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**Brainstorming 23-2:
February**

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knowledgeable

It is the role of scientists to ask [questions](#). "[The New Scientist](#)" asked in one of its recent editions the fundamental question of what are the limits to [knowledge](#)? Nice, they provide [5 parts of an answer](#) to the question. (1) According to Karl Popper, the falsification guy, knowledge is only valid as long as it has not yet been falsified. Hence, a limit to knowledge exists where we cannot falsify a hypothesis or theory, i.e. for example when empirical measurement is impossible. (2) Mary Douglas's messy problems have been claimed as another limit, or as the New Scientist puts it, "when things are outrageously complicated". [Chaos theory](#), applied in climate modelling leads us to learn about the potentially huge impact of tiny, little things. (3) Our tools to look into the sky have improved since [Ticho Brahe](#)'s time before the [telescope](#) was invented. Most of our knowledge about the universe has only be as accurate as the tools to capture radiation or to observe planetary movements. Therefore, the next limit arises from the fact, "when our best tool to describe the universe may be unreliable". (4) "When we can't directly experience something", we might be unable to understand the concept of colour another person or animal is experiencing. Listening to colours is possible for some, but generally we would not accept such experiences without recourse to drugs, maybe. Bats use ultrasound frequencies, especially trained blind persons use ["click sounds" for orientation](#). [Dialetheism](#) is another branch of the philosophy of science and knowledge, a bit hard to digest, as empirical evidence may lose its importance. Its all dialectic or what? (5) If "logic itself is fatally flawed", what are we left with to construct as knowledge, beyond

Linguistics2

Languages are simple once you understand the making of them. Take children, they learn the alphabet first, and use notions or images in alphabetical order, which you associate with this list of short words from A to Z in western cultures. From short words like “Cat” and “Dog” the learner moves on to longer ones like “Bird”, just 4 letters now. More advanced learners then use more letter words like “[supercalifragilisticexpialidocious](#)” invented for amusement in the Disney-film Mary Poppins. It sounds a bit like one of those [never-ending long German words with lots of nouns](#) just added on. This is exactly what we shall do in the following. A bit like in [computational linguistics](#) when ChatGPT is predicting the next word, we use algorithmic thinking to form new combinations of an alphabetical list of notions. We start in the table below with column 1, then tell our spreadsheet to copy cells A1-01 to Z1-26 list and insert it in the second column just one cell below and insert Z2-27 at the place on the top of the list of column 2, which is A2-01. Then take this column 2 and repeat. Stop after, let's say the repeat counter is $N=25$.

The first 2 words combination then is “Action Zero”. Take this, enter it into [Computer Search](#) and take the top entry. “[ActionZero](#)” is an actual company name proposing actions to achieve net-zero emissions. Following this, we produce a whole encyclopedia of pretty up-to-date [knowledge from the WWW](#) with hardly any humans involved anymore. We only need to cut out duplicates and nonsense entries. That's what most editors or teachers are used to do. [Knowledge creation](#) might no longer be reserved to the [human species](#). Oh my [God](#) – but the machine might eventually sort this

word out as nonsense concept, too. The new mantra could be ZeroGod or let us try the reset like in GodZero. In other words we move from [HamletMachine](#) to our own [KnowledgeMachine](#).

action	zero	yinyang	xeno	war	value
balance	action	zero	yinyang	xeno	war
corruption	balance	action	zero	yinyang	xeno
democracy	corruption	balance	action	zero	yinyang
enterprise	democracy	corruption	balance	action	zero
freedom	enterprise	democracy	corruption	balance	action
god	freedom	enterprise	democracy	corruption	balance
health	god	freedom	enterprise	democracy	corruption
imagination	health	god	freedom	enterprise	democracy
joy	imagination	health	god	freedom	enterprise
knowledge	joy	imagination	health	god	freedom
law	knowledge	joy	imagination	health	god
memory	law	knowledge	joy	imagination	health
nature	memory	law	knowledge	joy	imagination
optimism	nature	memory	law	knowledge	joy
policy	optimism	nature	memory	law	knowledge
question	policy	optimism	nature	memory	law
repairing	question	policy	optimism	nature	memory
society	repairing	question	policy	optimism	nature
time	society	repairing	question	policy	optimism
union	time	society	repairing	question	policy
value	union	time	society	repairing	question
war	value	union	time	society	repairing
xeno	war	value	union	time	society
yinyang	xeno	war	value	union	time
zero	yinyang	xeno	war	value	union

Time2

The [concept of time](#) has been dominated by “[chronometry](#)”. We used to take a look at our more or less reliable wrist watch for orientation in time. This is a cultural practice in all societies where such devices are readily available as consumer products. Before this time, even in the Europe, [church bells](#) or the sun played the role to locate people in time (Norbert Elias on civilization). Nowadays, even in remote areas of our planet the mobile phone has taken over to assist us to organize time. In the [sociology of time](#), we observe multiple clocks. The personal time, social time – organized through laws, collective agreements, conventions or as behavioural features of us. So-called early birds have a specific awakening response of their cortisol level in their blood. For others this is delayed. We might conclude from this that different clocks are ticking within us. The societal challenge is to synchronize them. Starting time of schooling is another phenomenon of societal construction of life courses. Starting or ending time of a school day, week, month, year, adulthood, all are determined collectively and changed from time to time. Beyond points in time, there are durations in time to consider. Life spans are socially determined. [Life expectancy varies a lot by social class and education levels.](#) Therefore, at least in retrospect and keeping the duration constant across persons, life time clocks are ticking with different speeds for us as individual persons.

In the digital age and powerful search engines based on “web crawlers” we live more than ever in a global state of mind. Awareness of “[global history of history](#)” (Woolf, 2011) allows us to add perspectives from several parts of the world to our own

version of history, historiographies and histories. Collective memories are continuously shaped and recreated. Due to easy reference to chronological time a perspective following decades has become a sort of collective mind map. This influences directly or indirectly through peer behaviour and preferences our own mindsets ([Blanning, 2008 p.307](#)). From a sociological point of view decades are at the crossroads of time, period and cohort effects, potentially mixing up all 3 effects. However, statistically speaking we might apply a spline function - ' to our otherwise / linear running of time. Thick description of decades like the 60s, 70s, 80s, is common practice in our communicative practices, preferences as well as behavioural features. A dialectic co-evolution of decades, one negating the other or one decade being a synthesis of 2 other decades are part of the critical assessment of lasting contributions to history through histories ([Paul Ricoeur](#)).

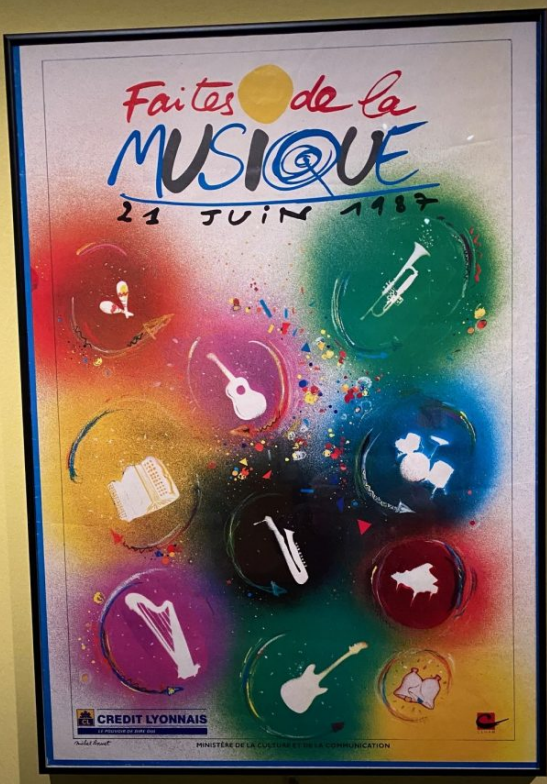


80s

The colourful 80s. That could be a summary of the years from 1980 to 1989. Certainly in fashion and design a multitude of colours dominated the 80s. [Mariel Marohn \(2010, Ed.\)](#) published 20 years later a visual summary of the 80s. Often thought as less spectacular than other decades, the 80s had seen some defeats to start with. [John Lennon](#) shot dead in New York December 1980. The NASA space shuttle Challenger explodes 2 minutes after the launch in 1986. Nuclear accidents (after [three mile island](#) 1979, [Tschernobyl](#) 1986, or the finding of the Titanic demonstrated not only the “[limits to growth](#)” (1972), but reminded us of deadly consequences of [technological ambitions](#) wanting to move too fast in time. Ghattoblaster, Walkman, first cell phones, facilitated a more mobile life style to more people. Overcoming the oil crises of the 70s, mobility roared ahead again. Cars, bikes, planes, CDs, windsurfing and aerobics become part of the lifestyle in these years.

[Mass culture in music](#) reached all levels of [society](#). Music was no longer perceived as a protest movement, but a normal part of the freedom of expression. Fusion of [music and dance](#), but also music and street art like in hip-hop music and [graffiti](#) art become part of day-to-day experiences of commuters. In the anthology of poems of the 80s we find on page 141 “Commuters” by [Edward Hirsch](#) 1983 who singles out the commuting practice as the way of life, he does not want to identify with. “[Malgré lui](#)”, in spite of himself, he finds himself in cars, trains travelling distances every day. More, faster and with more colours, time moved on. The fall of the Berlin wall 1989 was thought of as a “Zeitenwende” already. Royalty in

the press with the marriage of Diana & Charles, was replaced by Madonna as the Queen of Pop and Michael Jackson as the King of Pop. The digital age entered into a new era with the [Apple Macintosh desktop computer](#) with an accessible visual interface to computing. Reaganomics and Thatcherism pushed for a revival of liberal market economies ploughing the fields for digital multinationals (GAFAM) to thrive ever since. These lasting technological changes define this period as colourful, grabbing all our senses and attention. Want to breathe a bit of the air of the 80s – visit [MAD Paris](#).



MICHEL BOUVET
1946-1992
FAITES DE LA MUSIQUE,
1987
Officiel
Faites de la Musique des Arts et des Lettres
Inv. N° 2003.4.2

70s

In autumn 2019 the Cosmopolitan featured a headline "[Stop fighting it: the 70s are back](#)". At least in fashion the 70s are still with us. Platform soles, moon boots, hot pants, all had their first appearance in the 70s. We keep seeing them in fashion shows even 50 years later. In politics, the retreat of the U.S. from Vietnam in 1972, with more than 50.000 killed soldiers from the U.S. and many more Vietnamese persons, is certainly a success of the sizable activists' peace movement of the 60s. Willy Brandt's kneeling in Warsaw in front of the heroes monument in honour of the Warsaw ghetto marked the beginning of a reconciliation with Eastern parts of Europe.

The oil crises 1973 and 1979 caused mass unemployment and from the beginning of the 70s "Greenpeace" started its on-site activist approach against nuclear weapons, killing of whales and dumping of toxic waste. The network of independent organisations is contemporaneous to the invention of e-mail between large so-called mainframe computers using the now common address format x@y.z. The feminist movement achieved major successes with a UN resolution to ban discrimination against women. The male dominated aggressive and excessive punk movement occurred almost in parallel. New products like the [Polaroid camera](#) for instant photos and prints, video cassette recorder, the [chopper bike "Bonanza"](#) as well as the [collapsible Maclaren Buggy](#) for children defined a lifestyle around a more mobile society. [Plastic furniture](#), bright colours with uncommon combinations brought with it a more diverse culture. Societies exploded into different lifestyles. Some taking the new Concorde, so-called supersonic

speed delta airplane between Paris and New York, whereas others walked around in “wooden clogs” as a kind of folk fashion, watched Kojak the bold police inspector, listened or sang to ABBA tunes, danced like in “Saturday night fever”. In December 1979 Pink Floyd released “[The Wall](#)” which became with 23 million sales the top seller of all 70s productions (Champ Hamish p.120). Some of these artists we can still enjoy jumping up and down on stages across the world or being honoured with a Nobel prize in literature like Bruce Springsteen.

