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## Report on Day 2 of the Royal Music Association Research Study Days | November 8 & 9, 2019

Illo Humphrey

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(1) (2) (3)

- (1) Athens-ΕΠ-ΜΑΣ-ΠΕΚ | Oil-Canvas | Θεόφιλος Χατζημιχαήλ | Λυράρης Λήμνιος Κεχαγιάς | Μουσείο Θεόφιλου •  
 • Αθήνα: Εθνική Πινακοθήκη – Μουσείο Αλεξάνδρου Σούτσου – Παρουσίαση Ευριπίδη Κουτλίδη •
- (2) Athens-ΜΑΤΠ | Oil-Canvas | Θεόφιλος Χατζημιχαήλ | ή ωραία Αδριάννα τών Αθηνών • Αθήνα: Μουσείο Λαϊκής Τέχνης και Παράδοσης •
- (3) Athens-ΜΑΤΠ | Fresco | Θεόφιλος Χατζημιχαήλ | ό άτρομητος Κατσαντώνης • νωπογραφία •



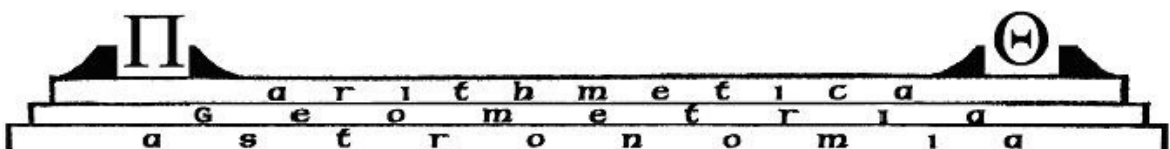
(1) (2)

- (1) NY-MMA | Black-&-Red-Figure Pottery | 490 BCE | Μελανόμορφη άγγειογραφία | Έρυθρόμορφα άγγειογραφία •
- (2) NY-MMA | Black-&-Red-Figure Pottery | 440 BCE | Μελανόμορφη άγγειογραφία | Έρυθρόμορφα άγγειογραφία •  
 • [https://www.metmuseum.org/toah/hd/vase/hd\\_vase.htm](https://www.metmuseum.org/toah/hd/vase/hd_vase.htm) •



- Paris, Bibliothèque nationale de France, Fonds latin 1, f. 215v | *Scriptorium* of Saint-Martin of Tours | 9<sup>th</sup> c.: 844-851 •  
 • « *Psalmificus David resplendet et ordo peritus. Eins opus canere musica ab arte bene* » •  
 • Frontispiece of the Book of Psalms | 1<sup>st</sup> Bible of Charles II, “The Bald” (\*823-†877) •  
 • <https://archivesetmanuscripts.bnf.fr/ark:/12148/cc8447n> • <http://archivesetmanuscripts.bnf.fr/ead.html?id=FRBNFEAD000008447> •

- Π – π = ή πρακτική, τής πρακτικής • Θ – θ = ή θεωρητική, τής θεωρητικής •  
 • (cf. Boethii *Consolatio Philosophiae*, I, Prosa, 1: ed. R. Peiper, 1881, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. A. B. Mynors, 1937 | 1963, p. 110) •





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« *Musica habet quandam naturalem vim ad flectendum animum*  
*sicut Boetius [sic] in suo libro scribit, quem de musica fecit* • »

(« *Music has a certain natural power to move and influence the mind and soul,*

*as Boethius [himself] inscribed in his Book, which he wrote on Ars musica [Boethii De musica I, 1]. »)*

• Amalarius of Metz (†ca. 850), *Liber officialis* I, III, 11: 15-16 •

• I. M. Hanssen (ed.), *Amalarii episcopi opera liturgica omnia*, (*Studi e Testi*, 139), Vaticano, 1948, Vol. II, p. 296-297: ¶15 •

• Illo Humphrey, *Boethius. His Influence on the European Unity of Culture: from Alcuin of York (†804) to Thierry of Chartres (†1154)*, Nordhausen (Bautz), 2010 | 2012, Chapter 2: “Boethius and Amalarius Symphosius metensis...”, p. 61-69 •

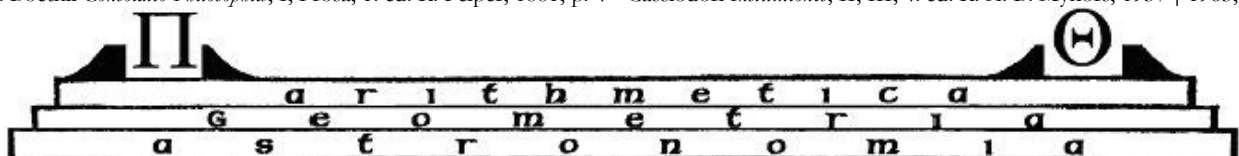
• *Die dominico decimo kalendas decembres anno Domini intercalario ED bis millesimo vicesimo* •

• *Festum Sanctae Ceciliae* (†ca. 176-180 [?] / ca. 230 [?]) | *Santa Patrona Musicae* (<https://www.heiligenlexikon.de/BiographienC/Caecilia.html>) •

• (Sunday, the 10<sup>th</sup> day before the Calends of December – that is to say, the 22<sup>nd</sup> of November, Leap Year of the Lord ED, 2020) •

• Π – π = ἡ πρακτική, τῆς πρακτικῆς • Θ – θ = ἡ θεωρητική, τῆς θεωρητικῆς •

• (cf. Boethii *Consolatio Philosophiae*, I, Prosa, 1: ed. R. Peiper, 1881, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. A. B. Mynors, 1937 | 1963, p. 110) •





RMA Study Days-2019 | Day 2: 9-XI-2019 | SOAS – University of London

Iconography as a source for Music History

Introduction: © Illo Humphrey | 22-XI-2020

• The Royal Music Association Research Study Days – 2019, entitled *Iconography as a source for Music History*, were organised by Patrick Huang (SOAS) and Susan Bagust (RMA) at the School of Oriental and African Studies [SOAS] of the University of London. These *Study Days* explored what one may legitimately call *iconographic proto-philology* – that is to say, a composite approach and methodology, allowing one to determine and to identify by critical deduction the invisible ties between the intangible and tangible elements of a given research, and thereby to formulate well-founded hypotheses, and to arrive at sound conclusions concerning studies in *Iconographia*. Within the context of the *RMA Study Days – 2019*, *iconographic proto-philology* is by definition a research method which takes into account the interplay of various aspects of *general culture* inherent in an iconographic study, namely: music, musicology, organology (the history and study of the classification and manufacture of musical instruments), mathematics, geometry, astronomy, liturgy, chromatology, chemistry, terracotta, ceramics, ceramic painting, black-figure pottery, mural painting, frescoes, metallurgy, sculpture, archæology, architecture, palæography, semiology, codicology (the study of manuscript making), secular and biblical history, art history, literature, poetry, philosophy, political science, sociology, etc., and, at the same time, reconstitutes the missing links in a given chain of events (linguistic, literary, poetic, artistic, musical, etc.), making this composite approach of *iconographic proto-philology* a most reliable and valuable research tool in studying the sources of music history presented during the *RMA Study Days – 2019*, organised under the auspices of the University of London (Institute of Musical Research [IMR]) at the School of Oriental and African Studies.

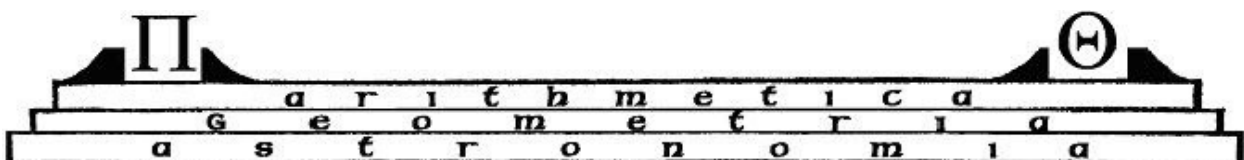
• **Nota bene (1):** This report will limit itself to the presentations of Panels 4, 5, and 6 of the *RMA Study Days – 2019*, held on Saturday, the 9<sup>th</sup> of November at the School of Oriental and African Studies (SOAS) of the University of London, and will feature 8 lectures, scheduled in the final draft of the printed program, namely numbers 11, 13, 14, 15, 16, 17, 18, and 19, presented respectively by: **(11)** Konstantinos Karagounis & Zoe Naoum (Volos Academy for theological Studies, Thessalias, Volos, Greece), **(13)** Richard J. Dumbrill (Royal Holloway, University of London | ICONEA), **(14)** James Lloyd (University of Reading, UK), **(15)** Claudina Romero Mayorga (University of Reading, UK), **(16)** Niroshini Senevirachne (University of Peradeniya, Peradeniya, Sri Lanka), **(17)** Manoj Alawathukotuwa (University of Peradeniya, Peradeniya, Sri Lanka), **(18)** Fueanglada “Organ” Prawang (Bangor University, UK), and **(19)** Illo Humphrey (University of Bordeaux Montaigne, 33607 Pessac [Bordeaux], France).

• **Nota bene (2):** Lecture Nr. 12 “*You can take the Rat out of the Ghetto... Urban Art and its Journey from Street to Gallery*”, scheduled to be given by Dr. Debra Pring on 9-XI-2019 was not presented.

• We shall now pass in review the 8 presentations, indicating respectively: the name and position of the lecturer, the title of the lecture with pertinent iconographic examples, when possible, a short synthesis of the lecture, an index of key words, key names, key concepts, and, for each lecture, a brief bibliography.

• Π – π = ἡ πρακτική, τῆς πρακτικῆς • Θ – θ = ἡ θεωρητική, τῆς θεωρητικῆς •

• (cf. Boethii *Consolatio Philosophiae*, I, Prosa, 1: ed. R. Peiper, 1881, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. A. B. Mynors, 1937 | 1963, p. 110) •





• **Panel 4 | From Baroque to Modernism (3)** •• **11. Κωνσταντῖνος Χαρίλ. Καραγκούνης** | Volos Academy for Theological Studies •

• Konstantinos Charil. Karagounis is a professor in the Department of Psaltic Art & Musicology at the Volos Academy for Theological Studies, Thessalias, Volos, Greece: <http://tomeaspaltikis.gr/en/about-us/karagounis-konstantinos/> •

☞ *“Musical aspects on the works of Greek folk painter Theofilos Hatzimichael”* ☞

**Nota bene (1):**

- This live video conference was presented *via* Skype with the collaboration of **Ζωή Ναούμ** (Zoi Naoum) •



(1)

(2)

(3)

• (1) **Θεόφιλος Χατζημιχαήλ** | Λυράρης Λήμνιος Κεχαγιάς • Αθήνα | Εθνική Πινακοθήκη – Μουσείο Αλεξάνδρου Σούτσου – Παρουσίαση Ευριπίδη Κουτλίδη •

• (1) Theóphilos Chatzimichaíl | “*The Lyre Player from Lemnos*” • Athens | National Gallery | Alexander Soutsou Museum – Euripidi Koutlidi Foundation Oil-Canvas: 39x71 cm •

• (2) **Θεόφιλος Χατζημιχαήλ** | ή ωραία Άδριάνα των Αθηνών • Αθήνα | Μουσείο Λαϊκής Τέχνης και Παράδοσης | Π. 6829: <file:///C:/Users/Illo/Desktop/Londres.Study-Day.9-IX-2019/01.Report.RMA-Study%20Day.22-XI-2019/The%20Beautiful%20Adriana%20of%20Athens.html> •

• (2) Theóphilos Chatzimichaíl | “*The Beautiful Adriana of Athens*” • Athens | Museum of Folk Arts and Traditions | Π. 6829 | Oil-Canvas 1930: 92 x 43,7 cm •

• (3) **Θεόφιλος Χατζημιχαήλ** | « ό άτρόμητος Κατσαντώνης » | νωπογραφία / φρέσκο • Αθήνα | Μουσείο Λαϊκής Τέχνης και Παράδοσης: [https://commons.wikimedia.org/wiki/File:O\\_atromitos\\_Katsantonis.jpg](https://commons.wikimedia.org/wiki/File:O_atromitos_Katsantonis.jpg) •

• (3) Theóphilos Chatzimichaíl | “*The Fearless Katsantonis*”: [https://commons.wikimedia.org/wiki/File:O\\_atromitos\\_Katsantonis.jpg](https://commons.wikimedia.org/wiki/File:O_atromitos_Katsantonis.jpg) | Νωπογραφία / Fresco | Theóphilos Chatzimichaíl • Athens | Museum of Folk Arts and Traditions “*The Fearless Katsantonis*”: <https://ardin-rixi.gr/archives/214128> •

• **LECTURE REVIEW:** The lecture of **Κωνσταντῖνος Χαρίλ. Καραγκούνης** (Konstantinos Charil. Karagounis) was relayed at a distance *via* Skype, with the linguistic collaboration of **Ζωή Ναούμ** (Zoi Naoum), who, also at a distance *via* skype, served punctually as interpreter when needed. This lecture presented a detailed biography and historiography of the brilliant and prolific Greek folk artist painter **Θεόφιλος Χατζημιχαήλ** or **Θεόφιλος Κεφαλάς** | Theóphilos Chatzimichaíl, or Theóphilos Kephalaś, or simply Theóphilos, who was born around 1870 in the coastal town of **Βαρείά** (Vareiá) near **Μυτιλήνη** (Mytilíni) on the Greek island of **Λέσβος** (Lésbos | Lésvos). The artist spent a good part of his life living and painting in the city of **Βόλος** (Vólos), under the protection of a local admirer and protector **Γιάννης Κοντός** (Gíannis Kontós), then, in 1927, he returned to his native town of Vareíá on the isle of Lésbos.

• **HISTORIOGRAPHY:** Indeed, Pr. Karagounis’ biography and historiography of Theóphilos Chatzimichaíl highlight vividly the era of the Ottoman Empire in which this very unconventional and somewhat eccentric artist evolved. Theóphilos enjoyed wearing the complete traditional Greek costume with kilt, called “**ή φουστανέλα**” [sic] (“*fustanella*”), which became an object of mockery from the general public, affecting him deeply. Pr. Karagounis’ socio-cultural case study showed as well the impact which Theóphilos’ personality and his artistic output had on the European artistic milieu from 1900 to the year of his premature death in 1934, and well beyond.

