 12) were spread. The premiere of the Sixth symphony of Mahler in which the hammer is used, "is celebrated" by a caricature where the puzzled maestro about a drum set exclaims: "My God, I forgot an automobile horn. Now I should write one more symphony!" (fig. 13). In these caricatures inertia of acoustical perception peculiar to society, refusal to accept innovations in musical art is shown.

- **Grotesque**, presenting musicians in strongly distorted form by means of a fancy combination of real and fantastic. Joseph Goupy has brought Händel in a caricature "A charming animal" with the snout playing on the organ covered with game. In K.E. Makovsky's caricature on The Five (fig. 14) T.A. Kyui in an image of the fox wagging a tail is represented; M. A. Balakirev – a bear, N. A. Rimsky-Korsakov – a crab, M.P. Mussorgsky – a rooster; A.P. Borodin – snail; V. V. Stasov – the military drummer; from above from clouds the angered A.N. Serov throws lightnings. Also the caricature on Richard Strauss (fig. 15) where the beheaded composer holds a dish with his own head contains elements of grotesque (a hint on the opera "Salome" which heroine has demanded Ionakaan's head from the tsar Herod for her dance).

- **Philosophical**, reflecting musical realities in a symbolical form, from abstraction point. The biography facts, a creative heritage of musicians are the cause for reflections about destinies of art, value of the artist in society. Quite often there is a shift of historical time coordinates,

transferring the hero to other social and cultural context. So, on Read's collage (fig. 17) Van Gogh stretches out to Beethoven an ear with words: "It is for you, dear Beethoven!". Despite illogicalness of situation where masters of different eras, styles and types of arts meet face to face, the caricature has tragic intention. It narrates about the heartrending vital experiences which have fallen to lot of geniuses: madness and deafness. It is attempt to find logic in relentless movement of fate, aspiration from the present "to weaken" its destructive impact, having transferred to a humorous situation. About a role of the artist in the modern world, the degraded provision and dependence on undemanding tastes of public, drawing by Theresa McCracken sets thinking. On it the agent, specifying the score of the Ninth symphony, rebukes Beethoven for the low commercial level of music: "Ludwig, as your agent, I shall tell that I cannot sell this symphony neither as jingle nor as song" (fig. 18).

- **Political**, tracing communication between the musical phenomena and political situation. This type of caricatures appears seldom, their emergence is caused by world cataclysms, judgment of their genesis and consequences. In Arthur Szyk times of World War II Wagner's creativity contacts ideology of fascism (fig. 19). The thought of bewitching sounds under which danger grow as excentric ideas of Ludwig Bavarsky, and "ordinary fascism" of Hitler sounds in a caricature of the Slovak artist Marian Kamensky on Wagner. The author carries out the idea which is not losing relevance about responsibility of the artist to society, about high ethical mission of the musician-thinker.

Alexander Sergeyev's drawing "brings together" face to face Beethoven, Lenin and Dzerzhinsky on interrogation (fig. 20 "Lenin listens to Beethoven"). It is the parody to D. Nalbandian's picture, known in Soviet period, "Lenin during visit to Gorky listens to "Apassionata". In addition to an outgaming of double word meaning, the caricature reffers to the Soviet period of cultural development with its installation on use of art as promotion of the state ideology.

B) by contents:

- **Portraits** (cartoons) and **self-portraits** (autocartoons). In them this or that external line is strengthened: a fleshy nose at Mozart, a violent head of Beethoven, whiskers at Strauss, thick cheeks of Rossini, low-tallness of Glinka, Dargomyzhsky and Schubert, obesity or height of sopranist. According to Berger, reception of an exaggeration [Berger A.A., 2005, page 180] or a gag of distortion (deformation) is used here, according to Aynutdinov, assuming exaggeration or underestimation of both external, and internal lines of objects which semantics has comic [Aynutdinov A.S., 2010]. It is possible to refer Pierre Leone Guezzi's works and Antonio Maria Zanetti (fig. 21) to this group of images; drawings by De Filippis Delfico, Carlo Pellegrini and Leslie Ward for the Vanity Fair magazine (portraits of Verdi, Liszt, Paderewski, Pablo de Sarasate, Joseph Joachim, Kubelík, etc.) ; drawings of Brahms by Willy von Beckerath; lithographs by Christian Reimers with the image of actors of Gewandhaus; Olga Kusevitskaya's cartoons of Stravinsky, Prokofiev and Kusevitsky; Enrico Caruso's autocartoons of Enrico Caruso (fig. 22, 23) and Fedor Shalyapin (fig. 24). From modern artists cartoons of composers write Gary Brown, Jim Naylor, Alexey Talimonov, Svetlana Bogatyr (her images consist of notes, keys, accidentals, dynamic shades, accolades, trills, pauses, fig. 16); Mark Summers whose cartoons collages take the known portraits of composers as a basis; Patrick Sterno, the artist under the pseudonym MagXL.