The wild 70s are remembered for the sexual revolution, the philosophy of love and peace as well as the continued spirit of the civil rights movements ([Particia Massó, 2010](#)). The sexual revolution spurred women’s liberation just as additional exploitation by thriving borderless consumption industry. Sex sells and it sold well. The cinema and print industry cashed in on the new trends and the spreading the new trends. Social relationships became much more unstable, [divorce rates increased](#) sharply in the 70s. In response, “surviving the 70s” (DeMott, 1971) a kind of survival guide tried to give advice of how to stem the tide, largely unsuccessful for some decades.

Societies continued to explore new forms of life, while some niches of conservative life styles started to shield themselves from these outrageous trends. [Vasarely](#) imitating tapestry and [design](#) invited new forms of facing your own walls. Where to go on from this liberalisation? More equal rights for all, was a claim, but it took several additional decades to achieve some of the claims. [Intersectionality](#), viewing for example [violence](#) as an across gender, social class and ethnicity as an overall mankind issue, became a claim much later only. “[All in all, it was just bricks in the wall](#)”, a huge wall it still is. We haven’t climbed it yet.

'I DON'T KNOW WHERE I'M GOING
FROM HERE, BUT I PROMISE IT
WON'T BE BORING.'



David Bowie blends big pattern and big boots, while being interviewed at home in Beckenham, London, in April 1972.

Time3

The [evolution of time](#) is fascinating as research topic. Both in theoretical as well as empirical approaches. Beyond the precise measurement of time and the use of time in measuring working time, which intensified during the industrial revolution, we witness continued struggles over the length and the organisation of working time. The 30+X hours week working time could be reorganised into a 4-days week to improve work-life balances for millions of people. The effects are not only on employees directly concerned, but also on their families and/or households involved. The changing [perception of time](#) (as being short of time) and its evolution over time needs huge surveys collected over time (known as “Time use studies”). Inequality over the life course remains an issue with a persistent gender bias. Unhealthy and excessive overtime work is still a problem, usually negated by upper ranks in hierarchies.

Let us start to imagine different [concepts of time](#) to maybe one day overcome the shortcomings of our current understanding and use of time. Usually, time is considered a linear concept, one day follows another day and so on. Time, depicted as an arrow or a horizontal axis in graphical representations, is helpful for most processes we observe. If our aim is to explain a social process which evolves over time, we could perceive time as running with different speed in, for example, urban and rural areas of the same country. The liberalisation of women or peace movements evolved or spread with different speed in different regions. The 60s became known for many women as the decade when the control of reproduction allowed different life styles. Concerning reproductive

behaviour and divorce rates a break in series compared to previous periods is observable, reduction of reproduction and diffusion of divorce throughout societies. Instead of continuous time we might speak of discrete time, in for example decades like the 60s, [70s](#), [80s](#). In retrospect “social time” seems to have passed faster in one decade than the other. We might also imagine time as growing exponentially as $time^2$. Taking into account the slowing down and successive rise again of evolution over time, the time trend might look like a rising wave ($time^2 + time^3$). In econometric models testing of such hypotheses is feasible, although it is more difficult to convince reviewers of an alternative theoretical model of time.

An investigation of trends of [democratic behaviour over time](#) would need to adjust for the potential and sometime measurable return of undemocratic practices for periods. A depiction of such “social time” of democracies as an upward rising line with periodic relapses is a plausible theoretical framework. Trajectories of inwards or outwards spiralling processes are already fairly complex trends for the process of democratisation as the phenomenon to explain or the modelling of a time trend to explain the level of democratisation reached so far. Challenges of time frames for independent and dependent variables in social processes might be [questioned](#) altogether to claim that time is a spurious occurrence of events much like a process of a so-called “Brownian motion” also named white noise. In fact, not being explicit about the concept of time applied in social analyses amounts to a severe neglect. Examples of such neglect are certainly all those cross-section studies, still pervasive practice, in social sciences or opinion polls. The linear concept of time, as a chronologically processing arrow of time, is a convention useful for synchronisation of [action](#). However, this synchronisation is already debated more forcefully with more persons being unsatisfied with the use of

synchronisation as a tool to regulate our “social time” and social processes. Time zones, summer and winter times challenge our day-to-day perception of everybody living at the same time, speed or intensity. Bedtime for me, wake-up call for others, or vice versa.



60s

[“Make love, not war”](#), is a summary slogan of all sorts of protests that have moved the sixties. With the spread of television impressive images caught attention no longer just locally, but almost across the whole world. With the inauguration of political [debates on TV between Kennedy and Nixon](#), reaching millions of persons at once and images travelling borders faster than to translate text, spreading of new ideas and political actions was more rapid and more emotional. Commonly the 60s are described as the [sex, drug and rock-n-roll](#) period. But there is much more to it. Yes, the sex revolution got started and access to, as well as experimenting with, drugs became more widely spread. Music became a defining moment for young people from teenage years onwards. After Rock n Roll from the 50s, came the rock music and pop culture, which were able to bring together huge crowds of several hundred thousand party-goers. The [Woodstock](#) festival and hippie gatherings became a defining moment mainly for the young. Older generations still battled for affordable housing and the [“Great society”](#), as a large-scale anti-poverty program was called.

The phenomenon of the [Beatles](#) co-defined the 60s. The Beatles captured more than just one generation with their popular songs and iconic style. [Mary Quant](#), attributed to have designed the mini-skirt, equally co-defined a period with a visual provocation to conservative life-styles. In parallel, the sixties saw the [civil rights movement](#) grow, [Black Power](#) succeeding with peaceful actions more widespread attention, leading to the abolition of openly racist practices. The peaceful movements and happenings,

however, had to face the [deadly attacks on J.F. Kennedy and Martin Luther King](#) during the 60s. The whole decade was influential in the field of education as well. Based on a new spirit of altruism and [happiness](#) combined with, but also beyond religious feelings, new forms of living together, sharing and the common good were tried out. Anti-authoritarian educational practices were influential beyond the 60s.

Books covering the 60s are manifold. In addition to [Arthur Marwick](#)'s impressive, multi-faceted volume "The sixties", I enjoyed the book by [David Burner](#) "[Making peace with the 60s](#)", especially his approach to burn some received wisdoms about the 60s, namely the restriction of it to those 10 years. "The withering away of philosophy", the beginnings of postmodernism and a theory-driven or conceptual approach to the decade, amongst other topics, is the merit of [Fredric Jameson](#) (1984, p.192). "The 60s without apology" is a programmatic title well worth thinking about seriously as the editors and authors did.

Besides the ecological disasters of the 60s already, (nuclear, oil and wars), Mini Cooper cars, Lava Lamps as well as Blow or Ball Chairs, Barbies, Frisbees, Brigitte Bardot and Pippi Longstocking (Patricia Massó, 2010), all were dressed to impress. "The 60s without apology" by a group of editors nicely summarises the review of the 60s and their lasting effects on us, for better and/or worse. 2 generations later in 2023 youth is again threatening mass mobilisation in France as depicted in LeMonde 4.2.2023. It is a kind of "déjà vu experience".

81 FRANCE

Emmanuel Macron veut enjamber la réforme des retraites

Au moment où son projet de loi est contesté, le chef de l'Etat se projette dans le « jour d'après » et promet un nouveau cycle axé sur la santé ou l'écologie

La vie politique française est longtemps passée à l'air au fur et à mesure des cent jours. Souvent d'une lenteur carakade - le retour au pouvoir de Napoléon I^{er} en 1804 après sa seconde abdication -, cette règle non écrite voudrait qu'un chef de l'Etat profite de ses trois premiers mois pour transformer en profondeur le pays et lancer des projets structurants. Révisé après une campagne électorale qui ne lui a pas offert d'état de grâce, entaillé par une majorité réduite, Emmanuel Macron préfère, lui, miser sur le « jour d'après ».

Au milieu du tumulte sur la réforme des retraites, les proches du président de la République font passer le message qu'après l'adoption de ce projet de loi contesté, une période nouvelle s'ouvre, celle d'une refondation de la France « pour la préparer aux défis du XXI^e siècle », selon les mots de ces conseillers. Une projection dans le futur qui lui permet à la fois d'enjamber la réforme des retraites et de donner un peu plus de visibilité à son second quinquennat. « L'urgence ne doit pas nous faire oublier le long terme. Notre responsabilité, c'est de préparer l'avenir de notre pays », a souligné Elisabeth Borne, vice-présidente

L'exécutif essaie d'élargir le débat sur le travail en renvoyant à un futur projet de loi sur le plein-emploi

des. « Qu'est à nous, soyons cette génération de billonneurs », avait-il déclaré lors de ses vœux, le 1^{er} décembre 2022. Des mots très concrets que son communiqué Frédéric Michel avait pourtant pris bien soin de souligner auprès des conseillers de l'exécutif.

Ses proches réitèrent la suite du quinquennat à plusieurs chantiers immenses, la santé, l'éducation nationale, la rénovation des services publics, la transition énergétique et la réforme des institutions.

Plusieurs situations ont eu lieu à l'Élysée au début de l'année sur les deux premières thématiques, les dossiers les plus sensibles du Conseil national de la refondation. Ces projets paraissent encore saillants, le président de la République ne voulant fermer aucune porte. Mais, dans son entourage

de laisser pressentir, comme pendant sa campagne présidentielle, quelle serait à financer d'autres secteurs. Mais elle veut un passage incontournable pour préparer l'avenir. « Le système par répartition est un enjeu qu'il faut sauvegarder, affirme Pierre Cammermeyer, député Renaissance des Hauts-de-Seine. Et, à long terme, cela permet de garder une civilité financière pour pouvoir investir dans d'autres domaines, par exemple la transition écologique ou le système de santé. »

Pour que l'opposition ne se focalise pas sur le report de l'âge légal, l'exécutif essaie en ce moment d'élargir le débat sur le travail en renvoyant de nombreuses thématiques à son futur projet de loi sur le plein-emploi ou en mettant en avant l'expérimentation de la semaine de quatre jours. Encore sans façon de se projeter, sans retour dans le débat.

Le tournant 2024

Ces deux réflexions des retraites ont ainsi vu à l'Élysée comme un moment charnière. Selon plusieurs de ses proches, il ne faut plus analyser le bilan du président de la République en regardant ses deux mandats, mais en le faisant sur une période de dix ans.

Le Monde
SAMEDI 4 FÉVRIER 2023



Manifestation contre la réforme des retraites dans les rues de Saint-Nazaire (Loire-Atlantique), mardi 31 janvier. TOMAS LOURDES/AGENCE FRANCE PRESSE

Protest

In studying the [60s](#) we still come up with a number of remarkable ideas. Not only concerts moved the masses but also new ideas flourished. Many subcultures developed specific forms of protest. To implement new ideas, new forms of protest were applied to advance civil rights, to overcome established routines and to raise awareness for [inequalities](#) and [injustices](#). New forms of participatory [democracy](#) were tested and some reached public attention and/or approval. Burner (1996, p.162) even goes as far as defining [freedom](#) as “continuing exercise in decision-making” which hinges on the taking-in of [all voices across society](#). The coming together of freedom and community constitutes the cross-roads of politics. Besides terrible effects of violent abuses, peaceful forms originated in Gandhi’s peaceful resistance in 1930. Martin Luther King and later Nelson Mandela reached historical milestones through peaceful forms of protest. In 1967 in Oakland, California, the form of “action protest” took place. The basis of protest was civil disobedience going beyond sit-ins as the civil rights movement had applied. “They involved blocking roads and entrances to buildings, peacefully inasmuch as the demonstrators used no force beyond the presence of their own bodies or other obstacles to passage.” (p.163). The new feature was, that protesting persons take the risk of being a victim of violence without a violent response from themselves. The intention is to “[convert temporary antagonists into permanent friends](#)”. Through the repercussions in mass media protesting persons can reach larger audiences and touch “uninvolved or possibly sympathetic bystanders” (p.163). Such new forms of participatory democracy,

acting in the public arena, are stretching the idea of peaceful protest to its limit, where the freedom of others might be impinged. Participatory democracy, therefore, is a [balancing act](#). Some recent forms of protest, in fact, have their origins in the 1960s or the year 1968 a focal point. They continue to be influential 55 years later in many countries and at all instances where basic freedoms or minority rights are violated or threatened.