• **CATALOGUE:** Thanks in part to **Θεόφιλος Χατζημιχαήλ**, certain elements of the cultural heritage of Greek folk musical instruments and organology are conserved. Among the musical instruments represented in his paintings are: the *vielle* with bow, the plucked *vielle* or plucked fiddle, the guitar (mandolin), the drum, etc. Pr. Karagounis’ lecture featured also images of 19<sup>th</sup> and 20<sup>th</sup>-century folk wind instruments, namely a variety of different types of flutes, and presented a partial catalogue of Theóphilos’ paintings which display musical instruments. The following are some examples of his paintings depicting musical instruments: **Λυράρης Δημιός Κεχαγιάς • ή ωραία Άδριάνα των Αθηνών • ό άτρόμητος Κατσαντώνης** (νωπογραφία) •

• **Nota bene (2):** The vast majority of Theóphilos Chatzimichaíl’s oil paintings (**αἱ ἔλαιογραφαί**) and mural paintings (**αἱ νωπογραφίαι / οἱ φρέσκοι**) are, so it seems, definitively lost. However, his international fame as a painter is owed in part first to his early protector in the city of Vólos, namely: Gíannis Kontós, and secondly to the

celebrated art critic **Στρατής Ελευθεριάδης** (Stratís Eleutheriádis, \*Vareía | Lésbos | Greece, 1897-†Paris, 1983), better known as “**Tériade**”, who was directly instrumental in the first acquisitions of Théophilos Chatzimichaíl’s painting by the Louvre in Paris as of 1935, one year after the artist’s death. Tériade was also directly instrumental in the creation of the ***Théophilos Museum*** established, in the house once owned by his early protector Giánnis Kontós, in the city of Vólos, and the ***Théophilos Museum*** established in the town of Vareía, near Mytilíni, on the island of Lésbos; indeed, the renowned art critic Tériade was directly responsible in gaining international recognition for Théophilos Chatzimichaíl. *In fine*, the excellent lecture of Pr. **Κωνσταντίνος Χαρίλ. Καραγκούνης** allows one to revisit with clarity the life and works of the Greek painter **Θεόφιλος Χατζημιχαήλ** through the prism of a detailed case study on musical instruments within the framework of *iconographic proto-philology*. Indeed, this lecture showed conclusively that the musical paintings of **Θεόφιλος Χατζημιχαήλ** are, to be sure, a reliable source for music history.

• **CONCLUSION:** In conclusion, the presentation of **Κωνσταντίνος Χαρίλ. Καραγκούνης**: *Musical aspects on the works of Greek folk painter Theofilos Hatzimichael*, provides us with very detailed and useful research on the artistic and aesthetic values of this extraordinary folk painter **Θεόφιλος Χατζημιχαήλ**, as well as clear insights into cognate scientific fields such as Organology, Historical Musicology, Ethnomusicology, and into artistic areas such as Choreography, Musical Dancing rituals of everyday life, Musical folklore, Folk musical instruments, Costume Making, etc., all of which can be discovered in **Θεόφιλος**’ paintings, thanks in part to the approach of *iconographic proto-philology*. A careful observation of his artistic output “will confirm the fact that every single scene of his paintings is thoroughly studied and based on deep knowledge of the folk musical instruments, folk dances, folk rituals”. Thus, the iconographic art of **Θεόφιλος Χατζημιχαήλ** constitutes a large reservoir of data, from which one may draw very valuable information. Indeed, this reservoir of data will allow the formulation of sound hypotheses leading to pertinent conclusions, and will also give rise to pertinent studies and education programmes well adapted for schools, for general culture, and for the general public •

• **INDEX OF KEY WORDS | KEY CONCEPTS | KEY NAMES:** **Βαρεία** (Vareía) • **Βόλος** (Vólos) • Choereography • ή **έλαιογραφία** (oil painting) • Ethnomusicology • Folk musical Instruments: Flutes, Strings • **Θεόφιλος Χατζημιχαήλ** / **Θεόφιλος Κεφαλάς** (Theóphilos Chatzimichaíl, Théophilos Kephalaís, Théophilos: \***Βαρεία** (Vareía), near **Μυτιλήνη** (Mytilíni) | **Λέσβος** | Greece, ca.1867-1870 – †**Βαρεία** | Greece, 1934) • **Λέσβος** (Lésbos | Lésvos) • Musical Anthropology • Musical dancing rituals and Folklore • Musicology • **Μυτιλήνη** (Mytilíni) • ή **νωπογραφία** / **ó φρέσκο** (Fresco) • **Στρατής Ελευθεριάδης** (Stratís Eleutheriádis, \*Vareía | Lésbos | Greece, 1897-†Paris, 1983), art collector and critic, also known as “**Tériade**” •

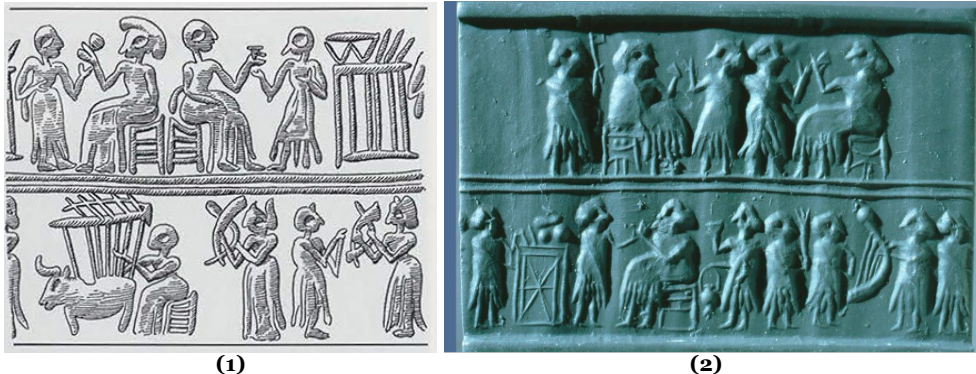
• **SUGGESTED BIBLIOGRAPHY:**

- **Ζητήματα Θεολογίας της Ψαλτικής Τέχνης** (*Questions on the Theology of the Psaltic Art*), Χρονολογία Έκδοσης: 2005 •
- **Israel (Juliane)**, *Reise Know-How Insel/Trip Rhodos: Reiseführer mit Insel-Faltplan und kostenloser Web-App* (Allemand), Herausgeber: Werner Klaus, 14 mai 2018, p.29: „Theóphilos – Volksmaler der Grieschen“.
- **Παραλειπόμενα Περί του Χερουβικού Ύμνου** (*Chronicles on the Cherubic Hymn*), Χρονολογία Έκδοσης: 2005 •
- **K. Ch. Karagounis and G. Kouroupetrorglou (eds.)**, “The Psaltic Art as an Autonomous Science: Scientific Branches - Related Scientific Fields - Interdisciplinary Collaborations and Interaction”, in *The Psaltic Art as an Autonomous Science*, (Proceedings of the 1<sup>st</sup> International Interdisciplinary Musicological Conference, from the 9<sup>th</sup> of June through the 3<sup>rd</sup> of July 2014), Volos, Greece, 2015, pages 33-42: <https://speech.di.uoa.gr/IMC2014/pdf/full/35-44.pdf> • <http://www.deutschefotothek.de/documents/obj/71435759> •
- <https://www.nationalgallery.gr/en/painting-permanent-exhibition/painter/theophilos--chatzimichael.html> •
- <http://www.nationalgallery.gr/el/> • <https://www.nationalgallery.gr/en/>: **Η Εθνική Πινακοθήκη Μουσείο | Αλεξάνδρου Σούτσου | Παρουσίαση Ευριπίδη Κουτλίδη** [Ευριπίδης Κουτλίδης: \*1890-†1974] (National Gallery – Alexandros Soutzos Museum – Euripídis Koutlídís Foundation [Euripídis Koutlídís: \*1890-†1974]) •

• **Panel 5 | Iconography and Music in Antiquity** •• **13. Richard J. Dumbrill** | Royal Holloway | University of London – IMR •

• Richard Dumbrill is Professor emeritus at the Royal Holloway | University of London – IMR, Co-Director and Co-Founder with Irving Finkel of ICONEA (2007): <https://richarddumbrill.academia.edu/> •

❧ “Does seal TH 95-35 suggest orchestral performance?” ❧



(1)

(2)

• (1) Drawing of Gold cylinder seal | Ur cemetery | cymbal players | seated figure playing “bull lyre” | ca. 2500 BCE (<http://www.asor.org/onetoday/2015/10/music-in-ancient-mesopotamia/>) •

• (2) Lapis-lazuli cylinder seal found against the right arm of Puabi in PG 800B in the Royal Cemetery of Ur Source 1: cf. Evelyn E. R. Kutzer: *The Socio-Cultural Value and function of Music. On Musical Instruments and their Performance in Mesopotamia of the 3<sup>rd</sup> Millennium BCE from an archaeological, iconographical and philological perspective*, Master thesis Archaeology | University of Leiden, September, 2017 | see full text: <https://docplayer.net/80375623-The-socio-cultural-value-and-function-of-music.html>) •

• **LECTURE REVIEW:** The lecture presented by Richard J. Dumbrill, both archaeological and musical, was entitled *Does seal TH 95-35* [3000 BCE] *suggest orchestral performance?*, and focused on the representations of musical instruments engraved on cylinder seals. Cylinder seals were made on diverse media, such as: hard-stone, ceramic, ivory, precious metal (gold), precious stone (*lapis-lazuli*), etc.; they generally measure 3 to 4 inches high and are bored through-and-through from top to bottom presenting a hole for inserting a string or a necklace. The administrative function of the cylinder seal was to serve as an archival signature of authentication. The seal motifs were engraved in the negative so that the final seal impression would appear in positive relief on a soft wet clay surface.

In Richard Dumbrill’s presentation, the principal question was whether or not the cylinder seal known as “TH 95-35” [“TH 97-35”], originating from the Mari Kingdom (Southeast Syria) and dating from the middle of the 3<sup>rd</sup> millennium BCE, suggests an orchestral performance.

• **Conclusion:** In conclusion, to this rhetorical question, *Does seal TH 95-35* [“TH 97-35”] (3000 BCE) *suggest orchestral performance?*, the answer is unequivocally, “yes”, it does depict orchestral performance originating from the Queen’s Court at Mari in Southeast Syria, and “offers significant clues for comparative organolo-philology, inasmuch as it can help elucidate our understanding of the nomenclature of the ancient Mesopotamian *Instrumentarium*.” *In fine*, Richard Dumbrill, today’s foremost expert in the field of ancient Middle-East music theory, music practice, musicology and organology, gave us a well laid out lecture “on the notion of orchestral playing, standard pitch, heterophony, polyphony, etc.”, based on his initial hypothesis concerning musical representations on cylinder seals, as well as on other iconographical supports originating from ancient Middle-East and Mesopotamian excavation sites •

• **INDEX OF KEY WORDS | KEY CONCEPTS | KEY NAMES:** Battle of Til-Tuba (Battle of the Ulai River | Battle of Tulliz): ca. 653 BCE • British Museum • Carpenters (Wood artisans: Instrument makers) • Cylinder Seals • Elam (Southwest Iran) • Eshnuna (Tell Asmar, Diyala Valley, Iraq) • Heterophony • Horizontal Harps • Hurrian Kingdom (Anatolia, Northern Mesopotamia: Μικρά Ἀσία [Aisa Minor] | Turkey) • Mari Kingdom (Southeast Syria) • MMA-New York • Seal TH 95-35 (ca. 3000 BCE) • Near East • Nomenclature of the Mesopotamian *Instrumentarium* • Orchestral playing • Organolo-philology • Polyphony • Predynastic bulla • Queen’s Court Orchestra • Seal TH 97-35 (ca. 3000 BCE) • Sealings • Standard Pitch • Sumer Babylon • etc. •

• **SUGGESTED BIBLIOGRAPHY:**

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## • Panel 5 | Iconography and Music in Antiquity •

## • 14. James Lloyd | University of Reading | UK •

• Dr. James Lloyd is a Researcher at the University of Reading, specialising in Spartan music. He was curator of the exhibition “Music and Materiality” at the Ure Museum of Greek Archaeology at the University of Reading, as well as the organiser of the 2018 MOIΣA Conference on the same theme: <https://reading.academia.edu/JamesLloyd> •

## 8 “Greek Black-Figure Pottery (590 – 490 BCE): Images of regional music” 8



(1)

(2)

(3)

(4)

• (1) New York - MMA | **Κιθάρα** | Greek Attic, 490 BCE | Terracotta: H. 16 5/16 in. (41.5 cm) | Fletcher Fund, 1956 | Nr. 56.171.38) “Berlin Painter – E 497”: <https://www.metmuseum.org/toah/works-of-art/56.171.38/> •

• (2) New York - MMA | **Λήκυθος** | **Αὐλός** / **Αὐλητής** | Greek Attic, 480 BCE | Red-Figure Terracotta: H. 11 3/16 in. (28.4 cm), Diameter 3 7/8 in. (9.8 cm) | Fletcher Fund, 1924 | Nr. 24.97.28) | “Brygos Painter”: <https://www.metmuseum.org/toah/works-of-art/24.97.28/> •

• (3) New York - MMA | **Λύρα** | **Ὀρχέυς** | Greek Attic, 440 BCE | Red-Figure Terracotta: H. 11 5/8 in. (29.5 cm), diameter of mouth 12 13/16 in. (32.6 cm) | Fletcher Fund, 1924 | Nr. 24.97.30 | “London Painter – E 497”: <https://www.metmuseum.org/toah/works-of-art/24.97.30/> •

• (4) Paris – Petit Palais | ca. 440-430 BCE | © Marie-Lan Nguyen / Wikimedia Commons derivative work: [Proclos \(talk\)](#) | **Categories:** Shuvalov Painter | Chelys lyres in ancient Greek pottery | Dutuit collection | 440s BC pottery in France - 430s BC pottery in France | Nolan amphoras | Ancient Greek pottery in the Musée des Beaux-Arts de la Ville de Paris | Attic red-figure pottery in France | Ancient Greek amphoras in France | **Hidden categories:** Artworks with known accession number | Artworks without Wikidata item | CC-BY-2.5 | Self-published work ; cf. [https://fr.wikipedia.org/wiki/Damon\\_d%27Ath%C3%A8nes#/media/Fichier:Lyre\\_teacher\\_Petit\\_Palais\\_ADUT00317\\_n2.jpg](https://fr.wikipedia.org/wiki/Damon_d%27Ath%C3%A8nes#/media/Fichier:Lyre_teacher_Petit_Palais_ADUT00317_n2.jpg).