- **Pair portraits** which are usually opposing two opponents. On a caricature "Jacques Offenbach and Johann Strauß; fight for public" from the Der Floh magazine for 1871 bowl

scales in which composers settle down are represented. At the same time Strauß shipped in thoughtfulness is on the earth, and Offenbach, despite the heavy weight of notes and diligence of admirers to hold him, soars up high, unsuccessfully trying to reach at least the king of waltzes a conductor's baton.

Caricatures of Georges Tietz-Bogner have imprinted Berlioz and Wagner's opposition in Paris. On one of them the French composer is represented astride the white moving away horse (analogy to the "Trojan Horse") soaring over the city, and Wagner – storming a pedestal by means of the rope ladder attached to a top of Opéra Garnier (fig. 25). The inscription in the top corner – "Divine patrons of the eternal city" – indicates an opera diology of Berlioz "Trojans", bringing up a question of similarity and distinction of musical dramas of Berlioz and Wagner. Other drawing, under the name "Wagner's Triumph", shows Berlioz in the foreground: his hands in pockets, the person expresses the highest degree of melancholy. Behind the exulting crowd throws Wagner in air.

Sometimes pair portraits fix quite "peaceful" relations between musicians. For example, silhouettes of Otto Böhlér with the image welcoming each other Wagner and Anton Bruckner (fig. 26), playing music Liszt and listening to him - Wagner.

- **Group sketches.** In 1950 the artist of the Krokodil magazine M. Cheremnykh on the eve of the 125 anniversary of the Bolshoi Theatre has tried to comprehend a problem of generations continuity. In his drawing the Russian classic composers – M. I. Glinka, M.P. Mussorgsky, N. A. Rimsky-Korsakov, P. I. Tchaikovsky – point by a broad gesture to the Soviet composers (D. D. Shostakovich, D.B. Kabalevsky, T.N. Hrennikov) to the theater building with words: "Please, enter safely! Bolshoi Theatre, enough place for all!" (fig. 27). But the younger generation hesitates to cross the threshold.

- **Strip** – a series of sketches united by the general plot. In drawings from the Figaro newspaper of March 3, 1883 under the names "Berlioz Before" and "Berlioz Today" change of the relation of the French public to the composer reformer is shown eventually. If in the first drawing cobble-stones fly to Berlioz towering over crowd, and the lady who has approached closer tries to hit him painfully with an umbrella, then on the second – the same people respectfully put stones at the bottom of a bust of the composer (fig. 28). Several silhouettes of Otto Böhlér "frame by frame" recreate a significant meeting in Wagner and Bruckner in 1873 when the last asked the idol to accept dedication of one of his symphonies.

C) by technology of execution: etchings, lithographs, engravings, drawings by pencil or feather on paper, silhouettes, water colors, collages, sculptural cartoons;

D) by the placing: in newspapers, illustrated magazines, albums, in the form of separate works, on the Internet on the specialized websites of caricaturists or the personal websites of composers and performers;

E) by independence degree: by way of illustration to article, as a cover of the magazine (newspaper), with the accompanying text, without text.

Conclusions

At seeming "lightness" the caricature genres are the most important carriers of musical and critical information. Eventually their value decreases since new forms of visual

communication come to musical journalism: photo, booklet, commercial, TV report, teleinterview, documentary and art movies. Caricatures lose substantial factual informational content, moving to the sphere of all-musical interests and requirements of society.