[Protest has also moved online](#). Internet sites are not only used for simple communication, but they serve as port of entry to prepare and organise protest. High-jacking of company or political adverts in the public arena can be taken online as well. Challenges to conventional politics and media representation is enacted through webpages like www.adbusters.org or www.indymedia.org the latter page comprises a whole [network of local activist groups](#). Brian D. Loader (2003, p.1320) has added activist approaches against particular corporations to the list of online protest forms. Through public shaming of brands these activists attempt to raise awareness of the public for abusive employment practices, cruelty towards animals, environmental disasters or fake information using online channels like social media, email-lists or chatgroups via mobile phone numbers. The funding of protesting persons is another relatively new form which ranges from crowd-funding initiatives through platforms as well as forms of [corruptive practices applied by states or corporate interests](#). Protest against protest is online and offline the next round of activist forms of protest. Democracy, law and the police have to balance out these new forms of protest. Learning about the way democracy functions is a continuous task, some would say a continuous struggle. Evaluations of the short-term or long-term effectiveness of protests yields important insights about the [functioning of](#)

[democracies](#) and [autocratic regimes](#). New forms of protest need new forms of measuring impact as well.



50s

The fifties are remembered as the prosperous and booming years in the 20th century, worthy of nostalgia for some. Indeed, after the 2nd world war and its destruction the time of re-construction had come already some way, thanks to the [Marshall plan](#) of the late 1940s. Most countries had to turn huge military equipment industries into civil uses. After the [Schumann Declaration](#), the [European Coal and Steel Community](#) was a first successful and lasting institution building in Central Europe. A mass production boom of cars, civil aircrafts, radio and the beginning of public television were landmark changes in the relationship of technology and society. The U.S. became a leading force in this evolution pushing for free trade between countries and consumerism. The deprived generations of the war period in the 40s welcomed the “[fabulous fifties](#)” ([Arleen Kelin](#), 1978) as a dynamic and prosperous decade, despite dramatic speed to innovate new more deadly weapons. The [atomic bombs were tested](#) from superpowers and nuclear energy started to surface. Solar cells and optic fibres were also inventions of the mid-50s. Strange that we had to wait for another 70 years and multiple crises before these resource-efficient technologies achieved popular success. Integrated circuits, microchips, the laser, Tupperware, Coke, Lego, Mickey Mouse and global cinema came upon us during the 50s. The Sputnik effect reopened an arms race as part of the cold war including outer space beyond airplane reach.

Families longed for and indulged in an as normal as possible family life. Unfortunately, this meant for many women, who had worked outside home during wartimes, to return to a role of

housekeeping. Rock n Roll and increasing consumption of mass produced products could compensate for some of this deprivation. Higher divorce rates in the [60s](#) and/or lack of own pensions were the dire consequences for many women. Showtime, and showing-off were the mantra of the 50s. Glamour ([Magazine](#)) rose to cult status and prepared popular culture and art. Following fashion and awareness of design spread across societies enabled by the easier access to “sewing machines” allowing more home production for the middle-class persons. The “[people of plenty](#)” ([Andrew Dunar, 2006 p.167-8](#), referring to [David Potter, 1954](#)) were effectively sold a car culture with the automobile as an agent of change.

The atomic era was believed to continue prosperity for more decades ([Expo 58 in Brussels](#)) and a delicate, but relatively stable balance of power restricted open wars. “[The End of Ideologies](#)” during the fifties ([Daniel Bell, 1960](#)) lead to focus on Realpolitik and a race for prosperity, oblivious of the ecological consequences for many decades to come.



Art Un-Fair

The Brussels Art Fair ([Brafa 2023](#)) with its long tradition is certainly a major highlight in the world of art in [Brussels](#). In view of the languages spoken at the fair, mainly French and Dutch, some English with here and there a word in Spanish or German, the international reach is probably still not at the level of before the corona crisis.

The availability of established, internationally recognized art over many centuries on the art market is remarkable. Whereas before the crisis [speculators bought art](#) to shield their fortunes from a high inflation and/or politically instable period, nowadays it seems to me, that some art is returning to the market due to the need for liquidity of speculators or risks of confiscation in case of dubious previous acquisitions or ownerships. Renowned galleries, of course, provide [impeccable certificates](#) or information on them, a [tricky business in itself](#). Anyway, the [tour on the fair is a “parcour” through the history of art](#), mainly through the Western or European arts across centuries rather than decades. Most persons will find splendid examples according to their preferences of art ranging from paintings, sculpture, prints or other artefacts. Beyond the impressive individual art work, the [arrangements and “mise en scene” of art is](#) another learning experience at the fair. Whereas most public [museums](#) are happy to make accessible as much as they can of their collections and archives, the private art market has another objective. Effective and convincing presentation of the artefact is likely to “enrich” the [value of art work](#) as well as the seller and the dealer. [Technology](#) allows great lighting and some otherwise “sombre” artwork becomes a shiny

little piece catching eyes, hearts and wallets. For some visitors it works probably the other way round.

For persons overly stimulated by art, I recommend to close the actual or [virtual visit](#) with a look at the little bit cheeky artwork presenting Belgian chocolate next to royalty ([Gallery Delaive](#), showing Peter Anton's "Paradise Variety" next to Andy Warhal's depiction of a Queen, see below or their [Instagram presentation](#)). A sublime moment to repeat the experience at home at moderate prices with your very own box of chocolates. At a price of 10€ each box you can enjoy roughly 2000 of them for the price of the art work. The question is: What is more healthy? Think about mental health as well. Alternative question: Art on a Fair is fair, unfair or fair trade?



Affordable Art

The [affordable art fair in Brussels 2023](#) has different rules than other art fairs. First of all, well behaved dogs are allowed to visit. Underdogs might have a problem. The entry fee is an astonishing 20€, only 5€ less than “Brafa”. Inflation hits affordable art apparently more than the prestigious fair, at least at first impression. It remains questionable, whether artists represented as affordable art can actually afford to make a decent living from their art, now and at retirement. Taking into account the cost of rent, material and working time of artist, gallerist and transportation, art is frequently the art of minimalist approaches. The “garbage cycle N18” by Alessandro Gerull presented by [WinArts](#) challenges our habits of endless production of garbage by use of recycled material for making art. Not an entirely new idea, but still intriguing at affordable prices. Similarly, from the same gallery the work from [Golsa Golchini](#) invites us to “Remember to water the plants” as we might have asked somebody to help us out.

Re-use of material or innovation in photography are present at many places. Discovering new talents at affordable prices is a feasible feature of affordable art around the globe. The thresholds of entry are considerably lower than at Brafa. The surroundings of the [old Tour & Taxis Logistics Centre in Brussels](#) are an interesting excursion in modern renovation of old industrial sites as well. Not many skill-shortages in arts, except the more critical and provocative artists probably have still a hard time to find their way into galleries and art fairs. Other cities dare more daring art, be it affordable or not. The concept is a bit like coffee or “art to go”, quite many people walk away with a nice, little parcel in their

hands. Even participatory art is represented, a kind of do-it-yourself, or finish it yourself drawing. It is fun to experience and to be part of affordable art of that kind to leave with some positive vibes ([Roxehga](#)). Enjoy!





Small informational text label next to the painting.

GOLCHINI





Photo K

The self portrait is a timely topic for an exhibition of photography. As part of the [European month of photography \(EMOP\)](#), the [PhotoBrusselsFestival](#) offers a good overview of what photography deals with in the 21 century. The Korean cultural centre (KCC) in Brussels has a long tradition to serve as an exposition in the centre of Brussels (Sablon) and is joining this year's photo festival. The 2023 photography festival has the "Self-Portrait" as a guiding theme. Rather than entering the debate about "portrait chosen or portrait endured" ([Photographica](#) 5,2022) the self-portrait has more degrees of freedom in it. Even if it is apparently a choice to portrait oneself, there are ample examples, where the urge to produce a self-portrait is part of a wider concern for fundamental issues.

The exhibition of [5 artists from Korea at the KCC](#) invites us to reflect on the pervasive self-portrait practice all around us. The self-portrait is not only a tool of self-reflection, which has a long tradition in art (just think of a famous [drawing by Albrecht Dürer of himself](#)), but self-portraits are also pervasive on media and social media today. Additionally, the self-portrait is a powerful tool of thinking and imagining yourself at various stages of the life-course. For centuries it had been a social or political privilege to have your portrait taken. It still is to some extent, but only if the person taking the photograph, has a special reputation. In a market difference to the selfie, the [exhibition of artists in the KCC highlights](#) the process of self-reflection that is part of creating the portrait as well as the ensuing reflection by the spectator. In looking at the self-portrait of the photographer, we might

involuntarily deal first with our own perception of the image. Danger, dreams, fantasy, sorrow, pain, self-assertion and reconstruction of the self, all these themes come to mind when confronted with the self-portraits of the 5 artists (Bae Chan-hyo, Jeong Yun-soon, Lee Jee-young, Ahn Jun, Choi Young-kwi).

KCC director Kim Jae-hwan names this collection, curated by Seok Jae-hyun, “An odyssey of images leading to self-reflection”. In referring back to the protagonists in novels from [Hermann Hesse](#), he points our attention to the “unique journey through images as they find themselves”. To embark on the journey visit [KCC in Brussels](#), ask for a copy of the catalogue or start by reading the title of the exposition: “Who Am I” – it is apparently no longer a question after the journey. Is it for you? [More reflection on images and photos here.](#)





Aphorismen

Eine Sammlung von Aphorismen, wie sie [Georg Christoph Lichtenberg](#) hinterlassen hatte, regten viele Denkende an, sich mit seinem Gedankengebäude zu befassen. Die prägnante Form der Zusammenfassungen, Hypothesen oder Vermutungen zu jeweils einem großen Thema hat ihn unsterblich werden lassen. In Form von Gedankenblitzen, Neudeutsch Tweets, vor mehr als 222 Jahren, gestorben ist er im Jahr 1799, zeugen von großem Weitblick, Tiefe und Breite seines Wissens ([Polymath](#)). Jede Person, die sich heute in der Schule mit der [Infinitesimalrechnung](#) befasst, der mathematischen Annäherung an einen GrenzwertS ([Mathe Vorlesungsnotizen pdf](#)), findet bei Lichtenberg zum Beispiel die Anwendung dieser Methode auf soziale Phänomene. Einer Wahrheit werden wir uns auch nur annähern können, selbst wenn wir sie auf unsere Weise, zumindest temporär, als solche definieren. Vor mehr als 250 Jahren hat Lichtenberg bereits in seinem ersten „Sudelbuch“ interessante Gedanken niedergeschrieben, die uns heute noch Nachdenken lassen. „Unser Leben hängt so genau in der Mitte zwischen Vergnügen und Schmerz, dass uns schon zuweilen Dinge schädlich werden können, die uns zu unserm Unterhalt dienen, wie ganz natürlich veränderte Luft, da wir doch in die Luft geschaffen sind.“

Dem modernen Menschen ist das Bewusstsein, in die Luft geschaffen zu sein, fast vollständig abhandengekommen. Unsere Eingriffe, wider besseren Wissens, lassen weltweit jährlich Millionen Menschen vorzeitig sterben am Smog der Moderne. Innovation ist enervierend, wenn sie nicht vornehmlich den Menschen im Blick hat. Es sollte noch einige Jahre nach

Lichtenberg brauchen bis Goethe Faust den Satz sagen ließ: Die Geister, die ich rief, ich werd' sie nicht mehr los. Lichtenberg setzte das obige Zitat so fort: „Allein wer weiß, ob nicht vieles von unserem Vergnügen von diesem Balancement abhängt; diese Empfindlichkeit ist vielleicht ein wichtiges Stück von dem, was unsern Vorzug vor den Tieren ausmacht.“ Aus dem Akt der [Balance](#) den jede/r Einzelne zwischen [Schmerz](#) und [Vergnügen](#) im Lebensverlauf beschreibt ist längst ein gesellschaftlicher und politischer Balanceakt geworden, zwischen [gesellschaftlichen Gruppen](#) sowie zwischen [Generationen](#). Die Abweichungen von einem Grenzwert oder von einem ausbalancierten Zustand sind ebenfalls größer geworden, so dass der ganze Akt [ins Wanken gerät](#). Mit dem beschriebenen, unserem Vorzug vor den [Tieren](#), könnte jedoch ebenfalls ein Teil des Problems sein, denn die Vernichtung der Biodiversität ist nun mal noch die Lebensgrundlage des homo sapiens. Seien es Schwankungen um einen Mittelwert oder immer kleinere Annäherungen an einen Grenzwert, wir wanken auf Pfaden, die Lichtenberg angerissen hat. Blogposts sind wohl vergleichbar den Einträgen in Sudelbüchern. Aus vielen Puzzleteilen kann ein Gesamtbild entstehen, muss aber nicht. Die Begriffe „[Random Walk](#)“ oder „[Brownsche Bewegung](#)“ sind erst lange nach Lichtenberg entwickelt worden. Heute sind wir von dem „[Random Walker Algorithmus](#)“ begeistert oder erschreckt, wenn letzterer für „[fake news](#)“ statt Wahrheitsfindung missbraucht wird.