• **LECTURE REVIEW:** James Lloyd’s PowerPoint presentation, entitled *Greek Black-Figure Pottery (590 – 490 BCE): Images of regional music* was in fact a very detailed study on both Greek Black-figure Pottery (**Μελανόμορφη ἀγγειογραφία ἀγγεῖα ρυθμός**) and Greek Red-Figure Pottery (**Ἐρυθρόμορφα ἀγγεῖα ρυθμός**). Dr. Lloyd’s study, which may be consulted *in extenso* on his Academia.edu web site: <https://reading.academia.edu/JamesLloyd>, is a 36-page presentation divided into 13 different *capitula*, namely:

(1) “**ANCIENT GRÆCO-ROMAN MUSIC**” | **2 Illustrations:** (a) ἡ **Κιθάρα** (*Kithara*) (Red-Figure Greek Attic Vase, 490 BCE | New York - MMA | Nr. 56.171.38) • (b) ὁ **Αὐλός** (*Aulos*) (Mosaic, acting troupe and aulos player. House of the Tragic Poet, Pompeii, 1st c. CE) •

(2) “**IDEAS OF GRÆCO-ROMAN MUSIC**” | **5 Illustrations:** (a) Garofalo, “*A pagan Sacrifice*”, 1526 • (b) Pablo Picasso, “*Two Satyrs and Goat*”, Lino cut print, 1962 • (c) Picasso’s Flute Period [**10 Illustrations**] • (d) Albert Joseph Moore, “*A Musician*” [Playing a Lyre of 8 Chords], 1867 • (e) Lawrence Alma-Tadema, “*Sappho and Alcæus*”, 11881 •

(3) “**THE HISTORY OF GREEK MUSIC**” | **1 Illustration:** Garofalo: Citation from Friedrich Wilhelm Nietzsche: *The Greek Music Drama*, 1870 | Apollonian and Dionysian, *The Birth of Tragedy*, 1872: “*The history of music teaches us that the healthy progressive development of Greek music in the early Middle Ages was suddenly blocked and hindered in an extreme way when one used scholarship in theory and practice to return to the age of antiquity. The result was an unbelievable impoverishment of taste.*” | New York, MMA 68.27, [Greek Red-Figure Amphora, ca. 520 BCE | **OBVERSE:** two men playing board game | **REVERSE:**

flute player between two athletes | Terracotta *peliki* (ή *πελίκη*: storage jar | wine jar) | Plousios Painter [?]: <https://www.metmuseum.org/art/collection/search/255272> •

(4) **“PRIMITIVISM”**: Citation from Stefan Hagel, *A New Technical History of Ancient Greek Music* 2010, p. xvi: “... the discourse about ancient music has often been overshadowed by an evolutionary model that would be unacceptable in ethnomusicology: the assumption that Greek music evolved from ‘primitive’ origins to high complexity...” •

• **[OBSERVATION]**:

[There are] “very few comparative studies on the regional differences of ‘Ancient Greek Music’” •

(5) **“[5 FUNDAMENTAL QUESTIONS in the realm of Iconographic Proto-Philology]”**:

(a) “If ancient Greek writers were ill-informed of their musical past, how can we try to reconstruct it?” •

(b) “How did an Athenian view music compared to a Corinthian?” •

(c) “How can we answer [these] questions?” •

(d) “Can regional Black-Figure Pottery provide the answers [to these questions]?” | **[Illustration]**:

(e) “To what extent might these vases serve to reconstruct ancient socio-economic networks, and to delineate routes of musical exchange, where previously we relied on literary sources?”

(6) **“ATTIC BLACK-FIGURE AMPHORA, 540-530 BCE | ORIGIN: VULCI [VOLCI]”** | **[Illustration]**:

• Black-Figure Pottery • A style of pottery decoration • Produced roughly between 590 and 490 BCE (Before any written ‘history’) • A period of vibrant musical creation (e.g. lyric songs) • [Rome | Musei Vaticani: Room XIX | Lower Hemicycle Vase Collection] | Attic Black-Figure amphora, 540-530 BCE | Achilles and Ajax Playing a Board Game | Potter & Painter: *Ἐξικίας* (Exikias, Athens, ca. 545 BCE - 530 BCE) | Painted ceramic | Height 61.1 cm | Diameter mouth 27.8 cm | Catalogue number: 16757 | Origin: Etruscan city of Vulci [Volci] | Donated to Pope Gregory XVI by the Candelori brothers in 1834: <http://www.museivaticani.va/content/museivaticani/en/collezioni/musei/museo-gregoriano-etrusco/sala-xix--emiciclo-inferiore--collezione-dei-vasi--ceramica-atti/anfora-attica-a-figure-nere-firmata-da-exekias.html> •

<http://arthistoryresources.net/greek-art-archaeology-2016/archaic-BF-exekias-achilles.html> •

(7) **“THE GREEK POLIS”** •

• **Definition**: A ‘city-state’ with local laws, customs and festivals, social structures, with shared ‘pan-Hellenic’ ideas, such as: visual vocabularies | pantheons | literary traditions | [*ἄγῶνες* – that is to say,] musical and athletic competitions •

(8) **“Numerous producers of Greek Pottery in the 6<sup>th</sup> century BCE – All exported and traded to some extent”** •

• **“MAP (1) – ENCYCLOPEDIA BRITANNICA: ἡ Μεγάλη Ἑλλάς (Magna Græcia | Great Greece) • ἡ Ἑλλάς (Greece): Sparta (Laconian pottery), Corinthian pottery), (Boeotian pottery), Athens (Attican pottery) • ἡ Ἀσία (Aisa Minor): Clazomenea (Clazomenean pottery) •**

(9) **“A STUDY OF REGIONAL POTTERY MIGHT HELP US TO BETTER PLACE MUSIC ON THE SLIDING SCALE OF ‘LOCAL’ AND ‘PAN-HELLENIC’”** •

• **MAP (2) – ENCYCLOPEDIA BRITANNICA: ἡ Μεγάλη Ἑλλάς (Magna Græcia | Great Greece) • ἡ Ἑλλάς (Greece): Athens (Attican pottery) •**

• 4 Illustrations (Greek Amphora):

• ca. 550–540 BCE | New York | MMA 53.11.1 | Terracotta neck-amphora – Panathenaic shape (jar) | Princeton Painter [?]: <https://www.metmuseum.org/art/collection/search/254774> •

• ca. 520-510 BCE | New York | MMA, 24.97.8 •

• ca. 500 BCE | New York | MMA, 56.49.1 | Terracotta neck-amphora (jar) | Edingurgh Painter [?]:

<https://www.metmuseum.org/art/collection/search/254848> •

• ca. 500 BCE | New York | MMA, 07.286.72 | Terracotta neck-pelike (wine jar):

<https://www.metmuseum.org/art/collection/search/247952> •

(10) **MAP (3) – ENCYCLOPEDIA BRITANNICA: ἡ Ἑλλάς (Greece): Corinth (Corinthian pottery)”** •

• ca. 595-570 BCE | New York | MMA, 06.1021.26 •

• ca. 575 BCE | Oslo | Ethnographical Museum | 6909 •

• ca. 580-570 BCE | Corinth Museum | C 1954-1 •

• ca. 590-575 BCE | Paris | Cabinet des Medailles | 94 •

• ca. 540-530 BCE | Athens, National Archaeological Museum | 16464: Wooden Pinax from Pitsa, one of four found in a cave •

(11) **MAP (4) – ENCYCLOPEDIA BRITANNICA: ἡ Ἑλλάς (Greece): Sparta (Laconian pottery) •**

• ca. 550-540 BCE | London | British Museum | 1854,0810.4 •

• ca. 570-560 BCE | Michael C. Claros Museum | Emory University | 2003.8.19 •

• ca. 550-530 BCE | Madrid, MAN, 1999/99/45 •

(12) **MAP (5) – ENCYCLOPEDIA BRITANNICA: ἡ Ἑλλάς (Greece): Boeotia (Boeotian pottery)•**

• ca. 550-540 BCE | Kantharos | Karlsruhe | Badisches Landesmuseum | Inv. 3149 •

• ca. 550 BCE | London | British Museum | 1879,1004.1 •

(13) **MAP (6) – ENCYCLOPEDIA BRITANNICA: ἡ Ἀσία (Aisa Minor): Clazomenea (Clazomenean pottery) •**

• ca. 550-540 BCE | London | British Museum | 1888, 0208.66 •

• ca. 550-540 BCE | London | British Museum | 1888, 0208.110 •

- ca. 550-540 BCE | London | British Museum | 1888, 0601.574 •
- ca. 550 BCE | Oxford | Ashmolean | G129.1 •
- ca. 550-540 BCE | London | British Museum | 1888, 0208.106h •
- **CONCLUSION:** James Lloyd's very detailed PowerPoint presentation is a comparative study between Greek Black-Figure vase painting and Greek Red-Figure Vase Painting-Graphics of ἡ Ἀττική (Attica), ἡ Μεγάλη Ἑλλάς (*Magna Graecia* | Great Greece – that is to say, Greek colonies or settlements in Southern Italy and Sicily), and the Boeotian, Corinthian, Euboean, Proto-Corinthian, Sparta – Laconian, and East Greek Clazomenean terracotta potteries, and was well-rooted in the research of the other specialists in this field, namely: **Sheramy D. Bunderick** (*Music and Image in Classical Athens*, New York | 2005), **Tyler Jo Smith**, (*Komast Dancers in Archaic Greek Art*, Oxford | 2010), **John Curtis Franklin**, “Kinyras: The Divine Lyre” (2016), **Andrew D. Barker** (“Migrating Musical Myths”, in *Greek and Roman Musical Studies*, Volume 6 (Issue 1), Leiden (Brill), 22-III-2018).

• James Lloyd's lecture allows us “to bridge [together] the above areas of study and to provide a [clearer] comparative analysis of the iconography of regional black-figure [and red-figure] pottery productions, from the female choruses in Clazomenean pottery and the religious processions in [ἡ Βοιωτία (Boeotia)], to the representation of musicians in [ἡ Εὐβοία (Euboea Island), ἡ Λακωνία (Laconia, South-eastern Peloponnese Island), ἡ Κόρινθος (Corinth, Central Peloponnese Island)], [including Eastern Greece] and more”. Thanks to the 6 geographical Maps, showing the framework of the pan-Hellenic tradition, James Lloyd was able to convey vividly “the local attitudes to object and image..., and a subtly variegated palette of musical styles, customs, and influences that reflect the specific socio-geopolitical circumstances of their place of manufacture.”

• Observing then the fact that “regional pottery productions were [indeed] popular items of trade”, James Lloyd raised the following fundamental methodological question:

**“To what extent might these vases serve [to reconstruct ancient socio-economic networks], and to delineate routes of musical exchange, where previously we relied [solely] on literary sources?”**

• *In fine*, this very pertinent question finds its answer implicitly in the new and subtle approach of *iconographic proto-philology*, which allows one, in a comparative study such as this, to deduce with more finesse the less visible cultural ties of the ceramic iconography between the different regions of ancient Greece. Indeed, it permits one to “better understand the variegated nature of ancient Greek music, the shared features which unified it, and the local traditions which differentiated it”; it also allows one to better explain the multifaceted elements of the well-known tradition of the **μουσικοί ἀγώνες** (Greek musical competitions and games) of the same period. This is of course true not only within the framework of the “panathenaic” and “panhellenic” traditions, but also, in all probability, within the framework of the *unity of culture* of the entire Mediterranean Basin of the period in question •

• **INDEX OF KEY WORDS | KEY CONCEPTS | KEY NAMES:** τὸ ἀγγεῖον, -ου (terracotta, or ceramic vase, receptacle, reservoir) • ὁ ἀγών, τοῦ ἀγῶνος / οἱ ἀγῶνες, τῶν ἀγῶνων (μουσικοί ἀγῶνες: musical competitions of Ancient Greece) • Ἀθῆναι (Athens) • ἄλυσος, ος, ον (without lyre accompaniment / ignorant, without culture) • ὁ ἀμφορέυς, -έως (large ceramic pottery vase with 2 handles) • ἡ Ἀσία (Aisa Minor) • ἡ Ἀττική (Attica | Attic Peninsula, including Athens) • Attican pottery (Athens) • ἡ Αὐλητρίς, -ίδος (Aulitris: Female Aulos-Flute Player | *Tibicina*) • ὁ Αὐλός, -οῦ (Aulós: Double flute | *Tibiae*) • Berlin Painter (Greek Attic, 490 BCE) • ἡ Βοιωτία (Boeotia) | Central Greece | Beotian religious processions • Boeotian pottery • Clazomenean pottery • Corinthian pottery • Edingurgh Painter (ca. 550 BCE) • ἡ Ἑλλάς (Greece) • ὁ Ἐξηκίας (Exikias, Athens, ca. 545 BCE - 530 BCE) • Brygos Painter (Greek Attic, 480 BCE) • Ἐρυθρόμορφα ἀγγεῖα ρυθμός (Greek Red-figure Ceramics / Greek Red-Figure Vase Painting-Graphics / Greek Red-Figure Style: Athens, as of ca. 520 BCE | Greek Regional Black-Figure Pottery (ca. 590 – 490 BCE) • τὸ ἐρυθρόν, -οῦ (the colour red) • ἐρυθρός, ἐρυθρά, ἐρυθρόν (masculine-feminine-neuter adjective: red) • Etruscan Black-Figure Ceramic • ἡ Εὐβοία (Euboea) | Greek island east of Boeotia in the Aegean Sea • Image carrier • ἡ κεραμεία, -ας (ceramic art, art of pottery) • κεράμειος, κεράμειας, κεράμειον (masculine-feminine-neuter adjective: baked ceramic, baked clay, *terracotta*) • ὁ κέραμος, -ου (ceramic, pottery clay) • ἡ Κιθάρα, τῆς Κιθάρας (Kithára) • ἡ Κόρινθος, τῆς Κόρινθου (Corinth, Central Peloponnese Island) • ἡ Λακωνία (Sparta – Laconia, Southeastern Peloponnese Island) • ἡ Λήκυθος, τῆς Λήκυθου (likythos: small vase for perfume, or for olive oil) • Laconian pottery (Sparta) • London Painter (Greek Attic, 440 BCE) • ἡ Λύρα, τῆς Λύρας (Lýra) • τὸ μέλαν, -ανος (the colour black) • ἡ Μεγάλη Ἑλλάς | *Magna Graecia* (Great Greece – that is to say, Greek colonies or settlements in Southern Italy: Campania, Apulia, Basilicata, Calabria, Sicily) • South Italian figural pottery • Attic figural pottery • μέλας, μέλαινα, μέλαν (masculine-feminine-neuter adjective: black) • Μελανόμορφη ἀγγειογραφία | Μελανόμορφος ῥυθμός (Greek Black-Figure Ceramics / Greek Black-Figure Vase Painting-Graphics / Greek Black-Figure Style: ca. 7<sup>th</sup> to 5<sup>th</sup> c. BCE) • Ὁ Ὀρφῆς, τοῦ -έως (Orphéus) • Panathenaic tradition • Panhellenic tradition • ἡ πελίκη (*peliki*: storage jar | wine jar) • ἡ Πελοπόννησος • Plousios Painter (ca. 520 BCE) • Proto-Corinthian pottery • Regional terracotta pottery (Attican, Boeotian, Clazomenean, Corinthian, East Greek musical representations, Euboean, Etruscan Black-Figure Ceramic, Proto-Corinthian, Sparta – Laconian) • Princeton Painter (ca. 550–540 BCE) • Σμύρνη - Κλαζομεναί (Clazomeneae [Klazumen, Turkey], ancient Greek city on the south shore of the Gulf of Smyrna [Urla, Izmir Province, Turkey]) • ἡ Σπάρτα [ἡ Σπάρτη] (Sparta, city on the Peloponnese peninsula) • **Terracotta** (τὸ ἀγγεῖον, -ου: ceramic vase, receptacle, reservoir) •