Summary

The extensive field for reflections gives comparison of the ideas which have undergone earlier derision, images, the devil of the personality with the modern point of view on the same phenomena. Such tasks can be used in pedagogical process in the form of design activity which acquires the increasing relevance in modern education [Akbariva G.N., 2015]. Here also the information and communication technologies increasing quality of vocational training of the musician can be actively involved [Mitrofanov A.D., 2015]. At such approach eternal and passing, unique and ordinary comes to light with all evidence.

Acknowledgments

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PICTURES



Fig. 1. Offenbach.



Fig. 2. "Travel to the Moon" by Offenbach.

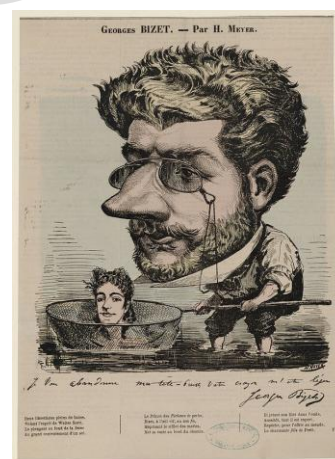


Fig. 3. Meringue is the seeker of pearls.

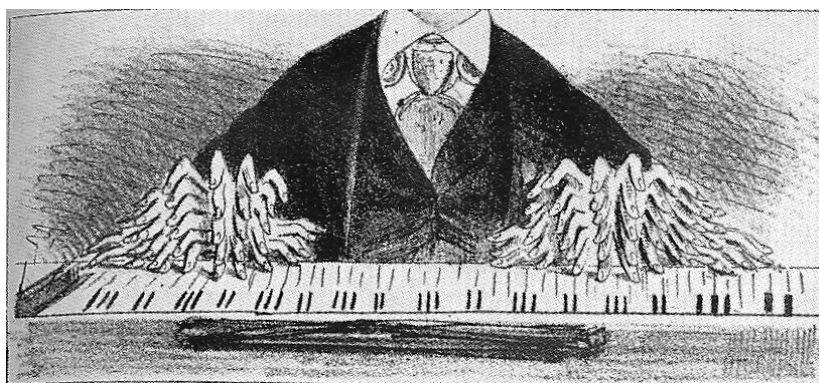


Fig. 4. Gottschalk's tremolo.

Fig. 5. The monster Gottschalk's concert in Brazil in 1869.

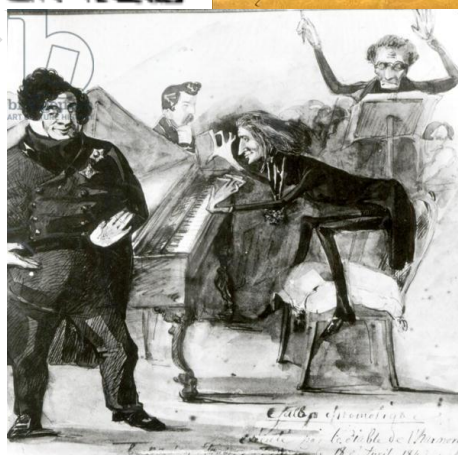
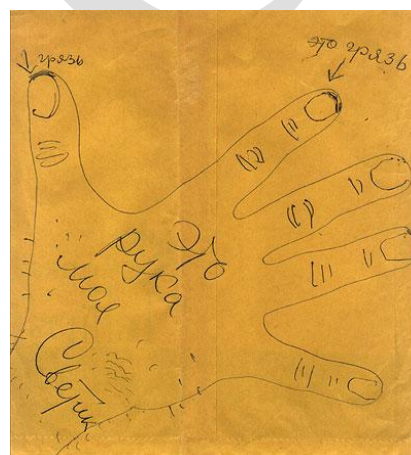


Fig. 6. Richter.



Fig. 7. It is my hand. Svetik.



Fig. 8 Chromatic gallop.



Fig. 9. Charles Liamourio lets out fortissimo at a concert in the Champs Elysée.

Fig. 10. Schubert and Vogel send for battle and a victory.

Fig. 11. Berlioz – person orchestra.