From AI with Love

Love is [action](#). Love is [balance](#). Love is [corruption](#).

Love is [democracy](#). Love is [enterprise](#). Love is [freedom](#).

Love is [god](#). Love is [health](#). Love is [imagination](#). Love is [joy](#).

Love is [knowledge](#). Love is [law](#). Love is [memory](#).

Love is [nature](#). Love is [optimism](#). Love is [policy](#).

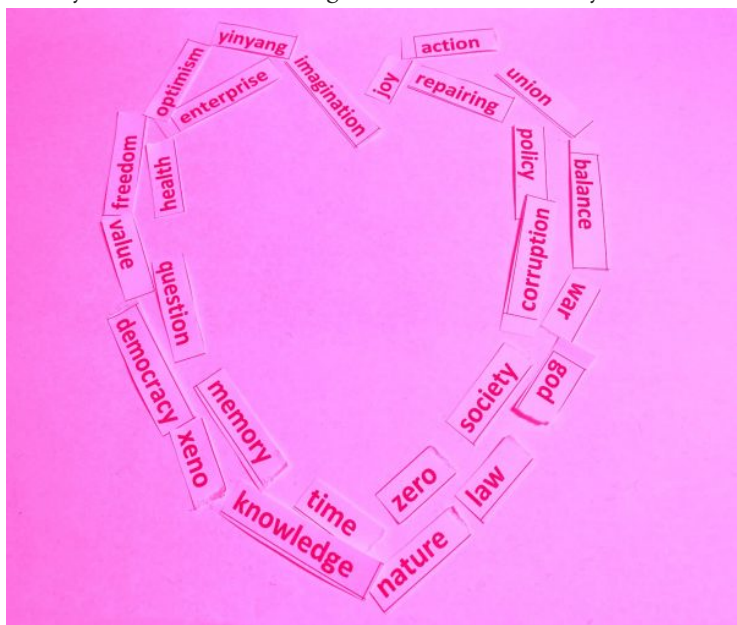
Love is [question](#). Love is [repairing](#). Love is [society](#). Love is [time](#).

Love is [union](#). Love is [value](#). Love is [war](#).

Love is [xeno](#). Love is [yinyang](#).

Love is [zero](#).

All you need is laugh. Love is all you need.



40s

The years spanning from January 1940 to December 1949 are probably the worst to cramp into one decade. However, there are a few historians that use this approach to throw new light on a distant series of historical events in the 40s. The European perspective is dominated by war years and still has to deal with the unimaginable atrocities committed by Nazi-Germany until the end of the Second World War. From a more [global historical perspective](#) the war in the pacific also leaves lasting political changes, which are important to understand international politics and affairs of today. After a disastrous beginning with war for the USA for the decade, on the 10-12-1948 the United Nations (Charter Ratification 24-10-1945) General Assembly adopted the Universal Declaration of Human Rights. On the timeline at the end of the 40s we find the founding of NATO (4.4.1949) and (12-8-1949) the Geneva Convention which specifies internationally accepted laws of warfare. The beginning of the Cold War (Yalta and Potsdam Conferences in 1945) with strategies of containment and confrontation (Thomas Tandy Lewis, 2011 p.220), Berlin blockade determined a long-lasting concern for a [balance of power](#) across the world. The 40s were a market period of de-colonisation as well. The U.S. enabled struggles for independence to succeed with a sticks and carrots politics towards their wartime allies. The Marshall Plan for European Recovery is the most prominent example of this period. Ronald Goldberg (2012) includes a chapter on the home front in his summary of the forties in the U.S.A. After the 2nd World War all countries had to re-establish their societies and economies that had suffered due to

Ukraine 360

360 days of traumatising [war of Russia in Ukraine](#). Yet, Ukrainians manage to stem the invasion this time for a year. My generation of baby boomers in Western Europe no longer knows the day to day horrors of war. A photo-realistic exhibition organised by [Dr. Justyna Napiórkowsak](#) together with the Ukrainian Embassy in Brussels brings to us more than images of destruction. The Exhibition builds on a transparent organisation. All day and night long you can feel and reflect in front of the gallery windows of what war means to people affected. Rather than passing over the daily horrific news, it is important to take in [images that will last within you](#). Since the exhibition excels in linking to strong own emotions, the images tell lasting stories. Communicating about war is difficult. This exposition at the “Mont des Arts 8” in Brussels, not far from the “Place des Martyres” is symbolic. Ukrainian artists are going to stay with us, showing us what “[The year of resilience. courage, determination and solidarity](#)” mean in the Europe of today. Ukrainian youth, like the whole population, demonstrates all of this in posing for their 2022 graduation photo (Stanyslav Senyk, 2022) actually within the ruins of their city. They seem to sing: “[We shall build this city on rock and roll](#)” again. [Ukrainian culture](#) is unique. Putin’s Russia is still living in the 50s state of mind. The Russian soldiers might soon have their 60s moment “make love, not war”. For persons with Russian roots in Eastern Europe it feels like what you believed or were told was a friend before is now turning around and you shooting at you including committing [warcrimes \(Geneva convention\)](#) on you. The exposition is a “[homage to Ukraine](#)”, Ukraine’s [resistance](#) and

resilience. [Teaching us lessons](#), lessons we should like to learn fast for the survival of democracy and our way of life based on freedom not coercion. The [sociology of war](#) informs what the term “Zeitenwende” means. Look at it, rather than look away. As previous College Master at Jacobs University Bremen graduation ceremonies were very personal and emotional events meeting students, many with their families. [Ukraine 3.0](#) will prevail eventually. Thanks, [Justyna](#) for putting images 360° and 360 days next to this [optimistic](#) message.





Flotow Europa

In der späteren Aufführungspraxis des Werks von „[Fritz](#)“ [von Flotow](#), wie ihn seine Mutter in MeckPom nannte, sollte es für den in Frankreich ausgebildeten Jugendlichen einige Fallstricke zu überwinden geben. Bereits seine erste [Oper „Alessandro Stradella“](#) hatte mit Produktpiraterie zu kämpfen. Der Übersetzer Gustave Oppelt (1844 Autor zu Stradella genannt BNF), mit Erwähnung auch von Alphonse Royer, hatten die Rechte des Librettos inne (Stempel des Dépôt Légal 1859 Nr 1139). Anlässlich der Erstaufführung in Brüssel am 2-3-1859 au Théâtre Royal de la Monnaie erschien das gedruckte Libretto versehen mit einem Echtheitsstempel. Bereits 1860 gab es dann Anlass, dass [Gustave Oppelt](#) mit der Unterstützung von „Frédéric de Flotow“ für seine Übersetzungsrechte kämpfen musste und dazu eine Notiz in der „La revue et gazette musicale de Paris“ veröffentlichen mussten. [Autorenrechte waren](#) und sind keine [Selbstverständlichkeit](#). Die Lebensgrundlagen vieler [Künstler](#), besonders der [KünstlerInnen](#), auch heute, bleiben meistens prekär. Flotow war bereits beteiligt an Vereinen, die die Kompensation von AutorInnenrechten vertraten. Die „Dédicace“ an die königliche Hoheit Madame la grande Duchesse [Douairière](#) Alexandrine de Mecklembourg-Schwerin, née princesse de Prusse ([Link Stammbaum](#)), versteht sich dabei wohl auch als Dank für die Berufung von Flotow als Intendant an das Theater von Schwerin, gleich neben dem schönen Schloss. Mäzene konnten wohl über Stellenbesetzungen KünstlerInnen ihr künstlerisches Arbeiten weiterhin ermöglichen. [Flotow](#) brauchte auch die Unterstützung, die ihn zu seinem Lebensende nach Darmstadt umziehen ließ.

STRADELLA,

GRAND-OPÉRA EN TROIS ACTES ET CINQ TABLEAUX,

PAROLES FRANÇAISES DE :

GUSTAVE OPPELT & ROYER,

MUSIQUE DE

FRÉDÉRIC DE FLOTOW.

Représenté pour la première fois à Bruxelles, au Théâtre Royal de la Monnaie,
le 2 Mars 1859.

(LIBRETTO RECONNU ET APPROUVÉ PAR LE COMPOSITEUR.)



PARIS.

Michel LÉVY, frères, rue Vivienne, 2,
BRANDUS et Cie, rue Richelieu, 102,
LIBRAIRIE NOUVELLE, boulevard
des Italiens, 15.

BRUXELLES.

DECO, MUQUARDT, PERICHON,
LELONG, TARRIDE, libraires,
OFFICE DE PUBLICITÉ, Montagne
de la Cour, 30.

1859



en parfaite harmonie avec la musique d'une partition composée à l'avance, et dans laquelle M. de Flotow, nous n'avons plus besoin de le dire, prouve de nouveau, par le choix exquis des thèmes, par l'inspiration et le sentiment, combien il sait émouvoir et justifier la haute réputation que ce maître a conquise et qui le place au premier rang parmi les compositeurs de notre temps.

Tel a été notre but. L'avons-nous atteint? Nous n'oserions l'affirmer; le public prononcera, et jusque-là faisons des vœux pour que sa décision réalise notre espérance.

GUSTAVE OPPELT ET ROYER.

21 février 1859.

STRADELLA.

PROGRAMME DE LA DANSE,

RÉGLÉE PAR M. DESPLACES, MAÎTRE DE BALLET

PREMIÈRE ACTE.

- 1° Mascarade, dansée par le Corps de Ballet.
- 2° **1 Pulcinella**, pas comique, dansé par M. Laurenon, M^{lle} Bertha, Ferrus, Messieurs et Dames du Corps de Ballet.
- 3° **Final**, par le Corps de Ballet.

DEUXIÈME ACTE.

- 1° **Chœur dansé**, par le Corps de Ballet.
- 2° **La Romanina**, grand pas, dansé par M^{lle} Greclud-Lizereux, Dor, Ferrus, Bertha, Pety, Pepita Rouquet et les Dames du Corps de Ballet.
- 3° **Final**, par le Corps de Ballet.

DÉPOSÉ.
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IMPRIMERIE DE DETRIE-TOMSON,
rue des Dominicains, 15, à Bruxelles.

STRADELLA,

OPÉRA-OPÉRA EN TROIS ACTES ET CINQ TABLEAUX.

LIBRETTO PAR M. DESPLACES.

GUSTAVE OPPELT & ROYER (Auteurs)

MUSIQUE DE

FRÉDÉRIC DE FLOTOW.

Représenté pour la première fois à Bruxelles, au Théâtre Royal de la Monnaie, le 2 Mars 1857.

(LIBRETTO RACCOMIATO E APPROVATO PÈR LE COMPOSITORE.)



PARIS.

Michel LÉVY, GRESS, rue Vivienne, 2.
FRANÇOIS et Co, rue Richelieu, 122.
LIBRAIRIE NOUVELLE, boulevard des Halles, 15.

BRUXELLES.

DEB, MOUQUART, FENCKON,
LELONG, TARDIEU, Libraires,
OFFICE DE PUBLICITÉ, Montagne de la Cour, 31.

1859



DISTRIBUTION.