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☞ *Iconography as a source for Music History* ☞

☞ Under the Direction of: Patrick Huang (SOAS) and Susan Bagust (RMA) ☞

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- [https://commons.wikimedia.org/wiki/File:Lyre\\_teacher\\_Petit\\_Palais\\_ADUT00317.jpg](https://commons.wikimedia.org/wiki/File:Lyre_teacher_Petit_Palais_ADUT00317.jpg) •

• **Panel 5 | Iconography and Music in Antiquity** •• **15. Claudina ROMERO MAYORGA** | University of Reading | UK •

• Claudina Romero Mayorga is Education Officer at the Ure Museum of Greek Archeology, Seasonal teacher of Latin and Roman History for the Department of Classics in the University of Reading | Member of the Seminar of Iconographic Studies in Madrid: Universidad Complutense de Madrid, Ciencias y Técnicas Historiográficas • <https://reading.academia.edu/ClaudinaRomeroMayorga> • <https://www.reading.ac.uk/search/search-staff-details.aspx?id=18615> •

☞ “*The Sound of Silence: Harpocrates and the role of music in Greco-Roman cults*” ☞



- (1) Japan | Private collection | Votive Statue Somtus [Simto] | Hellenistic Egypt (ca. 323 BCE – ca. 31 CE) • <https://www.christies.com/lotfinder/Lot/an-egyptian-bronze-harpocrates-late-period-to-5826773-details.aspx>
- (2) Oxford | Ashmolean.Bridgeman AMO133319 | Serapis – Harpocrates – Isis (Harpocrates-on-Lotus.Coptic-limestone) • [https://www.bridgemanimages.de/de/search?filter\\_text=Harpocrates%20%20&filter\\_group=all&filter\\_region=FRA&sort=most\\_popular](https://www.bridgemanimages.de/de/search?filter_text=Harpocrates%20%20&filter_group=all&filter_region=FRA&sort=most_popular) •
- (3) Yale | Peabody Museum ANT 243108 | Ceramic | Greco-Roman Egypt • <https://echoesofegypt.peabody.yale.edu/overview/harpocrates-plaque-and-figurine> <https://collections.peabody.yale.edu/search/Record/YPM-ANT-243108>
- (4) New York | Brooklyn Museum of Art (Painted [pigmented] Limestone) | C. E. Wilbour Fund 49215 • (Ankh-ma-ra, son of the Scribe Ny-ka-ra | 5<sup>th</sup> Dynasty, ca. reign of Nyuserre | ca. 2455-2350 BCE | Saqqarah, south of precinct of Djoser | Egypte) <https://www.brooklynmuseum.org/opencollection/objects/3544>
- (5) Paris | Louvre E10793 | ca. 99 BCE – ca. 199 CE | Harpocrates-Somtus [Simto] • [https://es.wikipedia.org/wiki/Somtus#/media/Archivo:Harpocrates-Somtus\\_Louvre\\_E10793.jpg](https://es.wikipedia.org/wiki/Somtus#/media/Archivo:Harpocrates-Somtus_Louvre_E10793.jpg)

• **LECTURE REVIEW:** The PowerPoint presentation of Claudina Romero Mayorga, entitled: *The Sound of Silence: Harpocrates and the role of music in Greco-Roman cults*, was focused on the different representations of the Child-god-with-Finger-in-Mouth – that is to say, **Ἄρποκράτης** (Harpocrátis), also known in ancient Egyptian Mythology as **Ἦρος** (Hōros | Horus, Hor, Har, Heru, the son of Isis and Osiris, symbolising: the “*newborn sun, rising each day at dawn*”, or Somtus [Simto]: enfant deity, indicating child status). From the very outset of her lecture, Dr. Romero Mayorga explains that **Πλούταρχος ὁ Χαιρωνεύς** (Ploutarchos ó Chaironeús: \*ca. 46 CE – †ca. CE 119-127), in his treatise *Ethics (Moralia)* ¶65, 68, mentions explicitly **Ἄρποκράτης** as “*The God of Silence*”, “*imperfect and premature*”, “*The God Secrets*”, “*The god of Confidentiality*”, who is “usually depicted with one of his fingers pointing to his lips”, gesture interpreted by Ploutarchos “as an indication to remain speechless, mute which encouraged an association with mystery cults, whose worshipers were sworn to secrecy”. She explains further, as mentioned above, that the Egyptian antecedent of **Ἄρποκράτης** (Harpocrátis) is **Ἦρος** (Hōros | Horus | Hor-Pa-Khered: “Horus-the-child”), “always linked to **Ἴσις** (Isis) and **Σάραπις** (Serapis)”, and, indeed, according to Egyptian mythology, **Ἦρος** was the son of **Ἴσις** and **Σάραπις**. The young Greco-roman divinity **Ἄρποκράτης** is depicted in “a series of clay figurines representing [him] playing a variety of musical instruments”, which “might indicate a different role of the young god” within the framework of the liturgy of the “Greco-Roman version of the cult”, and might “also [indicate] a shared symbolism with other young [Greco-Roman] divinities, such as Eros / Cupid [ὁ Ἔρως] / ὁ Κύπιδος] and Dionisius / Bacchus [ὁ Διονύσιος / ὁ Βάκχος], who often appear as musicians themselves” •

• **CONCLUSION:** Claudina Romero Mayorga’s lecture traces back to ancient Egyptian traditions the liturgy and cult of the child-god **Ἄρποκράτης** during the Greco-Roman era, bringing into play “the young god’s iconography, in order to [obtain] a better understanding of the nature of his cult, and to complete the *soundscape* of Mystery religions from the Ptolemaic period to Roman times.” *In fine*, this very interesting study, which evokes the concept of “*soundscape*” within the framework of scientific investigation, not only employs the method of *iconographic proto-philology*, but also touches on the very fascinating approach of *acoustical proto-philology* through image analysis •

• **INDEX OF KEY WORDS | KEY CONCEPTS | KEY NAMES:** **Ἄρποκράτης** (Harpocrátis, Hor-Pa-Khered: “Horus-the-child” | “*The God of Silence*”, “*imperfect and premature*”) • Bacchus (ὁ Βάκχος) • Child-with-Finger-in-Mouth • Cupid (ὁ Κύπιδος) • Dionisius (ὁ Διονύσιος) • Greco-Roman cults • Horus • Isis [Ἴσις] • Osiris [Ὀσιρις] • Πλούταρχος ὁ Χαιρωνεύς | Λούκιος Μέστριος Πλούταρχος τὰ Ἠθικά Γιε΄ (Ploutarchos ó Chaironeús | Lucius Mestrius Plutarchus, *Ethics [Moralia]*, \*ca. a. D. 46 - †ca. CE 119-127) • Ptolemaic period (ὁ Πτολεμαῖος Σωτήρ [Ptolemy I “Soter”, The Saviour], 305 BCE – ἡ Ἀρσινόη [Arsinoe | IV ca. 41-47 BC) • Roman times • Semiology • Σέραπις | Σάραπις:



Serapis | Sarapis, Graeco-Egyptian Deity • Somtus [Simto]: Child God • Soundscape • Terracotta figurine • Ἦρος (Hōros | Horus: Hor-Pa-Khered: “Horus-the-child”) •

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- **Contents:** Lenders to the Exhibition | Directors' Foreword: Françoise Cachin, Philippe de Montebello, Lindsay Sharp | Acknowledgments: Dorothea Arnold, Krzysztof Grzymiski, Christiane Ziegler •
- **Contributors** to the Catalogue and Key to the Authors of the Entries | Maps | “Notes to the Reader” •
- **Chronology** | “A Note on Egyptian Chronology”: Élisabeth David | Dynastic and Regnal Dates: James P. Allen •
- **Introduction:** Dorothea Arnold, Christiane Ziegler •
- **Introductory Essays:** “A Brief History of the Old Kingdom”: Jean Leclant | “The Step Pyramid Precinct of King Djoser”: Jean-Philippe Lauer | “Pyramids and Their Temples”: Audran Labrousse | “The Tombs of Officials: Houses of Eternity”: Peter Jánosi | “Old Kingdom Statues in their Architectural Setting”: Dieter Arnold | “Royal Statuary”: Krzysztof Grzymiski | “Nonroyal Statuary”: Christiane Ziegler | “Reserve Heads: An Enigma of Old Kingdom Sculpture”: Catharine H. Roehrig | “Royal Reliefs”: Dorothea Arnold | “The Human Image in Old Kingdom Nonroyal Reliefs”: Nadine Cherpion | “Furniture of the Old Kingdom”: Julie Anderson | “Stone Vessels: Luxury Items with Manifold Implications”: Dorothea Arnold and Elena Pischikova | “Excavating the Old Kingdom: From Khafres Valley Temple to the Governors City at Balat”: Nicolas Grimal | “Excavating the Old Kingdom: the Giza Necropolis and Other Mastaba Fields”: Peter Der Manuelian | “Excavating the Old Kingdom: The Egyptian Archaeologists”: Zahi Hawass •
- **Catalogue:** Egypt | Third Dynasty, Fourth Dynasty, Fifth Dynasty, Sixth Dynasty •
- **Glossary • Bibliography • Indexes • Photograph Credits** •
- Cf. [http://gizamedia.rc.fas.harvard.edu/documents/arnold\\_eg\\_art\\_pyr\\_82-101.pdf](http://gizamedia.rc.fas.harvard.edu/documents/arnold_eg_art_pyr_82-101.pdf) •
- Cf. [https://books.google.fr/books?id=mxAZpKoo-YwC&printsec=frontcover&redir\\_esc=y](https://books.google.fr/books?id=mxAZpKoo-YwC&printsec=frontcover&redir_esc=y) •
- Cf. [https://www.metmuseum.org/art/metpublications/Egyptian\\_Art\\_in\\_the\\_Age\\_of\\_the\\_Pyramids#about\\_the\\_title](https://www.metmuseum.org/art/metpublications/Egyptian_Art_in_the_Age_of_the_Pyramids#about_the_title) •
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- **Panel 6 | (A) Excavation: Music History in Sri Lanka •**
- (B) Opera in Thailand (traditional and western) • (C) 9th-century Carolingian Illumination and Music •**
- Chair: Richard Williams | University of London) •

• **16. Niroshi Senevirathne** | University of Peradeniya | Sri Lanka •

- Niroshi Senevirathne is an art historian, ethnomusicologist, fine arts specialist, and lecturer in the Department of Fine Arts at the University of Peradeniya in Sri Lanka: [http://arts.pdn.ac.lk/finearts/staff/niroshi\\_senevirathne.html](http://arts.pdn.ac.lk/finearts/staff/niroshi_senevirathne.html) • [niroshidinendri@gmail.com](mailto:niroshidinendri@gmail.com)
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❧ “*Descriptions of Women Musicians in Ancient Sri Lankan Temple Frescoes*  
 (with special reference to Mulkirigala Temple)” ❧



- Sri-Lanka | Mulkirigala-Temple (Mulkirigala-Raja-Maha-Vihara) | Kingdom of Kandy era (1469–1815) •

• **LECTURE REVIEW:** Niroshi Senevirathne’s lecture, entitled: *Descriptions of Women Musicians in Ancient Sri Lankan Temple Frescoes (with special reference to Mulkirigala Temple)*, was essentially a study on the mural frescoes conserved in the Mulkirigala Temple, belonging to the three-and-a-half-century-long era of the Kandyan Kingdom (1469-1815) in Sri Lanka, “before it came under [the rule of the] British Empire in [precisely the year] 1815”. This lecture presents the “salient features in the Kandyan era, [in which] the arts and crafts [were] influenced by the [ethnic] majority ([the] Sinhala), and [by their practice] of the Buddhist religion”. Niroshi Senevirathne’s study discusses at length the research done by the German Orientalist Wilhelm Ludwig Geiger (\*1856-†1943: <https://peoplepill.com/people/wilhelm-geiger/>), whose groundbreaking work on oriental languages and culture was highly respected, and her very astute analyses take into account, of course, the research of the renowned Sri Lankan Tamil academic and cultural-political historian Alfred Jeyaratnam Wilson (\*1928-†2000).

• Parallel to its focus on the iconography of the Kandyan Kingdom, this study constitutes also a punctual research on gender studies and on the important and constant role that women played in the artistic and musical history of the late mediaeval and early modern Sri Lankan culture. Indeed, Niroshi Senevirathne takes issue with the statement made by Wilhelm Ludwig Geiger, who affirmed that in the *Mulkirigala Temple* mural frescoes, women were only depicted as dancers and never as musicians and drum players. In the course of her presentation, Niroshi Senevirathne shows, on the contrary, that women were not only represented as dancers, but also as musicians and drum players, which refutes categorically the affirmation made by Wilhem Ludwig Geiger. Indeed, her attentive and detailed iconographic research on the mural frescoes of the *Mulkirigala Temple* proves that they “belong to the Kandyan era [1469–1815], and that they depict women drum players [as well as] other [female] musical instrument players”, such as female **tālampaṭṭa** (cymbals) players, **horaṇṇāva** (Sri Lankan oboe) players, and **rabāna** (small round hand drum) players •

• **CONCLUSION:** The lecture presented by Niroshi Senevirathne, both pertinent and provocative, brought to the forefront the fact that “gender was one of the main [elements] in the social hierarchy of ancient Sri Lanka”, wherein, due to “many myths, blind beliefs, and patriarchal concepts hindering their dignity”, “women held minor positions with low [social] status”. In opposition to [Brahmin]-“Bouddhist concepts”, which relegated women with uncovered breasts to the “lower caste” – that is to say, the “Avarna women” (outcast or untouchable women) who were obliged to pay the breast tax, “the artist [of the *Mulkirigala Temple* mural frescoes deliberately] painted the female drum players with “bared bust” [uncovered breasts], highlighting thus the “strength and equality of the [lower caste Avarna] women”. *In fine*, this very qualitative research done by Niroshi Senevirathne illustrates perfectly the value of *iconographic proto-philology* based on primary and secondary sources, as well as on detailed literary surveys, data analyses, inquiries, and interviews, which not only yield well-founded hypotheses and sound conclusions, but indeed correct at the same time, through minute historical inventory, past errors and past misconceptions.