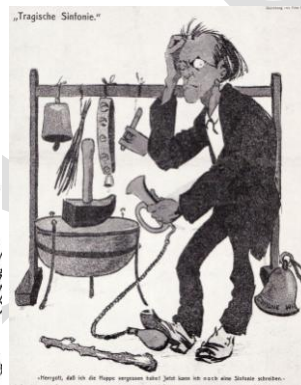


Fig. 12-13. Maler.

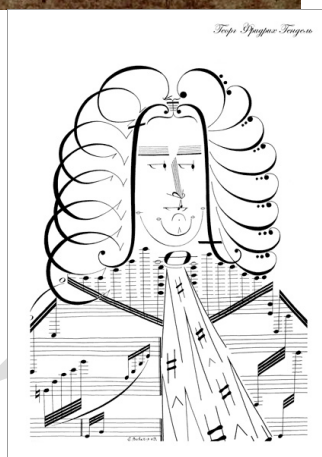


Fig. 14. "The Five".

Fig. 15. Richard Strauß.

Fig. 16. Gendel.



Fig. 17. Beethoven and Van Gogh.



Fig. 18. Beethoven.



Fig. 19. Wagner

Fig. 20. Lenin listens to Beethoven.

Fig. 21. Bernacchi.



Fig. 22. Caruso.



Fig. 23. Caruso.

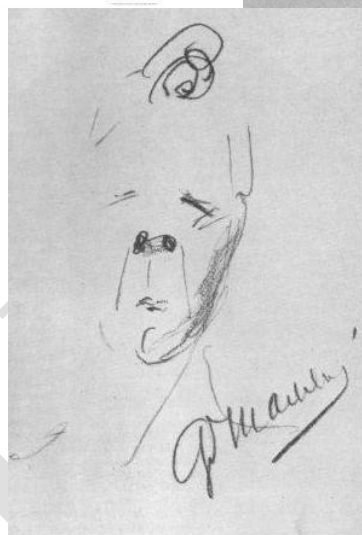


Fig. 24. Shalyapin.

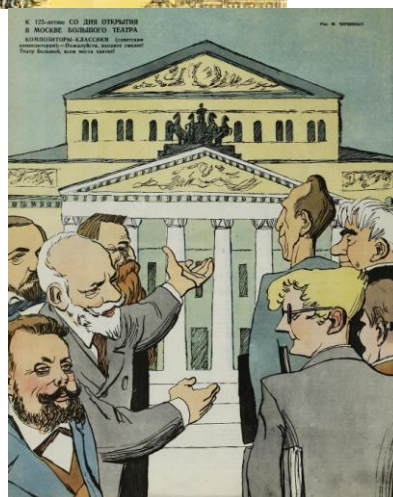
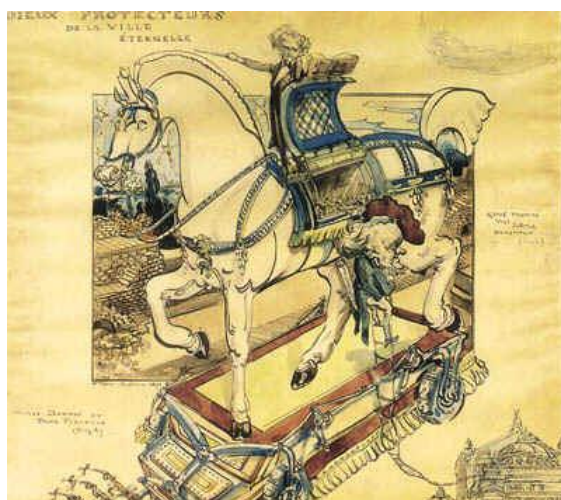


Fig. 25. . Berlioz and Wagner.

Fig. 26. Wagner and Bruckner in Bayryoyt.

Fig. 27. Classic composers – to the Soviet composers.



H. BERLIOZ. — AUTREFOIS.
(M. Marais, *Figaro*, 3 mars 1883.)



H. BERLIOZ. — AUJOURD'HUI.
(M. Marais, *Figaro*, 3 mars 1883.)

Fig. 28. Berlioz earlier and today

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