PERSONNAGES.		ARTISTES.	
Alessandro Stradella , maître et chanteur (ténor)		M^m. Wicart.	
Delfino , patricien et sénateur de Venise (basse)		Borsary.	
Elena , sa pupille (mezzo-soprano), née		Vandenhaute.	
Passatore } bravi { (basse)		M^m. Depollier.	
Lazzarin } } (ténor)		Aujac.	

Élèves de Stradella, sénateurs, patriciens, prêtres, seigneurs et dames, masques, bravi, shires, gardes, membres de diverses confréries, domestiques, gens de service, habitants des environs de Rome, peuple de Venise, etc., etc.

L'ACTION A LIEU VERS L'AN 1576.

Le premier acte se passe à Venise ; — les deuxième et troisième actes, trois mois après, aux environs de Rome.

DIVISION DE L'OUVRAGE :

- Premier tableau : — **Un Carnaval à Venise.**
- Deuxième tableau : — **Le Village de Pontalba.**
- Troisième tableau : — **Les Bravi.**
- Quatrième tableau : — **L'Oratorio.**
- Cinquième tableau : — **La Fête de la Madone à Rome.**

STRADELLA.

ACTE I.

PREMIER TABLEAU.

UN CARNAVAL À VENISE.

Le théâtre représente une Place publique à Venise. Au fond un canal et le pont du Rialto, ayant vue d'un côté sur la mer qui est couverte de gondoles et de vaisseaux pavoisés, et de l'autre sur un panorama de Venise. — A droite la maison de Delfino, située à l'angle d'une ruelle; sur le devant de la maison une fenêtre de l'appartement d'Elena, avec un balcon peu élevé et se prolongeant dans la coulisse. — La scène est faiblement éclairée par quelques lanternes; des lumières brillent à travers les fenêtres des maisons environnantes. — Nuit. — Clair de lune.

Au lever du rideau quelques gondoles glissent sur le canal, et dans l'une d'elles se trouvent Stradella et ses élèves.

SCÈNE 1^(*).

STRADELLA et quelques-uns de ses ÉLÈVES

CHŒUR DES ÉLÈVES (N^o 1).

Vogue, gondole légère.
L'astre de la nuit
De ses rayons nous éclaire!
Vogue! vogue, sans bruit.

(*) Toutes les indications sont prises de la scène. — Le premier personnage mis en scène occupe la droite de l'acteur.

•• Nous recevons de M. G. Oppelt la lettre suivante :

« Monsieur le directeur,

« Permettez-moi de réclamer de votre bienveillance, l'insertion dans votre estimable journal de la déclaration suivante faite par M. de Flotow, dans le but de prévenir le désagrément de voir plusieurs auteurs se charger de la composition des paroles françaises de son nouvel opéra.

« Je déclare, par cet écrit, reconnaître et donner mon approbation exclusive au libretto français écrit spécialement pour mon opéra :
 « *le Meunier de Meran* (der Müller von Meran), par Gustave Oppelt. Je
 « le prie d'en informer en mon nom l'Association des auteurs et compositeurs dramatiques de Paris, ainsi que MM. les directeurs de
 « théâtre et éditeurs de musique, que cette disposition peut éventuellement intéresser.

« Schwerin, le 12 juin 1860.

« Signé : **FÉDÉRIC DE FLOTOW,**

« *Intendant du théâtre de la Cour et chambellan de S. A. R. le*

« *grand-duc de Mecklenbourg-Schwerin.* »

« Veuillez agréer, etc.

« **GUSTAVE OPPELT.**

« Ce 20 juin 1860. »

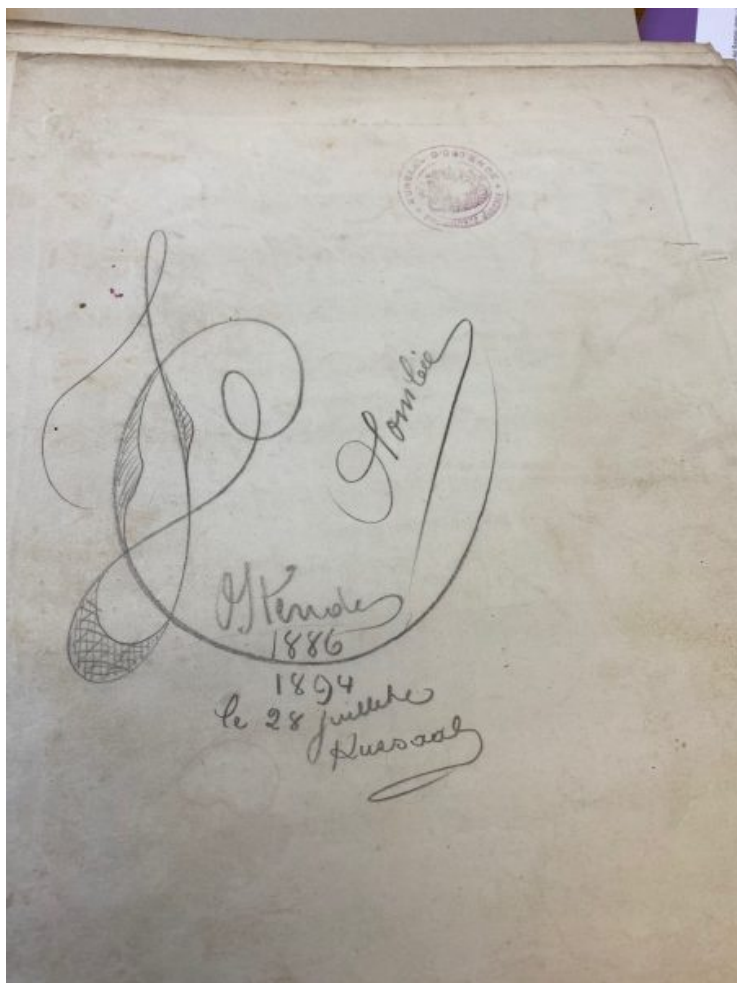
[Subsection] [Déclaration de Flotow sur la traduction française du libretto de *Der Müller von Meran* par Oppelt (Schwerin, le 12 juin 1860)]

Frédéric de Flotow, intendant du théâtre de la cour et chambellan de S. A. R. le grand-duc de Mecklenbourg-Schwerin
 La Revue et Gazette musicale de Paris, 24 juin 1860, 27^e année, no 26, p. 330

Flotow Potpourri

Über das musikalische Thema der Flotow Oper „Martha“ gibt es der heutigen Popmusik vergleichbar spätere verkürzte Versionen. Zu einiger Beliebtheit ist das Potpourri zu den Motiven von Martha gekommen. Kleineres Orchester und ein melodisches vereinfachtes Arrangement konnten für kurze Konzertabende verwandt werden. Der Komponist und Arrangeur Spasny Op. 65 hat Flotows Melodien aus „Martha“ publiziert (desgleichen von Wagner und Verdi). Die Kopie in der KBR Bruxelles ist ein kompletter Orchestersatz datiert von 1886 und 28.7.1894. Aufgeführt wurde das Potpourri im Kursaal von Ostende, wahrscheinlich für die Sommergäste in der Hafenstadt mit naheliegenden Erholungsgebieten und Küstenorten. Neben einigen schönen handschriftlichen Kopien für Violine (5 Seiten) oder Pauken (1 Seite, viele Pausentakte) ist die Partitur für die 1. Violino als „Conducteur“ (assisté?) ausgewiesen und sehr abgegriffen. Interessant sind die Anmerkungen und Einfügungen, wahrscheinlich zu wichtigen Parallelstimmen. Die komplette Streichung ab dem Larghetto am Ende der Partitur, anfänglich in Des-Dur, war vielleicht zu anspruchsvoll, für das zu erwartende Publikum. Ein F-Dur Abschlussakkord vorher klingt erholsamer, zumal im Urlaub nicht wahr. Der an einem Gag interessierte Musikfreund amüsiert sich an der Kritzelei am Anfang. Aus MARTHA; POTPOURRI ist Martha, Potpourrie geworden, was so viel heißt, wie „Martha verdorben“. Der Dirigent (Assistent? Es gibt noch ein sauberes Conducteurexemplar in der Mappe) hatte wohl einen schwierigen befristeten Sommerjob angenommen. Alternativ könnten wir das aber auch interpretieren als

Kommentar zu der vereinfachten, aber verdorbenen Version der Flotowschen Martha als Originalstück. Genauer wollen wir das gar nicht wissen, oder?



Conducteur 1^{er} Violon

OUVERTURES ET POTPOURRIS

DES OPÉRAS FAVORIS
POUR PETIT ORCHESTRE

(2 Violons, Alto, Bass, Flûte, Clarinette, 2 Cors à l'écriteau et Violoncelle, 2 Trompettes, Trombone et Tuba ou Eb.)

L. STASNY.

OUVERTURES.

	à 12.	à 16.
Anber. Le Cheval de Bronze	2 42	3 42
— Les Danaïdes et la Couronne	2 42	3 12
— Fra Diavolo	3 12	3 42
— Le Domino noir	3 42	3 42
— Gustave ou le Bal masqué	3 12	3 42
— Marco Spada	2 42	3 12
— La Mente de Portici	3 42	3 12

POTPOURRIS.

	à 12.	à 16.
* Anber. Fra Diavolo Op. 192.	4 45	4 12
Bellini. Norma	80 3 12	3 12
* Donizetti. Lucia de Lamermoor	148 4 12	3 12
— Lucrezia Borgia	85 3 12	3 12
Filoteu. Martha	65 3 12	3 12
* Gounod. Faust	153 4 12	3 12
— Romeo et Juliette	131 4 12	3 12
* Meyerbeer. L'Africain	121 4 12	3 12
— Dancrah ou le Pardon de Piérmel	81 3 12	3 12
— L'Étoile du Nord	65 3 12	3 12
— Les Huguenots	77 3 12	3 12
— Robert le Diable	26 3 12	3 12
* Petrella. José	172 4 12	3 12
* Rossini. Guillaume Tell	145 5 24	3 12
Anber. Le Part de Diable	2 42	3 12
— Le Serment	2 12	3 12
— Zoraida	2 42	3 12
Denise. La Fille du Régiment	3 42	3 12
Harold. Ranza	3 12	3 12
Rossini. Guillaume Tell	3 12	3 12

Les Potpourris marqués de * sont arrangés avec Haslach et Sauer au Eb.

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MAYENCE, chez LES FILS DE B. SCHOTT.

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VIOLINO I

Allegro non troppo.

Larghetto.

Allegro moderato.

ritorno marcato

2

all
2
4

The image shows a page of handwritten musical notation for Violino I. The score is written on ten staves. The tempo markings are 'Allegro non troppo.', 'Larghetto.', and 'Allegro moderato.'. There are various performance instructions such as 'ritorno marcato' and 'rit.'. The notation includes treble clefs, a key signature of one flat, and a 3/4 time signature. There are several measures with handwritten annotations, including 'rit.' and 'ritorno marcato'. The page is numbered '2' in blue ink on the right side. At the bottom right, there are handwritten numbers 'all', '2', and '4'. The page is aged and shows some staining.

VIOLINO I.

Allegretto non troppo.

crassi. poco a poco

crassi. poco a poco

Allegro moderato.

cl.

Flaut. e Clar. più animato

rull.

The image shows a page of handwritten musical notation for Violino I. The score is written on ten staves. The first section is marked 'Allegretto non troppo.' and includes dynamic markings such as 'crassi.' and 'poco a poco'. The second section is marked 'Allegro moderato.' and includes the instruction 'Flaut. e Clar. più animato'. The notation includes various rhythmic patterns, slurs, and articulation marks. There are some handwritten annotations in blue ink, including 'cl.' and 'Flaut. e Clar. più animato'. The page is numbered '44911' at the bottom center.

Bio-medical-sociology

In family histories we like to look on tree-like linking structures. Most frequently the choice is the descendant perspective (Top down). X, Y, Z have been the children of A and B and so on for a couple of generations. Bottom-up perspectives are equally feasible and modern patchwork families have more widespread representations of their families. Those representations were easy to do as families were lifelong bonds. Shorter family bonds, previously mainly caused by pre-mature deaths, are more common as people might have different partners and off-springs at different periods of their life course. Drawing family trees then looks more like a network structure of several families. History and literature is full of stories of how families aimed to keep their genealogy simple to the outside world. Modern days are no exception to this. [Law](#) had to adapt to these societal facts and changes thereof. Comparing [decades](#) over the last century there is, in my view, the [remarkable trend](#) to allow for more complexity in family histories, even after the [60s](#) leading to many complete ruptures of family ties and links throughout the [70s](#) and [80s](#).