- **INDEX OF KEY WORDS | KEY CONCEPTS | KEY NAMES:** Art exhibitions • Art music • Avarna (obstruction | obstacle | hindrance) • Avarna women (lower caste women with uncovered breasts) • Bared bust • Breast tax • Colonialism • Flutes • **Horaṇāva** (Sri Lankan oboe) • Kandy • Kandyan Kingdom of Sri Lanka (1469–1815) • Modernist art • Mulgirigala Temple (Mulgirigala Raja Maha Vihara)
- Geiger (Wilhelm Ludwig) (\*Nuremberg, 1856–†Neubiberg, 1943: German Orientalist in the Middle Indo-Aryan liturgical language, called “Pali” or “Magadhan”, “spoken in the subcontinent of India”, in the Indo-Aryan Sinhala spoken in Sri Lanka, and in the Indo-Aryan language called “Dhivehi” “spoken in the South Asian Island” of the Maldives: <https://peoplepill.com/people/wilhelm-geiger/>) • **Rabāna** (small round hand drum) • Semiology • Sinhala Buddhists: Sri Lankan ethnic majority • Social Hierarchy
- South Asian culture • Sri Lanka • Sri Lankan art • **Tālampāṭa** (cymbals) • Temple Frescoes • Traditional dance • Women • Women instrumentalists • Women percussionists •
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• **17. Manoj ALAWATHUKOTUWA** | University of Peradeniya | Sri Lanka •

• Manoj Alawathukotuwa is an art historian, is the current head of the Department of fine Arts at the University of Peradeniya in Sri Lanka. He is an accomplished musician and composer, his research interests are North Indian Music, Ethnomusicology and external Musical influences on Sri Lankan music:

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❧ “*Depiction of Musical Instruments,*

*Social Status Gender of Musicians through Temple Paintings of Sri Lanka*” ❧

• **Nota bene:** This lecture by Manoj Alawathukotuwa, given *in absentia* was read by Niroshini Senevirachne •



• Mulkirigala (Mulgirigala Raja Maha Vihara) Temple | Sri Lanka •

• Women musicians playing the **tālampaṭa** (cymbals), the **hōraṇāva** (oboe) and the **rabāna** (hand drum) •

• Photo: Manoj Alawathukotuwa •

**Nota bene:** [The above mural fresco is found in the] “Telapatta Jatakaya Cave number 5, Shrine Room, Exterior Front Wall at the Mulkirigala Temple. The hōraṇāva is the Sri Lankan version of the double-reed instrument [“Sri Lankan oboe” or “Temple clarinet”], which can be found in other cultures under different names with similar shapes and with similar playing techniques. “The hōraṇāva has been important especially to Sinhala Buddhists since it symbolizes spirituality and locality...”

• <https://www.researchgate.net/publication/339913846> The Cultural Function of the Sri Lankan Hōranawa) •

• [https://www.researchgate.net/figure/Telapatta-Jatakaya-Cave-no-5-Shrine-Room-Exterior-Front-Wall-at-Mulkirigala-Temple\\_fig2\\_339913846](https://www.researchgate.net/figure/Telapatta-Jatakaya-Cave-no-5-Shrine-Room-Exterior-Front-Wall-at-Mulkirigala-Temple_fig2_339913846) •

• **LECTURE REVIEW:** Manoj Alawathukotuwa’s lecture, read *in absentia* by his colleague Niroshi Senevirathne, was entitled *Depiction of Musical Instruments, Social Status Gender of Musicians through Temple Paintings of Sri Lanka*. This research was essentially a study on the “Ancient non-realistic Sri Lankan temple murals, used as a [pedagogical tool and] method to teach Buddhism to laymen”. These temple murals were done by Sri Lankan traditional painters, who employed themes and stories taken from the Lord Gautama Buddha’s previous births (“*Jataka Katha*”), as well as from other literary texts”.

• Colonized first by the Portuguese from 1505 to 1602, then by the Dutch from 1602 to 1802, and finally by the British from 1802 to 1948, the culture of Sri Lanka was greatly influenced by musical instruments originating from Portugal, the Netherlands, and Great Britain, as is amply illustrated by the evolving typology of the musical instruments over a long period of more than 400 years. The representations of these instruments and the representations of the instrument players (musicians) were embedded by the Sri Lankan painters [into their non-realistic Kandyan era frescoes – that is to say, temple mural paintings, in order to interpret various narratives, but also in order to criticize both the Western Culture and the Western colonial powers, by using the Christian wall painting style.

• The teachings of Lord Buddha discouraged the representation of “forbidden arts”, such as music and dance, teachings which were of course observed both by the Buddhist monks and by Buddhist laymen. All activities, such as musical and dance performances were considered as “bad and evil effects of squandering one’s wealth”. “Consequently, these performances of music and dance were portrayed as events” influenced by the Western culture, in order to criticize the ill-effects of colonial power. In this framework, the “musicians who appeared as characters in” the *storyboard* of Kandyan Buddhist temple mural paintings were sometimes portrayed as western figures. Western musical instruments, such as the violin, were always depicted as elite instruments, being embedded into festive processions, heavenly courts, as well as royal settings of the mural paintings. All the characters in the Kandyan temple mural paintings are portrayed in colonial costumes, while other female characters were portrayed with Sri Lankan costumes of the elite caste. All the local Avarna women (lower caste women), however, were portrayed with uncovered breasts, reflecting their social status •

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• <https://u-bordeaux3.academia.edu/IlloHumphrey/Papers> •

• **CONCLUSION:** The lecture of Manoj Alawathukotuwa was focused mainly on the portrayal of musical instruments and on the musicians who played them, both male and female, which are depicted in the Sri Lankan Kandyan temple mural frescoes, and so vividly illustrated in the Telapatta Jatakaya Cave number 5, Shrine Room on the Exterior Front Wall of the Mulkirigala Temple. This very interesting study highlighted the social gender status of the musicians as well as the Western influences in the organology of the musical instruments portrayed in the mural paintings. Manoj Alawathukotuwa's careful investigation is based on both primary and secondary sources, and constitutes a detailed diachronic analysis of the different periods of the Sri Lankan Kandyan Kingdom from 1469 to 1815. It indicates as well the subtle socio-cultural and ideological influences of the successive colonial powers on Sri Lankan soil between the 16<sup>th</sup> and the 20<sup>th</sup> century, namely: Portuguese (1505-1602), Dutch (1602-1802), and British (1802-1948).

• In the final analysis, Manoj Alawathukotuwa's lecture, just as the preceding lecture by his colleague Niroshi Senevirathne, presented us with excellent iconographic research on the social status of Sri Lankan female musicians of the Kandyan Kingdom era between 1469 and 1815, showing in particular the full range of the participation of women instrumentalists and dancers, such as female **tālampāṭa** (cymbals) players, female **horaṇāva** (Sri Lankan oboe) players, and female **rabāna** (small round hand drum) players, who are so vividly depicted in the temple frescoes of the Sri Lankan Mulkirigala Temple. These twin lectures both rectify the findings of the renowned German Orientalist Wilhelm Ludwig Geiger (\*1856-†1943: <https://peoplepill.com/people/wilhelm-geiger/>), who mistakenly affirmed that in the *Mulkirigala Temple* mural frescoes, women were only depicted as dancers and never as musicians or drum players. Manoj Alawathukotuwa's lecture corroborates therefore the research of his colleague Niroshi Senevirathne, and demonstrates once again the value and pertinence of pluri-disciplinary *iconographic proto-philology* in the service of precise historical research, applied musicological research, and innovative research methodologies based on primary and secondary sources. It also demonstrates that detailed comparative literary studies, data analyses, inquiries, and interviews, not only guarantee well-founded hypotheses and sound conclusions, but indeed rectify at the same time, through minute historical inventory, past errors and past misconceptions, laying the solid groundwork for future generations of first rate pluri-disciplinary musicologists and historians.

• **INDEX OF KEY WORDS | KEY CONCEPTS | KEY NAMES:** Avarna (obstruction | obstacle | hindrance) • Avarna women (lower caste women with uncovered breasts) • Bared bust • Breast tax • Colonial power: Portuguese (1505-1602), Dutch (1602-1802), British (1802-1948) • Great Britain • *Jataka Katha* (Pedagogical and moral tales of Gautama Buddha's previous births) • Horaṇāva: called "Sri Lankan oboe" or "Temple clarinet", is a Sri Lankan double-reed instrument • *Jataka Katha* (Jataka Tales of the previous births of Lord Gautama Buddha) • Kandyan Kingdom (1469–1815) • Lord Gautama Buddha (The Doctrine and Teachings of) • Mulkirigala Temple (Mulkirigala Raja Maha Vihara) • Netherlands • Organology (The study of instrument making) • Portugal • Hand Rabāna: Sri Lankan small round hand drum | tambourine without cymbals • Semiology • Sinhala Buddhists: Sri Lankan ethnic majority • Sri Lankan culture greatly influenced by musical instruments originating from Portugal, the Netherlands, and Great Britain • Telapatta Jatakaya Cave number 5 • Temple Frescoes • Tālampāṭa: Sri Lankan cymbals • Western influences •

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**18. Fueanglada “Organ” Prawang | Bangor University | UK •**

❧ “The reverence of Giants and the challenge it creates for performing Thai Opera” ❧



• Giant Ravana | Ravan: “Roaring/Screaming” Lord of Lanka •

• **Nota bene (1):** This presentation was given with vocal performances of musical examples sung by Fueanglada “Organ” Prawang •

• **LECTURE REVIEW:** The lecture of Dr. Fueanglada “Organ” Prawang was a study on iconographic elements, namely the Giant Statue of Ravana (Ravan) or Tosakanth (Todsgan), in Thai theatrical music drama composed in a “western style”, commonly known as “*Thai Opera*”. Dr. Prawang explains from the outset that, in spite of the socio-cultural and political significance of Thai Opera, it is little known both in Thailand and in the West, and remains “an incredibly under-researched subject”. The main focus of her lecture was the single case study on the Thai Opera in the Thai language entitled *Ayodhya* composed in 2006 by Somtow Papinian Sucharitkul. At its very first performance, in Thailand, she notes that the composer was obliged by the Thai Culture Ministry to delete the scene depicting the on-stage death of the Giant Ravana (Ravan) or Tosakanth (Todsgan), an emblematic and venerated God and icon-hero of the Thai culture and folklore.

• The composer **Somtow Papinian Sucharitkul**, who himself is a descendant of the current Royal Chakri dynasty, is the founder of the Thai Composers’ Association and is among a small group of contemporary Thai composers, who compose a new genre of Thai operas in the Thai language with its characteristic complex tonal inflexions (*tonemes*); this small group of Thai composers include: **Krisada and Napisi Reyes**, composers of the Thai Opera: *The Story of the Long-Gone Animal* in 2008, and **Thanapoom Sirichang**, composer of the Thai Opera: *The Lunch Box* in 2009. This new musical genre, according to Dr. Prawang, created numerous practical issues in conveying the tonal aspects – that is to say, tonal inflexions or *tonemes*, of the Thai language employed in Thai Opera vocal performances. Furthermore, she explained, in the Thai Opera compositions and performances in the Thai language, “the themes include provocative and sensitive subjects”, such as: human rights, xenophobia, fundamental freedoms, socio-political revolutions, racial discrimination, class discrimination and prejudices, based on the skin-tone bias, on race, on colour, on descent, on national and ethnic origin.

• In her doctoral research at Bangor University, Dr. Prawang identified 16 Thai Operas in the Thai language composed since the year 2000, indicating, as of 2019, that only 11 of the 16 have been actually performed, the first of which was the Thai Opera entitled *Madana*, composed by **Somtow Papinian Sucharitkul**, and performed in 2001.

• **CONCLUSION:** Dr. Prawang's lecture *The reverence of Giants and the challenge it creates for performing Thai Opera* highlights symbolically the Giant Statue of Ravana (Ravan) or Tosakanth (Todsgan). However, her main objective here was to elucidate the various reasons behind the most significant challenges facing this new genre of Thai Opera in the Thai language, namely its development and its survival, and its emphasis on human rights and social awareness. Her lecture shows also very vividly that the new genre of Thai Opera in the Thai language is not only pertinent from a purely artistic point of view, but is indeed also highly relevant within the socio-cultural, political and economic framework of Thailand today. Her allusion to the Giant Ravana (Ravan) or Tosakanth (Todsgan) in the title of her study is highly significant and constitutes here an important element of *iconographic proto-philology*, illustrating symbolically, perhaps, the giant obstacles which the new genre of Thai Opera faces in its quest for national recognition, and in search of its true cultural and artistic identity.

• **Nota bene (2):** Dr. Prawang, a superb performing artist and soprano in her own right, having herself performed in the creation of the new genre of Thai Opera, punctuated her lecture with her own *a cappella* vocal musical examples, and she also demonstrated firsthand the complexity of the characteristic tonal inflexions of the Thai language when employed in vocal performances of the new genre of Thai Opera •

• **INDEX OF KEY WORDS | KEY CONCEPTS | KEY NAMES:** Chakri dynasty (Royal Dynasty of Thailand) • Giant Ravana (Ravan: “Roaring/Screaming” Demon Lord of Lanka) • Giant Tosakanth (Todsgan) • *Madana* (Thai Opera in the Thai language composed by Somtow Papinian Sulcharitkul in 2001) • Opera Siam • Phonation • Phonetics • Phonology • Krisada & Napisi Reyes: composers of the Thai Opera *The Story of the Long-Gone Animal* in 2008 • Somtow Papinian Sulcharitkul [\*Bangkok, 1952- ]: composer of the Thai Opera *Ayodhya* in 2006 • Thai chromatic Gongs • Thai Composers' Association • Thai Opera • Western Opera • Three types of Thai orchestras: **(1) Pi Phat orchestra:** court ceremonies and theatrical presentations, uses melodic percussion (gongs in a circle, xylophones, metallophones) and a blown reed); **(2) Kruang Sai orchestra** (performs in popular village affairs and combines strings (monochords, lutes, and fiddles with two and three strings) and wind instruments (oboes and flutes); **(3) Mahori orchestra:** accompaniment of solo and choral singing, mixes strings (floor zithers, three-stringed fiddles, lutes), and melodic percussion (gongs and xylophones) with the winds (flutes, oboes) • Thanapoom Sirichang: composer of the Thai Opera *The Lunch Box* in 2009 • Tonal inflexions • Tonal languages • Tonemes • etc. •

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• **Prawang (Fueanglada “Organ”)**, “The Challenges of Thai Opera in Performance in the Twentieth Century”, in *Opera in musical Theater History and Present Time*, International academic Conference, Moskow, 11-15 November, 2019, p. 150: [https://gnesin-academy.ru/wp-content/documents/nauka/teziy\\_Opernaya\\_konferenciya.pdf](https://gnesin-academy.ru/wp-content/documents/nauka/teziy_Opernaya_konferenciya.pdf) •

• **Zurbano (Denise)**, *Thai and Indonesian Traditional Instruments*. Description of Thai, Cambodian, and Indonesian traditional instruments: the Khong Wong (Gong of Thailand), Ranat Ek (Thai Xylophone), the Taphon / Klawng Taphon / Sa Phonused (traditional large sacred barrel drum of Thailand) | the Sarun Barung (Indonesian gamelan bronze vibraphone [“xylophone”] | the Ching (Small bowl-shaped finger bronze cymbals, joined by a cord, used in Thailand and in Cambodia), etc.): [https://www.academia.edu/10243780/Thai\\_and\\_Indonesian\\_Traditional\\_Instruments](https://www.academia.edu/10243780/Thai_and_Indonesian_Traditional_Instruments) •

## • Panel 5 | Iconography and Music in Antiquity •

## • 19. ILLO HUMPHREY | Université Bordeaux Montaigne | France •

• <https://u-bordeaux3.academia.edu/IlloHumphrey> •

« Observations on the elements of music and philosophy in the Carolingian illumination *David rex et prop[het]a*, conserved in the 1<sup>st</sup> Bible of Charles The Bald (\*823-†877), *codex* Paris, BnF, Fonds Latin 1, f. 215v, written in the 9<sup>th</sup> century, between 844-851, at the *scriptorium* of Saint-Martin of Tours » 22



- Paris, Bibliothèque nationale de France, Fonds Latin 1, f. 215v | *Scriptorium* of Saint-Martin of Tours | 9<sup>th</sup> c.: 844-851 •
  - « *Psalmificus David resplendet et ordo peritus. Eius opus canere musica ab arte bene* » •
  - (David, [a] resplendent and virtuoso Psalmist of the highest order, whose work [was] to sing the good art of music) •
  - Frontispiece of the Book of Psalms | 1<sup>st</sup> Bible of Charles II, “The Bald” (\*823-†877) •
- <https://archivesetmanuscrits.bnf.fr/ark:/12148/cc8447n> • <http://archivesetmanuscrits.bnf.fr/ead.html?id=FRBNFEAD000008447> •

• Illo is presently a Research Associate in EA 4593 CLARE – Laboratoire LaPRIL at the Université Bordeaux Montaigne. Illo is a mediævalist, musicologist, proto-philologist, and graduate of the prestigious École Pratique des Hautes Études IV<sup>th</sup> Section-Sorbonne, where he studied under Michel Huglo (\*1921-†2012) and Jean Vezin (\*1933-†2020). Illo earned his HDR degree (Habilitation to direct doctoral and post-doctoral Research), *summa cum laude*, in Ancient and Mediæval Musicology from the University of Paris X-Nanterre (UFR PHILLIA), under the direction of Iégor Reznikoff; he earned his PhD (Docteur ès lettres), *summa cum laude*, in the Philosophy of Music also from the University of Paris X-Nanterre (UFR PHILLIA), under the co-direction of Iégor Reznikoff and Michel Huglo. He earned a Master’s degree in Mediæval History and Research Methods from the Université Paris 1 (Panthéon-Sorbonne), under the direction of Michel Parris (\*1935-†2020), and received his qualification as University Lecturer from the National Council of French Universities (CNU): Section 18 (Musicology).

• Illo is one of today’s foremost specialists on the Philosopher Anicius Manlius Torquatus Severinus Boethius (\*Rome, ca. 480 - †Pavia, ca. 524), in Boethian cognate studies, Mediæval Studies, and in the sevenfold canon of the *Liberal Arts*. Illo is also one of today’s leading experts in Latin stenography (*tironian notes*), having transcribed by hand, between the 19<sup>th</sup> of August, 1986 and the 27<sup>th</sup> of November, 1993, the only complete 9<sup>th</sup>-century tironien gallican Psalter of 98 folios: Paris, BnF, n.a.l. 442. This rare skill allowed Illo to decipher the abundant, and hitherto unread, glosses in *tironian notes* in the oldest 9<sup>th</sup>-century copie of the Boethii *De institutione arithmetica libri duo* (Paris, BnF, Fonds Latin 14064), and to publish in 2007 a complete non-normative critical and proto-philological princeps edition of the manuscript, both text and glosses. Furthermore, Illo possesses all the other required interdisciplinary skills of a seasoned mediævalist. Gifted with an immense curiosity, Illo has acquired great mastery in a wide variety of mediæval studies, namely: mediæval history, scientific philosophy, *proto-philology* (*ecdotique*: complete non-normative critical edition of texts with glosses, cross-reference signes – that is to say, *notae sententiarum* [Isidori Hispalensis *Etymologiae* I, 21], and punctuation, respecting, as often as possible, the identical layout of the manuscript source), palæography, calligraphy, codicology, hagiography, prosopography, archivistics, chronology, sigillography, and musicology (theory-practice-liturgy), history of the Greek and Latin Psalter tradition, etc.

• In addition to this, Illo is very active in the the protection and safeguard of the tangible and intangible cultural heritage and cultural diversity of humanity, following the principles established and adopted by the two UNESCO conventions in Paris of the 17<sup>th</sup> of October, 2003 and the 20<sup>th</sup> of October, 2005.

• In this context, Illo is: (a) the Founder & Director of the *Colloquia Aquitana*, a pluri-disciplinary mediæval studies colloquium organised annually in south-western France; (b) a Fellow & Member of the Board of ICONEA; (c) a member of the Tombouctou Manuscripts Project, etc.

• Illo is also a distinguished concert baritone, co-founder of the Duo *Vox Nova*, with his colleague Claudine Pascal-Grisi, concert organist. Duo *Vox Nova*, with more than 1500 concerts and 15 master classes to his credit, specialises in the sacred music repertoire from the 4<sup>th</sup> through the 21<sup>st</sup> century, including pre-“Gregorian” and “Gregorian” Chant; see:

<https://u-bordeaux3.academia.edu/IlloHumphrey/Concerts-Duo-Vox-Nova>.



- Perfectly trilingual, Illo is as well a trilingual simultaneous interpreter (Français A – English A – Deutsch C) with 25 years of international experience to his credit: <https://u-bordeaux3.academia.edu/IlloHumphrey/Simultaneous-Interpreter>.
- **Nota bene (1):** Illo is a specialist on the Pythagorean, Platonic, Aristotelian, Euclidian, and Christian philosopher Anicius Manlius Torquatus Severinus Boethius (\*Rome, ca. 480 – †Pavia, ca. 877), author of some 21 treatises, among which: *De institutione arithmetica libri duo* | *De institutione musica libri quinque* | *Consolatio Philosophiae*, etc. Illo is also a specialist of the history and development of the *Sevenfold canon of the Liberal arts*, namely: the *Quadrivium* [sic] (*ars arithmetica*• *ars musica*• *ars geometrica*• *ars astronomica*) and the *Trivium*: (*ars grammatica*• *ars dialectica* | *logica*• *ars rhetorica*), and their close relationship to the cognitive process – that is to say the learning process: [http://www.colloquiaaquitana.com/?page\\_id=754](http://www.colloquiaaquitana.com/?page_id=754) • [http://www.colloquiaaquitana.com/?page\\_id=336](http://www.colloquiaaquitana.com/?page_id=336) • <https://www.youtube.com/watch?v=Co0W0PdFEx0> • <http://www.youtube.com/user/colloquiaaquitana/videos?view=1> •
- **LECTURE REVIEW:** Illo's keynote lecture was focused on the well-known Carolingian illumination *David rex et prop[beta]*, frontispiece of the Book of Psalms in the 1<sup>st</sup> Bible of Charles II, “the Bald” (\*823-†877), which is conserved in the 9<sup>th</sup>-century manuscript Paris, Bibliothèque nationale de France, Fonds Latin 1, folio 215v. Illo's study highlighted several important elements which contributed largely to *the European Unité of Culture* in the 8<sup>th</sup> and 9<sup>th</sup> centuries, namely: **(a)** the *Carolingian renaissance* **(b)** the reforms of Alcuin of York (\*ca. 730-†804), minister of education under Charlemagne (†814), *Praeceptor* of the *Schola palatina* in Aachen from 782 to 796, abbot of Saint-Martin of Tours from 796 to his death in 804, **(c)** the *Capitularium XXII Admonitio generalis*, Charlemagne's important cultural legislation, drafted up, so it seems, by Alcuin of York, **(d)** the *ordo palatii* – that is to say, the Carolingian royal and imperial network of monasteries and chathedrales in the territory of *Neustria*, **(e)** Carolingian education and general culture.
- **Historical notice of the manuscript Paris, BnF, Fonds Latin 1:** This monumental parchment *codex in-folio* is conserved in Paris at the Bibliothèque nationale de France (Site Richelieu) under the present call number: Paris, BnF, Fonds Latin, 1; its former call numbers are: **Colbert 1** | **Regius 3561(2)**. It contains A + 423 folios, written for the most part in Carolingian minuscule script on two columns with 51 lignes per page ruled by dry point. Its format is 495 x 375 millimetres; the justification of its two-column text layout is 365 x 275 millimetres. The manuscript was conserved as of the year 869 in the Cathédrale Saint-Étienne of Metz; in the year 1675, it was acquired by Jean-Baptiste Colbert, then, in the year 1732, by the Bibliothèque du roi. Its full binding is of red Moroccan leather, carrying the gold-engraved coat of arms of Jean-Baptiste Colbert. It carries the official stamp of the Bibliothèque royale, before 1735; cf. Pierre Josserand, Jean Bruno, *Les estampilles du Département des imprimés de la Bibliothèque nationale*, Paris, 1960, p. 268, type B n° 5.
- The manuscript was written and illuminated in the *scriptorium* of the Benedictine monastery of Saint-Martin of Tours in the first half of the 9<sup>th</sup> century during the abbacy of the lay abbot Count Vivianus between the years 844 and 851. It is an elaborate and richly decorated manuscript, with 8 full-page illuminations, namely: **[1] → f. 3v:** episodes of the life of Saint Jerome in three distinct panels, **[2] → f. 10v:** scenes from the book of genesis in three distinct panels, **[3] → f. 27v:** scenes from the book of Exodus in two distinct panels, **[4] → f. 215v:** *David rex et propheta* playing a 15-string triangular harp presented in a large panel with interior mandorla, **[5] → f. 329v:** Christ in majesty with prophets, evangelists and tetramorphe, **[6] → f. 386v:** Conversion of Saint Paul in three distinct panels, **[7] → f. 415v:** the Conversion of Paul of Tarsus in three distinct panels, **[8] → f. 423r:** the Portrait of King Charles The Bald receiving the manuscript from the hands of the lay Abbot of Saint-Martin of Tours, Vivianus. It also contains numerous lettrines of *Capitula Incipits* (e.g.: f. 11r, 130r), and a purple parchment folio written with gold ink (f.422r), etc. The manufacture of this magnificent manuscript is the fruit of the powerful 22-year impulse given by Alcuin of York between 782 to 804, and shows clearly that the Carolingian *renovatio* in the *ordo palatii* had attained in the 9<sup>th</sup> century, a very high spiritual, intellectual, and cultural level, rivalling that of the celebrated 9<sup>th</sup>-century *Bayt al-Hikma* (*House of Wisdom*) of Baghdad.
- The magnificent and complex Carolingian illumination *David rex et prop[beta]*, whose predominant colours are royal blue, red and gold, is an excellent example of *iconographic proto-philology*, in that it embodies perfectly in itself all the quintessential elements of the 8<sup>th</sup>- and 9<sup>th</sup>-century *renovatio* / *correctio*, bringing together a subtle syncretism (ὁ συγκρητισμός) between the following fundamental concepts: **(a)** *ars arithmetica*• *ars musica*• *ars geometrica*• *ars astronomica* – that is to say, what Boethius calls in the *Prohemium* of his treatise *De institutione arithmetica libri duo*: “*quattuor matheseos disciplinae*” and “*Quadrivium*” [sic], **(b)** key elements of Old-Testament biblical history, musicology, organology taken from I Chronicles 6: 33-44, I Chronicles 15: 17-19, I Chronicles 16: 41-42, and I Chronicles 18: 17, **(c)** key elements of Platonic ethical philosophy, namely: *Prudentia* • *Iustitia* • *Fortitudo* • *Temperantia*, originating of course from the double virtues expounded upon by Plato taken from Πλάτωνος Νόμοι ἢ Νομοθεσίαι **ιβ'** (Plato, *Laws or Legislations*), I,VI: 631b-631c) – that is to say: **τὰ ἀγαθὰ: θεία καὶ ἀνθρώπινα** (the Sovereign divine and human Good): **ἡ φρόνησις καὶ ἡ ὑγίεια**” (wisdom and hygiene), **ἡ σωφροσύνη καὶ τὸ κάλλος** (moderation and beauty), **ἡ δικαιοσύνη καὶ ἡ ἰσχύς** (justice and power), **ἡ ἀνδρεία καὶ ὁ πλοῦτος** (courage and riches), **(d)** key aspects of Aristotelian ethical philosophy taken from Ἀριστοτέλους ὁ Σταγειρίτης τὰ Ἠθικὰ Μεγάλια Νικομάχεια τῶν [εἰς **Ι'**] (Aristotélous o Stageirítis, \*384 - †322, τὰ Ἠθικὰ μεγάλα Νικομάχεια τὸν εἰς **Ι'**: *On grand Ethics to Nikomachos in 10 Books* I, 8; I, 13: 1102a 27 • VI, 2: 1139a 1 • VI, 2, 1143b 1): **αἱ [τῆς ψυχῆς] ἠθικαὶ ἀρεταί**, translated into the Latin language as: *summa bona* | *quattuor virtutes animae* | *quattuor virtutes cardinales*), **(e)** key elements of Euclidian geometry: **Εὐκλείδης Γέλας** (Eukleídis Gélas | Euclid of Gela, †ca. 275 BCE), taken from his treatise **τὰ Στοιχεῖα [τῶν εἰς **Ιγ'**] (τὰ Στοίχεῖα, i.e. The Elements [which constitute the philosophy of Geometry in 13 Books]), etc. •**