With reducing fertility rates in most, not only western regions of the world, medical demography is back on the agenda. Similar to family trees, new forms of [identifying promising pharmaceutical products](#) have moved to more data-driven disease insights. Historically the local medical doctor had an overview about the likelihood of diseases following family's medical histories over generations. Data-driven analyses, supported by data analytics and/or AI support, can learn permanently about potential and actual risks. New links of diseases are discovered this way

extending the family doctor's view of risks to watch out for in patients. Additional remedy and marketing potentials of existing drugs are also detected this way, beyond anecdotal evidence. Research published in the "[Journal of biomedical semantics](#)" by [Vlietstra et al. \(2020\)](#) classifies disease trajectories to construct [knowledge graphs of biomolecular interactions](#). What previously a medical doctor in region could infer from his medical records in a less systematic way, can now be analysed on big data sets of countries, continents or even the global scale. Data is [knowledge](#), and some already know, that this data-driven knowledge is worth a lot of money. Linking previously and seemingly unrelated facts or events, just like becoming aware of more complex family trees through DNA-analyses is the medical part of history. How we deal with this as families or societies as a whole, is the trickier part. Structural changes of societies are marked by decades-like changes, but specific events like "[Fukushima](#)", [Tschernoby](#)l or other man-made rather than natural disasters have created new forms of contamination and the spreading of it. In addition to family trees we need broader consideration for knowledge bases to demonstrate, for example, the spread of cancer in the [networked society](#). Additionally this evidence should have a stronger recognition in courts as prove of contamination lines. Statistical reasoning is more likely to become court-relevant. Hence, train the legal profession beyond what "statistical discrimination" is like. Causal mechanisms are manifold. Some are more likely than others. Semantic knowledge graphs remind us of the presence of reverse causality many relationships. Scientists need an optimistic state of mind to abstract from many intervening processes on [health](#), be they tiny micro- or bigger macro-level [societal](#) effects.

We considered all health conditions that had been recorded in more than 0.1% of visits per 1000 person-years in both cohorts, corresponding to 123 potential types of exposure.

Nedelec T, Couvy-Duchesne B, Monnet F, et al.
Data-driven identification of health conditions associated with incident Alzheimer's disease dementia risk: a 15 years follow-up cohort from electronic health records in France and the United Kingdom.
medRxiv; 2021.
DOI: 10.1101/2021.06.07.21258454.

Main Outcomes and Measures

Odds ratios (ORs) for the association of AD with the various health conditions were calculated after Bonferroni correction for multiple comparisons.

Results

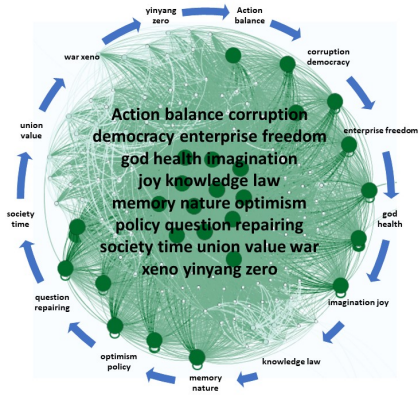
Ten health conditions were significantly associated with high odds ratios for AD when diagnosed 2 to 10 years before AD, in the British and French samples: major depressive disorder (OR 95% confidence interval (UK):1.23-1.46), anxiety (1.25-1.47), reaction to severe stress (1.24-1.59), hearing loss (1.11-1.28), constipation (1.22-1.41), spondylosis (1.14-1.39), abnormal weight loss (1.33-1.63), malaise and fatigue (1.14-1.32), memory loss (6.65-8.76) and syncope and collapse (1.1-1.37). Depression was the first comorbid condition associated with AD, appearing at least nine years before the first clinical diagnosis of AD, followed by, anxiety, constipation and abnormal weight loss.

Conclusions and Relevance

These results from two independent primary care databases provide new evidence on the temporality of risk factors and early signs of Alzheimer's disease. These results

Know how

The construction of a [knowledge graph](#) is like an exercise in visual thinking or [image thinking](#). A common method in design, visual thinking uses graphical tools to visualize ideas and develop the ideas on the basis of these visuals. So, let's take our [ABC of notions](#) running from [action](#) ... over [nature](#) ... to [zero](#). We place these notions in the core of the [knowledge](#) space and develop the satellite [combined notions](#) around the core. Visually this is easily reflected in the figure below. Content-wise a lot of thinking has to fill the combinations and check empirically this mind map of the knowledge space. Abundant complexity will let us search for digital tools to accomplish such tasks. On this webpage we find already a cloud of words that is empirically showing biggest the words with the most entries of the same key word. This shows us visually what this blog is mainly about. Europe and democracy appear fairly big. Additional analytical tools will clarify what are major or minor links to this pair of notions. "[There's something on my mind](#)", something which I might not even be aware of. Just an empirical question, should be easy to solve, eventually.



Double bind

[Knowledge](#) and [knowhow](#) are a pair of notions that have strong links between each other. It is a challenge to see 2 [knowledge systems](#), knowledges, to co-exist sometimes for a very long time. Medicine is a good example. The [traditional Chinese medicine](#) continues to exist in parallel to the western style science based medicine. It remains a challenge to analyse the effectiveness, efficiency and equality each system can provide. In terms of public health the border between knowledge and knowhow becomes more blurred. The knowledge about diseases needs to be transferred into knowhow of how to prevent the disease to the population at large. This is a steep challenge as the persistence of alcohol abuse, smoking habits and other drugs abuses show on a global scale. Knowledge alone on the negative consequences is far from enough to prevent abuse. The thin and blurred line between use and abuse of pharmaceutical products equally challenges our traditional views on knowledge and knowhow. In a knowledge graph knowledge would figure, for example, in the core and knowhow as a satellite on the periphery. However, despite the strong link between these 2 notions, knowhow has a lot of additional links to topics like [health](#) or [yin and yang](#). Knowhow has a basic link also to notions like memory (techniques) or even war (equipment). The more abstract notion of knowledge, “le savoir”, has been seen for a long time superior to the less abstract notion of knowhow, “savoir faire”. [Polymaths](#) have been identified for touching on several fields of knowledge with little concern for the practical side of things, despite the fact that [Leonardo da Vinci](#) combined many fields of science of his time to improve technology

of his time including visions for the future. The double bind link exists in the recursive element of a link between 2 notions. Rather than denying its existence we have a lot to do to incorporate the more complicated links into our scientific knowledge and the more practical know how.



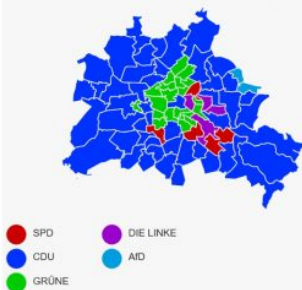
Berlin Wahl 2023

Wähle Wähler, sonst hast du die Wahl verloren. Die wiederholte Wahl geht sicherlich in die deutsche Wahlforschung ein. Murks bei der Durchführung einer Senats- oder Landtagswahl dürfte in etablierten Demokratien nicht in diesem Ausmaß vorkommen. Solche Versuche, demokratische Systeme zu delegitimieren, kennen wir aus demokratiefeindlichen Umgebungen. Die angeordnete Neuwahl hat eine um ca. 150.000 Stimmen geringere Wahlbeteiligung ergeben, bei einer Anzahl von ca. 1.500.000 abgegebenen Zweitstimmen von ca. 2.500.000 Wahlberechtigten. Neuwahlen bringen also nicht unbedingt ein faireres Ergebnis im Sinne der Beteiligung an Demokratie mit sich. Im Gegenteil, Frustrationen äußern sich an Wahlurnen in Form von Denkkzetteln statt Wahlzetteln. Die Summe der entschieden für Demokratie eintretenden Wählerstimmen, die im Senat vertreten sein werden liegt nur bei 1.170.905 Stimmen. Das ist keine absolute Mehrheit der Wahlberechtigten mehr. Damit sollten die demokratischen Alarmglocken klingeln. Während sich Rot-Grün-Rot im Zentrum behauptet ist der Speckgürtel deutlich schwärzer geworden. Die Neuwahl hat ca 1 von 10 Wählenden abgeschreckt. Sogar die Protestwählenden und ungültigen Stimmen sind rückläufig. Meinungsäußerung über das Parlament wird dadurch weniger repräsentativ und das kann auch gefährlich werden. Interessenvertretung findet dann mehr auf der Straße statt als im Parlament. Partikularinteressen, die Tierschutzpartei hat 36.233 Zweitstimmen gewinnen können, die FDP nicht einmal das doppelte davon, können Parlamente bereichern, in dem sie kleine Gruppenmeinungen ermöglichen. Das fordert die

Koalitionsfähigkeit und den Koalitionswillen aller demokratischer Parteien heraus. Allzu knappe Wahlergebnisse von 105 Stimmen, wie zwischen den Grünen und der SPD in Berlin bei den Zweitstimmen schüren kontraproduktive Glaubwürdigkeitsdebatten. Der Gerichtsbeschluss zur Neuwahl 2-2023 ist gültig, verloren hat aber eher die Demokratie als Ganzes, die das Gericht zu schützen glaubte. Vielleicht am Überraschendsten von allem ist, dass die Skandalpresse [nicht wirklich von diesem Ereignis profitieren](#) konnte. Die noch Lesenden sind wohl auch von der belehrenden Berichterstattung dazu eher angewidert gewesen. So schreitet das Auseinanderleben der Stadt und der Gesellschaft weiter voran. Solche sozialen Prozesse sind lange bekannt. Sie heißen „[Schelling's process of segregation](#)“. (genauer [Gentrification](#)) Eine fortschreitende Entmischung einer städtischen Bevölkerung ist die Konsequenz. Schelling's Modell ist ein gutes Beispiel. Der Markt alleine, auch mit häufigen Wahlen, wird die Gesellschaft nicht zusammenbringen oder zusammenhalten. Bund gegen Stadtverwaltung gegen Bezirksverwaltung bringt noch mehr Unzufriedenheit in die Stadt. Es ist Karneval und die Berliner Bären tanzen noch gemeinsam, hoffen wir mal. (Datenquelle: [Wahlleiter Berlin](#))

Erststimmenehrheit in den Wahlkreisen

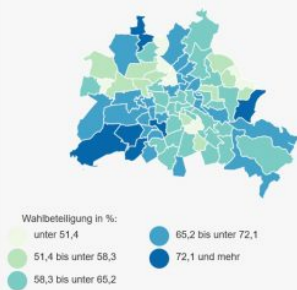
Wiederholungswahl zum 19. Abgeordnetenhaus von Berlin am Sonntag, dem 12. Februar 2023 (Hauptwahl vom 26.09.2021), Berlin
Vorläufiges Ergebnis, 13.02.2023, 03:14:31



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Wahlbeteiligung in den Wahlkreisen

Wiederholungswahl zum 19. Abgeordnetenhaus von Berlin am Sonntag, 12. Februar 2023 (Hauptwahl vom 26.09.2021), Berlin
Vorläufiges Ergebnis, 13.02.2023, 03:14:31



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Aphorismen L

Lichtenberg hatte den späteren ausufernden Individualismus spekulativ in seinen [Aphorismen](#) vorweggenommen. Im ersten Band der Sudelbücher schrieb er bereits: „Je länger man Gesichter beobachtet, desto mehr wird man an den sogenannten nichtsbedeutenden Gesichtern Dinge wahrnehmen, die sie individuell machen.“ (1976, S.25). Unsere Fototechnik und soziale Medien haben eine wahre Revolution durch die Flut der allgegenwärtigen Fotos geschaffen. Was früher der Spiegel war, ist längst der schnelle morgendliche Blick in die Kamera des Handys geworden. Intelligente Spiegel wären also die durch Kamera aufgenommenen und direkt auf einen größeren Bildschirm übertragenen Bilder. Das Hautscannen auf Melanome oder checken von depressiven Phasen könnten eine frühzeitige Erkennung ermöglichen. Sollten wir das wollen? Aus derartigen Hinweisen lässt sich sozial invasiv Gefahren für den Einzelnen, die Einzelne ableiten, aber eben durch Bezug des Einzelfalls auf verallgemeinerungsfähige Vergleichsfotos. Gesichter länger anzusehen, das hat seine sozialen Grenzen. Mit [Breughel](#) durften wir das dann. Kindern wird früh erklärt Personen nicht anzustarren, dabei trainieren sie so, was das einzelne Gesicht so singulär macht, die Augen, Ohren, Mund, Zähne, Nase oder Schattierungen. [Donatello](#), gepriesen als der Erfinder der Renaissance, spielte schon mit den Details der Gesichter. Mehr Mut zum längeren Hinsehen sollten wir aufbringen, auch beim Hinsehen auf einfache Charaktere, auf Armut statt Wegsehen. Oft ist David interessanter als Goliath. Die Rahmung des Bronzolino verstärkt geschickt eine zeitgenössische Analogie zum 24.2.2023.