- **Proto-philological Description of the Illumination:** *David rex et prop[beta]*: Paris, BnF, Fonds latin 1, 9th c., f. 215v •
- The illumination *David rex et prop[beta]*, created, as stated above, in the *scriptorium* of Saint-Martin de Tours, reveals a subtle and complex *mélange* of judeo-christian, pythagorean, platonian, and boethian influences, all of which converge into one harmonious and coherent biblical, spiritual, religious, intellectual, ethical-moral, musical, mathematical, philosophical and iconographic *syncretism*. It is in all regards a singular example of Carolingian iconography, which sheds light directly on the high-level of general culture of the *Carolingian renaissance*. This general culture, modelled in part after that of Antiquity, is called “*humanitas, eruditio institutioque in bonas artes [liberales]*” – that is to say: *Quadrivium* [sic] (*ars arithmetica, ars musica, ars geometrica, ars astronomica*) • *Trivium* (*ars grammatica, ars logica | ars dialectica, ars rhetorica*), *Scientia rerum divinarum* (Theology), *Divina Officia* (Liturgy), *Ethica* (Ethics | Morality), etc. In the year 789, these cultural values were defined by Charlemagne, with the help of his minister of Culture, Alcuin of York, in his *Capitularum XXII Admonitio generalis* and were put into practice in all the Carolingian schools belonging to the imperial network of monasteries and cathedrals in *Neustria*, known as the “*Ordo palatii*” (cf. Jean Heuclin, « Les abbés des monastères neustriens 650-850 », *La Neustrie. Les pays au nord de la Loire de 650 à 850*, ed. Hartmut Atsma, Vol. I, 1988, p. 331, 334, 335, see map, p. 337: ‘*L’Ordo Palatii’ en Neustrie*, p. 338: « Les Abbés du IX<sup>e</sup> s. », p. 339: « Les Abbés du VII<sup>e</sup> s. », p. 340: « Les Abbés du VIII<sup>e</sup> s. »). Illo presented a full analysis of the illumination *David rex et prop[beta]*, which is as follows •
- (1) **Exterior Form:** rectangle non-oblong « *parte altera longiores* » • Boethii *De arithmetica* II, 31 •
- (2) **Dimensions:** ca. 297<sup>↑</sup> mm x 225→ mm (60% of the surface of folio 215v) •
- (3) **Absolute Proportions:** 1 → 1.32 ca. (that is to say, almost the proportion of a perfect 4<sup>th</sup> = 1.33333333) •
- (4) **Interior Form:** 1 big central mandorla + 3 smaller mandorlas •
- (5) **Total number of Personages:** 1 + 4 + 6 = (1 + 10) •
- (6) **4 Spandrel images** (4 Corner personages): The *Quattuor uirtutes animae* (4 Cardinal Virtues of the Soul): **Prudentia** • **Iustitia** • **Fortitudo** • **Temperantia**; cf. Πλάτων Νόμοι ἢ Νομοθεσίαι β’ (Plato, *Laws or Legislations*), I,VI: 631b-631c: “τὰ ἀγαθὰ θεῖα καὶ ἀνθρώπινα” (*Summum bonum | Highest Divine and Human Good | Sovereign Good*): “ἡ φρόνησις καὶ ἡ ὑγιεία” (*wisdom and hygiene*), “ἡ σωφροσύνη καὶ τὸ κάλλος” (*moderation and beauty*), “ἡ δικαιοσύνη καὶ ἡ ἰσχύς” (*justice and power*), “ἡ ἀνδρεία καὶ ὁ πλοῦτος” (*courage and riches*); Ἀριστοτέλις ὁ Σταγειρίτης τὰ Ἠθικὰ Μεγάλαι, Κεφάλαιον Α’: Νικομάχεια τῶν [εἰς Ι’] (Aristotélis ὁ Stageirítis, \*384 - †322, *Ithikà megála Nikomácheia tôn eîs I’*: *On grand Ethic to Nikomachos in 10 Books*, Chapter I, 8 • I, 13: 1102a 27 • VI, 2: 1139a 1 • VI, 2, 1143b 1): “αἱ [τῆς ψυχῆς] ἠθικαὶ ἀρεταί”; Cicéron *Partitiones oratoriae*, ¶76-79; Alkinoos, *Didaskalikós*, 29-30; Diogenis Laertios, III: 56; Aurelius Augustinus, *Contra Academicos*, III: 17, 37; Macrobius, *Commentarium in somnium Scipionis*, I, 8, 8; Cassiodorus, *Institutiones*, II, 2: 5-7; Isidorus Hispalensis, *Etymologiarum*, II, 24: 5-6. Ici, l’ordre des *quattuor uirtutes animae* est identique à celui proposé par Isidorus (*Etym.* II, 24: 5); Ilsetraut Hadot, *Arts libéraux et philosophie dans la pensée antique*, Paris (CNRS), 1984, p. 84-87, 210, 211 •
- (7) **Interior Personages:** 1 King (**David rex et prop[beta]**) + 2 Body Guards (**Cerethi** • & **phe Lethi** [sic]: I Chronicles 18: 17) + 4 musicians (**Asaph** • **Aeman** • **Aethan** • **Idithun**: I Chronicles 6: 33-44 • 15: 17-19 • 16: 41-42, etc.) •
- (8) **Grouping of Personages:** 1 to 4 • 1 to 6 • 4 to 7 • 1 to 10 •
- (9) **Subtle géométrical Forms in the construction of the image:** 15 circles • 10 triangles • 2 rhombi • 2 parallelograms •
- (10) **Inventory of Musical Instruments:** *trigon*, *psalterium*, *cythara* or « *anglica* » (triangular harp with 15 strings, corresponding to τὰ τέλειον μείζων Σύστημα (the greater perfect system with 15 notes, cf. Boethii *De musica* I, 20), *shofar*, *cornu*, -us, ram’s horn (trumpet-horn with upturned bell), *lyra*, -ae (lyre with 3 strings), small flute-horn with upturned bell, *cymbala* or *tabellae*, cymbals or “*crotales*” •
- **Nota bene (2):** During the 1<sup>st</sup> and 2<sup>nd</sup> *Carolingian Renaissance* (“*renovatio*” | “*correctio*”), and beyond, the high level of general culture, based in part on the widespread teaching as basic school curriculum of the sevenfold canon of the *Liberal Arts* and *Humanities* in the *Ordo palatii*, was largely due to the *virtutes animae* of Alcuin of York (Alcuin of York, †804), Minister of Education and Culture under Charlemagne (†814). Alcuin of York was appointed by Charlemagne to two key positions, namely: *Præceptor* of the *Schola Palatina* from 782 to 795 in « *Urbs aquensis urbs regalis* » (D-52062–52080 Aachen | Aix-la-Chapelle), and Abbot of Saint-Martin de Tours from 796 to his death in 804. Lauded as “*uir undecumque doctissimus*” (“*a man in all respects altogether learned*”) by Charlemagne’s biographer, Eginhardus (\*ca. 770 - †840), (see: *Vita Karoli Magni* § XXV, in *Monumenta Germaniæ Historica: Scriptores rerum germanicarum in usum scholarum separatim editi* 25, O. Holder-Egger (ed.), 1911, p. 30), Alcuin of York, played a major role in the creation of a *European Unity of Culture and Education* (see: Illo Humphrey, *Boethius. His Influence on the European Unity of Culture: from Alcuin of York (†804) to Thierry of Chartres (†1154)*, Nordhausen, Germany (Bautz), 2010 | 2012, Ch. 1: “*Boethius and Alcuin of York*”, p. 49-60) •
- **CONCLUSION:** Illo’s keynote lecture on the Carolingian illumination *David rex et prop[beta]*, conserved in the 1<sup>st</sup> Bible of Charles The Bald (Paris, BnF, Fonds Latin 1, folio 215v) was essentially a detailed study on the very high level of the general culture attained during the great “*renovatio* or *correctio*” of the 8<sup>th</sup> and 9<sup>th</sup> centuries, commonly known by the expression “*Carolingian renaissance*”.
- **Nota bene (3):** The expression “*Carolingian renaissance*” was coined by the French historian Jean-Jacques Ampère (\*1800-†1864) and introduced into the mainstream of the historical jargon by the Austrian historian Frau Doktor Erna Patzelt (\*1894-†1987). The vision and quality of a *Carolingian renaissance* was conceived by the Carolingian dynasty as of King Pippinus III (Pepin The Short, \*714-†768), and defined and implemented in detail by Charlemagne himself (\*ca.747-†814) in his well-known *Capitularium XXII* of 789 *Admonitio generalis*, article 72: “*Sacerdotibus*”; this renaissance was accomplished in close collaboration with his minister of education and culture Alcuin of York (Alcuin of York, †804), whom Charlemagne’s biographer Eginhardus (\*ca.777-†840) lauded as “*uir undecumque doctissimus*” (*a man in*



## Iconography as a source for Music History 8

Under the Direction of: Patrick Huang (SOAS) and Susan Bagust (RMA) 8

• <https://u-bordeaux3.academia.edu/IlloHumphrey/Papers> •

all respects altogether learned and erudite) in his *Vita Caroli Magni* chapter XXV. In his analysis of this magnificent Carolingian illumination, Illo's main objective was to show clearly that all the different aspects of the *Carolingian renaissance*: music, musicology, organology, the sevenfold canon of the *Liberal Arts* (*quadrivium* | *trivium*), Platonic and Aristotelian ethical philosophy, Euclidian geometry, Boethian musical mathematical and musical proportions, as well as, of course, biblical history and biblical philology, etc., are all admirably represented in this complex iconographic composition.

• In this study, Illo's principal hypothesis was therefore that the *Admonitio generalis*, a remarkable pedagogical blueprint outlined in the well-known Carolingian *Capitularium* XXII, article 72: *Sacerdotibus*, which was drafted *in extenso*, so it seems, by the Alcuin of York, is one of the most important legislations of the *Carolingian Renaissance* immanating from Charlemagne; cf. *Admonitio generalis*, Article 72 | *Sacerdotibus*, "...et ut scholae legentium puerorum fiant. Psalmos, notas, cantus, computum [sic], grammaticam, per singula monasteria vel episcopia et libros catholicos bene emendate..." [English] "To the attention of the Clergy: ...and in order that the schools become [a place where] children [may] become [proficient in] reading, [in the reading and writing of tironian] Notes, [that is to say Latin Stenography], [in the reading of the Book of] Psalms, [in the singing of the "Gregorian"] chants [of the entire liturgical year], [in the art of the] computus [or computation], [that is to say, the art of calculating the important dates and feast days of the calendar, especially Easter], [in the learning of the basic] grammar [of the sevenfold canon of the liberal arts, that is to say: the *Quadrivium* [sic]: *ars arithmetica, ars musica, ars geometrica, ars astronomica*, and the *Trivium*: *ars grammatica, ars dialectica uel logica, ars rhetorica*, [and this within the framework of] every single monastic and cathedral school [of the *Ordo Palatii*], [utilizing the] catholic [text] books [which for the children have been] well-corrected..."; cf. Alfred Boretius (ed.), *Capitularia regum Francorum*, Vol. I, MGH, *Legum sectio II* (Vol. I), Hannoverae, 1883, p. 52-62, *Capitularium* Nr. 22, articles 1 – 82, see p. 60, article 72; cf. Illo Humphrey: *Boethius and the Liberal Arts*: [http://www.colloquiaaquitana.com/?page\\_id=754](http://www.colloquiaaquitana.com/?page_id=754) •

• **Nota bene (4):** This pedagogical lecture was punctuated by a mini *a cappella* concert of Pre-“Gregorian” and “Gregorian” Chant sung by Illo, with printed programme, featuring the following pieces:

1. *Te Deum laudamus. Hymnus pro gratiarum actione (Tonus sollemnis)* | *Divinum Officium Vigiliarum* (Office of the Vigils) | 4<sup>th</sup> c. •
2. *Tenebrae factae sunt, dum crucifixissent Jesum Judaei (Tetrardus authenticus | 7<sup>th</sup> Mode)* | *Responsorium* | *in Triduo sacro* (Good Friday) | Vigils •
3. *Quem quaritis in sepulchro Tropus-Versus* | (*Protus authenticus* | 1<sup>st</sup> Mode), *ante Introitum* “*Resurrexi et ad huc tecum sum...*” *Dominica Resurrectionis ad Missam in Die* (Easter Day Mass) | *Psalmus [Vulgata]* CXXXVIII: 18, 5, 6, 1, 2 •
4. *Alleluia, Pascha nostrum (Tetrardus authenticus | 7<sup>th</sup> Mode)* | *Dominica Resurrectionis ad Missam in Die* | 8<sup>th</sup> century [M-R-B-C-K-S]\* •
5. *Sequentia cum Prosa – Victimae Paschali laudes (Protus authenticus | 1<sup>st</sup> Mode)* | *Dominica Resurrectionis ad Missam in Die* | 11<sup>th</sup> century •

\*The *Sigla M-R-B-C-K-S* represent the 6 oldest known Carolingian manuscripts containing the repertoire of the Proper “Gregorian” Mass, namely: **M** = “Cantatorium” from **Monza** (9<sup>th</sup> c.), **R** = Gradual from **Rheinau** (ca. 800), **B** = Gradual from **Mont-Blandin** (8<sup>th</sup>-9<sup>th</sup> c.), **C** = Gradual from **Compiègne** (9<sup>th</sup> c.), **K** = Gradual from **Corbie** (after 853), **S** = Gradual from **Senlis** (9<sup>th</sup> c.); cf. Dom René Jean Hesbert, *Antiphonale Missarum Sextuplex*, Bruxelles, 1935 •

• **Nota bene:** these 6 manuscripts contain only the literary text of the Chants, without neumes, that is to say without pre-solfegic Carolingian musical notation. The first neumes appear, so it seems, in Northern *Neustria* in the 2<sup>nd</sup> half of the 9<sup>th</sup> century: cf. Laon (France), Bibliothèque municipale, manuscrit 239; *Paléographie musicale*, 1<sup>st</sup> series, Vol. X, *Antiphonale Missarum sancti Gregorii*, IXe-Xe s., [Facsimilé du] *Codex 239 de la Bibliothèque municipale de Laon*, Solesmes | Bern (Herbert Lang), 1909-1912, 225 pages, 179 plates, 1 folded page •

• **INDEX OF KEY WORDS | KEY CONCEPTS | KEY NAMES:** • Aachen (*Urbs aquensis* • *Urbs regalis* • *Regni sedes principalis*) • *Admonitio generalis* (Charlemagne's *Capitularium* XXII, 72, 23<sup>rd</sup> of March 789 • τὰ ἀγαθὰ • θεία καὶ ἀνθρώπινα (ἡ φρόνησις καὶ ἡ ὑγίεια) | ἡ ἀρετή, -ῆς, αἱ ἀρεταί, -ῶν: *Summa bona* | *Quattuor virtutes animae* | *Quattuor virtutes cardinales*: *Prudentia* • *Iustitia* • *Fortitudo* • *Temperantia* • τὸ ἄλογον (irrational virtues) • αἱ διανοητικαὶ ἀρεταί (virtues of intellectual thinking) • αἱ ἠθικαὶ ἀρεταί (moral and ethical virtues: *prudentia* • *iustitia* • *fortitudo* • *temperantia*) • Aix-la-Chapelle (*Urbs aquensis* • *Urbs regalis* • *Regni sedes principalis*) • **Ἀριστοτέλις ὁ Σταγειρίτης** (Aristotélis o Stageirítis, \*384 - †322 av. J.-C., τὰ Ἠθικὰ Μεγála, Κεφάλαιον Α': τὰ Ἠθικὰ μεγála, Kephálion 1 | [τὰ Ἠθικὰ Νικوماχεῖα τὸν εἰς Ι'], Chapter I, 8 • I, 13: 1102a 27 • VI, 2: 1139a 1 • VI, 2, 1143b 1) • *Artes liberales* (septem) • Book and paper formats: *in-plano* | *in-folio* | *in-quarto* | *in-octavo* | *in-sexto decimo* | *in-tricesimo secundo* • Codicology • *Cymbala* or *tabellae*, (cymbals or “crotales”) • τὸ ἕν, τοῦ ἑνός (*unitas*: Absolute Unity) • *eruditio institutioque in bonas artes* • **Εὐκλείδης Γέλας** (Eukleídis Gélas, Euclid of Gela, †ca. 275 BCE), τὰ **Στοιχεῖα** (τὰ *Stoicheía*, i.e. *The Elements* [which constitute the philosophy of Geometry in 13 Books]) • τὸ ἠθικόν, -οῦ, τὰ ἠθικά, -ῶν: *moralitas* • τὸ λόγον ἔχον (rational virtues) • ἡ **θεωλογία**, -ας: *theologia* • *Humanitas* • iconographic syncretism • *Liberal Arts* (*The sevenfold canon of the*) • Manuscript-parchment • Liturgy • *Lyra*, -ae (lyre with 3 strings) • Musicology • *Ordo palatii* • *Neustria* • Organology • ἡ **τοῦ ἀριθμοῦ οὐσία**: *substantia numeri* (essence of number and proportion) • ἡ **παιδεία**, ἡ **ἐγκύκλιος παιδεία** • Palaeography • ὁ **φθόγγος**, -ου | **φθέγγεσθαι**: *phthongos* | *vocare, appellare, loqui, cantare* • *Quadrivium* [sic] (*ars arithmetica* • *ars musica* • *ars geometrica* • *ars astronomica*) • syncretism (ὁ **συγκρητισμός**) • τὰ **τέλειον μείζων Σύστημα**, «*the greater perfect systeme*», with 15 notes • αἱ **ἐλευθεριοὶ τέχναι** (*artes liberales*) • Semiology • *Shofar*, *cornu*, -us, (ram's horn, trumpet-horn with upturned bell) • small flute-horn with upturned bell • *Trigon*, (*psalterium*, *cythara* or «*anglica*»: triangular harp with 15 strings, corresponding to: cf. Boethii *De institutione musica* I, 20) • *Trivium* (*grammatica* • *logica* • *rhetorica*) • *Urbs aquensis* • *Urbs regalis* (Aachen | Aix-la-Chapelle) •

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## ☞ • ☞

- **REPORT CONCLUSION** | RMA Study Days: 8 & 9-XI-2019 | Day 2: Saturday, November 9, 2019:
- **Reminder:** This report was limited to the presentations of Panels 4, 5, and 6 of the RMA Study Days – 2019, held on Saturday, the 9<sup>th</sup> of November at the School of Oriental and African Studies (SOAS), organised under the auspices of the University of London (IMR). As mentioned above in the Introduction, the November 9<sup>th</sup> session of the RMA Study Days featured 8 lectures, namely numbers 11, 13, 14, 15, 16, 17, 18, and 19, presented respectively by: (11) Konstantinos Karagounis & Zoe Naoum (Volos Academy for theological Studies, Thessalias, Volos, Greece), (13) Richard J. Dumbrill (Royal Holloway, University of London | ICONEA), (14) James Lloyd (University of Reading, UK), (15) Claudina Romero Mayorga (University of Reading, UK), (16) Niroshini Senevirachne (University of Peradeniya, Peradeniya, Sri Lanka), (17) Manoj Alawathukotuwa (University of Peradeniya, Peradeniya, Sri Lanka), (18) Fueanglada “Organ” Prawang (Bangor University, UK), (19) Illo Humphrey (University of Bordeaux Montaigne, Bordeaux, France).
- **Nota bene (5): Lecture Nr. 12** “*You can take the Rat out of the Ghetto... Urban Art and its Journey from Street to Gallery*”, scheduled to be given by Dr. Debra Pring on 9-XI-2019 was not presented.
- The RMA 2019 Study Days, *Iconography as a source for Music History*, revealed the emergence of what one may legitimately call *iconographic proto-philology* – that is to say, a new approach and a new methodology of image analysis that was spontaneously applied in the majority of the lectures presented. The main theme of the RMA Study Days – 2019, suggested implicitly the fusion of multiple disciplines, such as: the philosophy of image, the science of colours<sup>1</sup>, dyes, and pigments, the philosophy of music, musicology, organology, the philosophy of numbers and proportions, the philosophy of the written word, the philosophy of education, the philosophy of culture, the philosophy of language, the philosophy of politics, the philosophy of ethics, the philosophy gender studies, the protection and safeguard of the

<sup>1</sup> Michel-Eugène Chevreul (\*Angers, France, 1786 – †Paris, 1889), « Exposé d'un moyen de définir et de nommer les couleurs d'après une méthode précise et expérimentale, avec l'application de ce moyen à la définition des couleurs d'un grand nombre de corps naturels et de produits artificiels », in *Mémoires de l'Académie des sciences de l'Institut de France*, t. 33, 1861; cf. <https://gallica.bnf.fr/ark:/12148/bpt6k3247b/f85.item>; Keith McLaren, *The Colour Science of Dyes and Pigments*, Bristol, UK (Adam Hilger), Philadelphia, USA (Heyden & Son), 1983; *Dyes and Pigments*, [Scientific Journal], Professor B. Mark Heron, Professor Mark Wainwright (eds.), UK (Elsevier Science) | ISSN: 0143-7208 | 1980-present.

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tangible and intangible cultural heritage and cultural diversity of humanity, etc. This theme gave rise to interesting scientific, historical, and socio-cultural analyses, hypotheses, and subsequent discussions, based on a combination of fundamental and universal concepts, namely: the genesis of the soul-consciousness<sup>2</sup>, the cognitive process<sup>3</sup>, sense perception<sup>4</sup>, musical harmony based on the regime of the octave<sup>5</sup>, musical and vocal sound<sup>6</sup>, the essence of number<sup>7</sup>, measured structure and form<sup>8</sup>, educational and cultural diversity, the sevenfold canon of the *Liberal Arts*<sup>9</sup>, politics – that is to say, the governance and the management of the State and its citizens<sup>10</sup>, the *Sovereign divine and human Good*: including both theology and ethics-morality<sup>11</sup>, and of course, the Carolingian renaissance, Charlemagne's *Capitularium XXII Admonitio generalis*, and the concept of the *Unity of culture* in the building of civilisations<sup>12</sup>, etc. Indeed, this coherent set of fundamental concepts, most of which were discussed in the lectures of Panels 4, 5, and 6, are among the conducting threads in all civilisation management and civilisation development, observable in the *Tradition of Knowledge* of the East and of the West, of the Southern and the Northern hemispheres, from China to Thailand, Thailand to India, India to Sri Lanka, Sri Lanka to Babylonia, Babylonia to Egypt, Egypt to Timbuktu, Egypt to Greece, Greece to Rome, and from Rome to Great Britain, etc.

• Keeping this in mind, the *RMA Study Days – 2019*, organized under the auspices of the University of London (SOAS), show once again that the identification of invisible ties between the intangible and tangible elements of iconographic research by critical deduction is altogether possible, and that this new approach of *iconographic proto-philology* can engender well-founded hypotheses and sound scientific conclusions.

• In behalf then of all the participants, we wish to express our full gratitude to the *Royal Musical Association*, and especially to the outstanding team of organisers, namely: **Patrick Huang, Susan Bagust** & colleagues, for this very stimulating 2-day symposium held on the 8<sup>th</sup> and 9<sup>th</sup>-XI-2019, featuring very diverse aspects of *Iconography as a source for Music History*.

• **Nota bene (6):** *In fine*, it is useful to remind ourselves that the cultural and educational reforms of the *Carolingian renaissance* were impelled by the cultural legislation of Charlemagne, namely the *Capitularium XXII* entitled *Admonitio generalis*, cf. article 72: “*Sacerdotibus*” (“*To the attention of the Clergy*”). This important legislation, drafted, so it seems, by Charlemagne's remarkable minister of Education and Culture, Alcuin of York, was promulgated *die lunae, decimo kalendas aprilis, anno Domini, septingentesimo octogesimo nono* – that is to say, Monday, the 10<sup>th</sup> day before the Calends of April, i.e. the 23<sup>rd</sup> of March, Year of the Lord, 789, and since that historical date, the *Admonitio generalis*, which stimulated greatly the development of the *Fine Arts* in the 9<sup>th</sup>-century– thus making possible the creation of the illumination *David rex et prop[beta]*, has never ceased to be an important source of the European *Unity of Culture and Education* • IH | ih | *explicit* •

• © Illo Humphrey, PhD-HDR • Université Bordeaux Montaigne •

• Mediævalist – Musicologist – Proto-Philologist – Concert-Baritone – Trilingual simultaneous Interpreter •

• *scripsi et subscripsi* •



• *Die dominico decimo kalendas decembres anno Domini intercalario ED bis millesimo vicesimo* •

• *Festum Sanctae Ceciliae* (†ca. 176-180 [?] / ca. 230 [?]) | *Sancta Patrona Musicae* (<https://www.heiligenlexikon.de/BiographienC/Caecilia.html>) •

• (Sunday, the 10<sup>th</sup> day before the Calends of December – that is to say, the 22<sup>nd</sup> of November, Leap Year of the Lord ED, 2020) •

<sup>2</sup> ἡ τῆς ψυχῆς γένεσις | ἡ ψυχογονία, -ας: *animae generatio* (Boethii *De arithmetica* II, 2) | *mundi anima* (Boethii *De musica* I, 1) | *World Soul*.

<sup>3</sup> ἡ γνώμη, -ης: *agnitio*.

<sup>4</sup> ἡ αἰσθησις, -εως: *perceptio* | τὸ αἰσθητήριον, -ου: *sensuum perceptio, sensorium, sensus, sensum, cognitio animi*, etc.

<sup>5</sup> ἡ ἁρμονία, -ας | ἡ διὰ πασῶν [χορδῶν συμφωνία] | τὸ διὰ πασῶν: *octava, diptasia proportio | duplum*.

<sup>6</sup> ὁ φθόγγος, -ου | φθέγγεσθαι: *phibongos | vocare, appellare, loqui, cantare*.

<sup>7</sup> τὸ ἓν, τοῦ ἑνός | ἡ τοῦ ἀριθμοῦ οὐσία: *unitas | substantia numeri*.

<sup>8</sup> ἡ γεωμετρία, -ας | ἡ γεωμετρική, -ῆς | ἡ μορφή, -ῆς, τὸ εἶδος, -ους: *geometria, forma*.

<sup>9</sup> ἡ παιδεία, ἡ ἐγκύκλιος παιδεία, αἱ ἐλευθέροι τέχναι: *humanitas, eruditio institutioque in bonas artes, septem artes liberales (Quadrivium [sic]: ars arithmetica • ars musica • ars geometrica • ars astronomica • | Trivium: grammatica • logica • rhetorica)*.

<sup>10</sup> ἡ Πολιτεία ἢ περὶ Δικαίου: *Res publica vel de iustitia | de iure* | Plato, *Republic or on Justice*, Book VIII.

<sup>11</sup> τὰ ἀγαθὰ • θεῖα καὶ ἀνθρώπινα (ἡ φρόνησις καὶ ἡ ὑγίεια: *wisdom and hygiene* • ἡ σωφροσύνη καὶ τὸ κάλλος: *temperance and beauty*, ἡ δικαιοσύνη καὶ ἡ ἰσχύς: *justice and power* • ἡ ἀνδρεία καὶ ὁ πλοῦτος: *courage and wealth*) | ἡ ἀρετή, -ῆς, αἱ ἀρεταί, -ῶν | ἡ θεωλογία, -ας | τὸ ἠθικόν, -οῦ, τὰ ἠθικά, -ῶν: *Summa bona | Quattuor virtutes animae | Quattuor virtutes cardinales | theologia | moralitas*.

<sup>12</sup> Cf. Illo Humphrey, *Boethius. His Influence on the European Unity of Culture: from Alcuin of York (†804) to Thierry of Chartres (†1154)*, Nordhausen, Germany (Bautz), 2010 | 2<sup>nd</sup> edition 2012, Ch. 1: Boethius and Alcuin of York, p. 49-60, see page: 50, 57-59.