PIERO (UND ANTONIO?) DEL POLLAIUOLO

PIERO (AND ANTONIO?) DEL POLLAIUOLO

(Florenz, um 1441/43 – Rom, 1496)

(Florenz, 1431 – Rom, 1498)

(Florence, ca. 1441/43 – Rome, 1496)

(Florence, 1431 – Rome, 1498)

David mit dem Kopf des Goliath

Um 1470 | Tempera und Öl auf Pappelholz

Der siegreiche David steht breitbeinig und mit geschwollener Brust über dem Kopf von Goliath. Die Pose von Donatellos David aus Marmor, der die Stadt Florenz symbolisierte, wird hier auf eine elegante aristokratische Figur mit Samtgürtel und Hermespelz übertragen. So verkörpert David die Vorherrschaft der hochentwickelten Florentiner Kultur über Goliath. Letzterer steht mit seinem wirren Haar und seinen entstellten Gesichtszügen für abscheuliche Wildheit.

David with the Head of Goliath

ca. 1470 | Tempera and oil on poplar wood

David, his legs wide and chest proud, stands victorious over the head of Goliath. The posture of Donatello's marble David, who symbolised the city of Florence, is translated into an elegant aristocratic figure, with his velvet belt and ermine fur. Thus, David embodies the domination of the sophisticated Florentine culture over Goliath, whose tangled hair and distorted features represent hideous savagery.

Staatliche Museen zu Berlin, Gemäldegalerie
Erworben 1890 von dem Kunsthändler Stefano Bardini,
Florenz



AGNOLO BRONZINO

(Monticelli, 1503 – Florenz, 1572)

Porträt des Ugolino Martelli

1540 | Öl auf Pappelholz

Ugolino Martelli war ein Florentiner Aristokrat, Humanist und Dichter. Sein Zeigefinger lädt uns ein, einen gefühlvollen Vers aus Homers *Ilias* zu lesen – auf Griechisch. Ugolinos Haltung wird von dem *Martelli-David* im Hintergrund widergespiegelt. Die Skulptur gehörte damals Ugolinos Familie. Man glaubte, dass sie von Donatello stamme, der zu einem Symbol der Florentiner Tradition geworden war.

Portrait of Ugolino Martelli

1540 | Oil on poplar wood

Ugolino Martelli was a Florentine aristocrat and humanist, as well as a young poet. His pointing finger invites us to read an emotional verse of Homer's *Iliad* in Greek. Ugolino's posture is mirrored by the *Martelli-David* in the background, then owned by Ugolino's family and believed to be by Donatello. The latter had become a symbol of the Florentine tradition.

Staatliche Museen zu Berlin, Gemäldegalerie
Erworben 1878 im Palazzo Strozzi, Florenz

Dumky

In cultural performances it is always interesting to refer back to titles given or attributed for example to music pieces. Dumky is the title of [Antonin Dvoák's 4. Klavier-Trio opus 90](#). In the late 19th century [Antonin Dvoák](#) found inspiration in the notion of Dumky. Rather than just composing a "Trauergesang with few joyful intermezzi" he creates a new form for this Trio containing, quite unusual, 6 parts. Dvoák plays around with structure and sharp swings from "piano to forte" parts, "moll to dur" intonations reflecting sorrow and joy in frequent and refreshing short sequences. It feels sometimes like fireworks, but at times the sorrow of soldiers and their families becomes evident as well. However, the music proves resilient. Knowing that Dumky is a Ukrainian word and notion, the choice of one of the masterpieces of Antonin Dvoák close to the 24.2.2023, the day of the anniversary of the Russian attack on Ukraine is a commemoration of the sorrow caused by war and ways to overcome it. The "[Concerts de Midi](#)" of the [Musée des Instruments de Musique](#)" allowed us to travel through Ukraine a bit and experience the longing for better times. Joy will eventually prevail there again just listen to Dvoák's version of the Dumky. Superb and effectful presentation of the work by the "[Trio Impression](#)" made for a memorable lunch break in the city centre of Brussels. The ([virtual](#)) visit of the [Museum](#) should be one of the attractions of visitors to Brussels as well, not just for the Art Nouveau architecture, but for the inclusive "global music" collection.



Ukraine Resilience

The opening of the [exhibition on war crimes](#) committed by Russian soldiers took place in front of the European Parliament today. The images frighten us as they reveal human atrocities. Destruction on a large scale with so many lives lost will take a long time to overcome the grief. The images of the commemoration and the minute of silence show the solidarity of the whole of Europe with the Ukrainian people. The [European Parliament](#) has the patronage of the exhibition which is curated by [Justyna Napiórkowskiej](#). Commissioner [Reynders](#) expressed the commitment of the EU to support the Ukraine in their capacity to fight back and the rebuilding of the country. Stand with Ukraine.

BUCHA

THE ATROCITIES OF RUSSIAN AGGRESSION EXHIBITION



under the patronage
of the European Parliament



Ukrainian Mission
European Union



Permanent Representation
of the Republic of Poland
to the European Union



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opening: 24/02/2023 at 1.00 p.m. Esplanade Solidarność 1980
exhibition: 24/02-10/02/2023

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Katarzyna Anisiewicz



Ukraine Reynders

Short Video on extract of speech by Commissioner Reynders at the opening of the exhibition on [Ukraine Resilience](#) despite the atrocities of Russian Aggression committed in Bucha.

www.RememberBucha.eu

Click on the this Link: [Ukraine Reynders 24-2-2023](#)



Thucydides on War

[Thucydides](#) (born around -460) has received a lot of fame for his “thick description” of the Peloponnesian War. He deserves continued praise even for inspiring statisticians. The account of events without emotions, but with lots of details, is often perceived as the beginning of historiography and history as science as well as empirical political science. The entry of “Thucydides” in the Encyclopedia of Social Measurement (2005, p.805) by P.A. Furia and A. Kohen cites the derivation of a causal or explanatory effect based on his historical account as a foundation of scientific approaches based on empirical data. “The growth of the power of Athens, and the alarm which this inspired in Lacedaemon (i.e. Sparta), made war inevitable” (Thucydides, I 23). The empirical assessment of the growth of power is subject to controversial accounts. Power may derive from population, wealth, industry, weapons, munition or general military capabilities or skills. The assessment would also need to consider relative rather than absolute strength of just a one-sided approach. Here we are in the middle of the [Russian war on Ukraine](#) from 24.2.2022 onwards. Statisticians discuss, whether it is just a single variable that has the overall explanatory power for the beginning of the war and what other intervening variables might be important to take into account to avoid a selection bias. Beyond this materialist explanation we might stress the importance of the sociological concept of “collective fear” (links to approximation through trust, [xenophobia](#)) of the strength of Athens as the underlying causation of the beginning of war. The ideation of perceived strength gives rise to the construction of many intervening processes ([Coleman's](#)

[macro-micro-macro linkages](#)), which make a simple causal attribution just to material strength an illusion or risky shortcut explanation. The Thucydidean Method (p.806) exemplifies much of the dilemma and spice of social science analyses. Scholars of diplomacy challenge the empiricist perspective in arguing that the breakdown of diplomatic discourse several decades before was at the beginning of the causal chain. Here again we can make links to the preparation of war by Russia through strategic diplomacy as well as the risks taken through a break-up of diplomatic channels of communication. The [perceived strength of the opponent in war](#) might play a decisive role at the beginning and at the end of war. The [charisma of leaders](#), [democratic decision-making](#) and political alliances with neighbouring states, Sicily at the time of the Peloponnesian War, were further intervening processes. This is perhaps not all too different from today, if we consider the role of Belarus in the [aggression of Russia against the Ukraine](#). In fact, Thucydides seemed to be convinced that under similar circumstances human behaviour would reproduce itself. Therefore, thick description of historical facts might still inform political leaders today and tomorrow.

(Reallexikon für Antike und Christentum, XV pp. 752,

Der neue Pauly, Enzyklopädie der Antike 12, pp.505 image below).

Flotow Singelée

[Frédéric de Flotow](#) hatte sicherlich in [Jean-Baptiste Singelée](#) einen Fan. 2 seiner frühen Opern, Stradella und Martha, wurden mit Fantasien für Violine und Klavier von Singelée neu arrangiert. Der [Geiger, Dirigent und Komponist](#) Jean-Baptiste [Singelée](#), geboren 1812 in Brüssel (damals noch zugehörig zu Frankreich) ist in Ostende 1875 verstorben. Eine spätere Würdigung im [Kursaal in Ostende](#) mit einem Konzert verdeutlicht die Wertschätzung über sein Wirken als Konzertmeister und Dirigent hinaus u.a. in [Brüssel](#). Sein kompositorisches Werk ist beachtlich, auch wenn seine einzige Oper vielleicht nicht so viel Nachhaltigkeit erreicht hat, trotz des einprägsamen Titels: „Les dentelles de Bruxelles“. Uns interessieren hier seine Fantasien basierend auf Themen von Flotow, die als Drucke erhalten geblieben sind und in der „public domain“ einsehbar sind. Interessant ist auch die gemeinsame Zeit am „Conservatoire Royale de Musique à Bruxelles“ mit Alphonse Sax, der später die Patente auf die Instrumentenfamilie der Saxophone erlangte. Klassische Musik populär machen, war schon ein frühes Bestreben vieler Komponierenden und Musikschaffenden. Ganz nach dem Motto: [„Ich mag keine Klassik, aber das gefällt mir“](#) werden so Personen erreicht, die sich ansonsten für ganz andere Musik und Rhythmen interessieren. Da hat der Fritz oder Frédéric de Flotow vielleicht noch mehr Chancen in der Unterhaltungsmusik. Mit Jacques Offenbach verband ihn eine Freundschaft, die „Co-creation“ hervorgebracht hat. Beide verdienten sich wohl etwas Geld für den [Lebensunterhalt in Paris](#) in [jungen Jahren](#).

MARTHA
(OPÉRA DE FLÓTOW)
FANTASIE pour VIOLON
avec Accompagnement de
PIANO

par
J. B. Singelée

N° 15945

OP. 67

P. M. 3. 25

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sur l'Opéra MARTHA de Flotow

par

J. B. SINGELÉE

Op. 67.

INTRODUCTION. *Andante.* VIOLON.

ff *dol.* *Largo* *dim.*

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rit. *1^{er} mouvt*

pp *léger.*

Mouvt de valse.

rit. *Mouvt de valse.*

Violonc. *arco.* *ff*

1^o *2^o*

rit. *pp*

REVUES.

MÉLODIES

POUR

PIANO ET VIOLONCELLE

- | | | | |
|----------------------|--------------------|-------------------------|-------------------|
| I. La Harpe Eolienne | Fl. 30. N° M de C. | IV. Chanson d'autrefois | Fl. 1. N° M de C. |
| II. Scherzo | . I. | V. Les Larmes | . 45 . |
| III. Polka de Salon | . I. | VI. Redowa brillante | . I. 15 . |

PAR

FR. DE FLOTOW et JACQ. OFFENBACH.

EDITION AUTORISÉE PAR LES AUTEURS.

N° 222-227.

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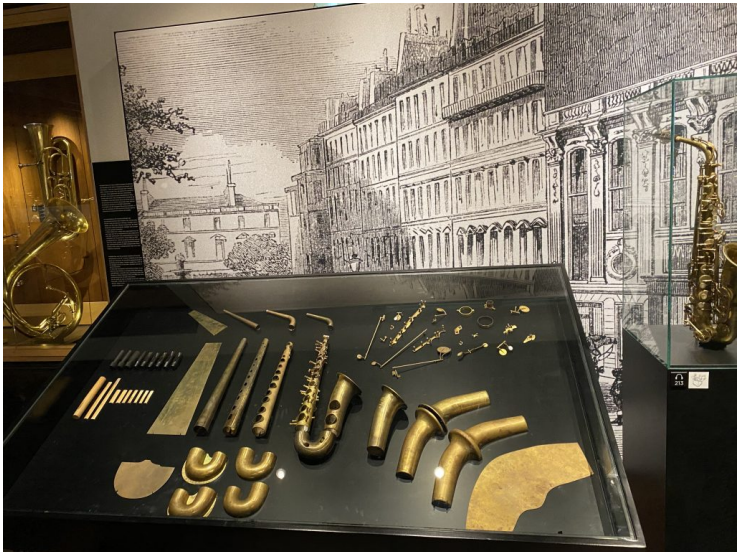
e wanted D.

Sax and the Sax

[Adolphe Sax](#) is celebrated for his celebrated design of musical instruments in what it known and played as the [Sax family](#) of musical instruments. Most museums around the world have an example of an early Sax instrument in their collections. Beyond the many fascinating musical delights and emotions produced with the instrument, there is a century-old debate around the issue of the patent attributed to the various designs claimed by Adolphe Sax for the Saxophone among others. The patent attribution was hugely different across Europe in the 19th century (largely inexistant in other parts of the world at the time). The reason for this were differing laws guiding intellectual property rights. “In France no preliminary examination was necessary before a patent could be granted; in Germany examination was obligatory; and ... British patent laws, which allowed makers to register designs or apply for patents for developments that had been copied from abroad (imported inventions), as long as they had not been published in Britain.” (Mitroulia and Myers, 2008 p.93). There is a well-documented controversy about the “Berlin valves” and the contested patent in France of it. Design of instruments, particularly popular ones, guarantee sizable earnings for producers of instruments. After 20 years of the 1846 patent in France 1866 the patent expired and the copies could become even cheaper. Some ugly disputes in the middle of Europe were fought around this issue. Remember that military music was still accompanying troops for better or worse. “Visionary or plagiarist? The authors are unable to give a simple verdict. ... The fact that Sax claimed originality for some borrowed ideas seems in retrospect less

important than the true vision shown.” (Mitroulia and Myers, 2008 p.135). We might not agree with this statement. The visit to the MIM in Brussels gives a good overview of the evolution of musical instruments over thousands of years and across continents, which pushes us to rethink the link of society and technology through the lens of music and technology. Welcome to [techno music](#) beyond patent laws. Pushing the [boundaries of copyrights](#) on sound sequences to new limits.

(Sources: MIM Brussels, Rice A. R. (2009). Making and improving the nineteenth-century saxophone. *Journal of the American Musical Instrument Society*. 35:81-122. Mitroulia, E., A. Myers. (2008). Adolphe Sax: Visionary or plagiarist? *Historic Brass Society journal*, 20, 93-141).





Flotow Kontroversen

Während Flotows Lehrjahren in Paris ereigneten sich historische Ereignisse, wie zum Beispiel die [Pariser Juli-Revolution 1830](#), Commune oder die [1848er Revolutionen](#) in Paris und Deutschland. Später sollte der [dt-frz. Krieg 1870](#) ein weiters einschneidendes Erlebnis darstellen. Über all diese historischen Verwerfungen hinweg sind Kunstschaffende ständig den nationalen Vereinnahmungen und Verwertungen ausgesetzt. Bei Flotow äußert sich das in den Intrigen von unterschiedlichen Seiten, die gegen ihn gefahren werden. Von deutscher Seite mal als Demokrat verunglimpft (s.u.), wird er in Frankreich als frankreichfeindlich bezichtigt. Aktiv dagegenhalten, gehörte schon damals zum Geschäft im europäischen Raum. Mit dem Eintreten für [Autorenrechte an Werken und deren Aufführungen](#) schaffte er sich sicherlich nicht nur begeisterte Freunde in der Theaterwelt. Vergleichbar dem Disput über Patentrechte zu Hörnern, Trompeten und dem [Saxophon](#), musste die Lebensgrundlage für viele Komponierende erst noch geschaffen werden. Eine Nominierung als Korrespondent der „Akadémie des Beaux-Arts“ ist da eine tolle Anerkennung. Die Probleme von höchst prekären Lebensverhältnissen von Kunstschaffenden im weitesten Sinne bleiben eine ständige Aufgabe und Herausforderung ([Mäzene](#)). Der [kleine Fritz von Flotow](#) hatte in seiner Kindheit mit genau diesen Einstellungen gegenüber dem [oft brotlosen Beruf](#) des [Kunst-](#) und/oder [Musikschaffenden](#) zu kämpfen. Als streitbarer Aristokrat mit demokratischen Zügen fiel er mitten in die soziale Zerrissenheit und politischen Wechselbäder des 19. Jahrhunderts.

* Leipzig. Die Genossenschaft dramatischer Autoren und Componisten hat eine Petition an den Reichkanzler Fürsten Bismarck eingereicht, deren wesentliches Inhalt wir hier wiedergeben: «W. Durchlaucht haben sich das unschätzbare Verdienst erworben, dem geistigen Eigenthume im ganzen Deutschen Reiche gesetzliche Anerkennung zu verschaffen. Das Reichsgesetz vom 11. Juni 1870 sichert dem deutschen Schriftsteller für sich, seine Erben und Rechtsnachfolger den Lohn seiner Arbeit in zulässigster Umfang und gewährt auch den dramatischen Autoren und Componisten jeden wissenschaftlichen geistlichen Schutz ihrer Aufführungsrechte, was wir hiermit dankbarst constatiren. Wenn hiernach aber auch die Gesetzgebung in dieser Richtung als zum Abschluss gekommen betrachtet werden darf, so fehlt doch leider noch viel daran, dass der einzelnen Berechtigten oder selbst eine Gesamtheit derselben, wie sie durch die in Leipzig gegründete „Deutsche Genossenschaft dramatischer Autoren und Componisten“ repräsentirt wird, sich die Wohlthaten des Gesetzes den Intentionen desselben gemäss anzu eignen vermöchte. Diverselei Hindernissursachen sind es vornehmlich, die störend in den Weg treten und deren Beseitigung privaten Mitteln nicht gelingen kann: 1) Der Mangel einer durchgreifenden Controle der Aufführungen, 2) die Aneignung deutschen geistigen Eigenthums an Aufführungsrechten durch das Ausland, namentlich Nordamerika und 3) die Verkommenheit der deutschen Bühne, die der Cultivirung des höhern Dramas, damit aber auch der Wirkung auf die Volksbildung die engsten Schranken setzt. Wir sind überzeugt, dass unsere gewiss begründeten Beschwerden dauernd beseitigt werden konnten: durch Gewährung von Staatshilfe bei der Controle, durch Abschluss von Staatsverträgen über das Eigenthum an geistigen Werken, durch Gründung einer Theaterakademie aus Reichsmitteln. — Auf diese Petition erfolgte die Antwort, dass eine solche Staatshilfe Sache der einzelnen Regierungen sei. Auf den Abschluss von Verträgen zwischen dem deutschen Reiche und auswärtigen Staaten über den gegenseitigen Schutz der Rechte an literarischen Erzeugnissen und Werken der Kunst werde bei nächster Gelegenheit Bedacht genommen werden.

Allgemeine musikalische Zeitung,
Leipzig, 16. October 1872, VII.
Jahrgang. Nr. 42, p. 678

C'est à ces correspondants distingués que l'Académie des beaux-arts, dans sa séance du samedi 13 août, vient de donner pour collègues M. Jules Benedict et M. de Flotow.

Le comte Frédéric de Flotow, chambellan et directeur de la musique du grand-duc de Mecklembourg, est trop connu de nos lecteurs pour qu'il soit besoin de rappeler les titres qui lui ont valu les suffrages de l'Institut. L'auteur de *Lady Henriette*, de *l'Ame en peine*, de *Stradella*, de *Marta* et de plusieurs opéras allemands, ne s'est point seulement illustré comme compositeur dramatique: on lui doit de la musique de chambre agréable et un assez grand nombre de romances, de *lieder* et de chœurs à quatre voix. Écrivain élégant et facile, M. de Flotow brille surtout par la clarté du style et par le sentiment mélodique: ses chants ont de l'aisance et du naturel; son orchestration ne manque ni d'éclat ni de chaleur. En écoutant les jolies mélodies de *l'Ame en peine* et de *Marta*, on croirait entendre bien plutôt un aimable disciple d'Auber que l'inspiration d'un seigneur mecklembourgeois. Mais c'est précisément à cette légèreté gracieuse de sa muse que M. de Flotow doit ses meilleurs succès en Allemagne aussi bien qu'en France.

Vermischtes.

Edenburg. Der Pianist H. Friedrich hat einen Ruf von Sr. Majestät dem Kaiser von Rußland bekommen — wie er sagt (sein Weib) glaubt's — denn obgleich es gut Weibler in Petersburg geben mag, so find sie doch lange noch keine Friedrich; die großen Friedrich sind überhaupt selten. Da man aber davon spricht, daß kaiserliche Majestät die Des-mokraten nicht liebt, so wäre es zu wünschen, daß Hr. Fr. ein neues politisches Glaubensbekenntniß annähme, wenn er in allen Stücken gefallen will.

Die Sängerin Schloß in Gelm brabbsichtigt sich als Gesanglehrerin in Düsseldorf niederzulassen.

Berdi's neueste für Mendig bestimmte Oper heißt: Il duco di Vendôme. Es ist dies das 17te dramatische Werk Berdi's.

Neue Zeitschrift für Musik, Den 14. Februar
1851, § 8 XXXIV. Band %8 Vierunddreißigster
Band, No. 7
Oldenburg [F. Friedrich vom russischen Zaren als
Pianist nach St. Petersburg berufen]

L'Académie des beaux-arts
[Frédéric de Flotow et Jules
Benedict nommés correspondants
à la séance annuelle]
Gustave Chouquet
L'Art musical, 25 août 1864, Tome
IV, no 39, p. 305-07

NOUVELLES DIVERSES.

** Nous recevons de M. de Flotow la lettre suivante :

« A Monsieur le Rédacteur en chef de *la Revue et Gazette musicale*.

« C'est avec grande raison que, dans votre numéro du 24 août dernier, vous considérez comme mal fondées les accusations dont j'ai été l'objet dans différents journaux français. Permettez-moi donc de confirmer votre dire et d'emprunter votre publicité pour mettre à néant une allégation de pure invention.

» On a prétendu que *j'ai beaucoup de peine à m'empêcher de dire tout le mal que je pense de la France*. Cette accusation, s'adressant à moi, est vraiment quelque chose d'exorbitant. J'ai habité Paris pendant près de vingt ans; j'y ai fait à grand-peine ma position d'artiste; j'y ai contracté de nombreuses et précieuses amitiés. Et l'on veut que j'aie, par des paroles inconsidérées — et en contradiction avec mes idées, — compromis et même détruit la première, et renier les secondes! Après 1870, pas un de mes amis, qui tous sont Français, ne m'a accueilli avec moins de cordialité qu'avant; ce qui eût été impossible s'ils n'eussent parfaitement connu mes sympathies pour la France.

» F. DE FLOTOW. »

F. de Flotow. *La Revue et Gazette musicale de Paris*, 7 septembre 1873, 40e année, no 36, p.287

À Monsieur le rédacteur en chef de *La Revue et Gazette musicale*
[Lettre : démenti d'allégations malveillantes concernant son attitude envers la France]