



(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 Αδριάνα των Αθηνών • Αθήνα: Μουσείο Λαϊκής Τέχνης και Παράδοσης •
- (3) Athens-ΜΑΤΠ | Fresco | Θεόφιλος Χατζημιχαήλ | ό άτρόμητος Κατσαντώνης • νωπογραφία •



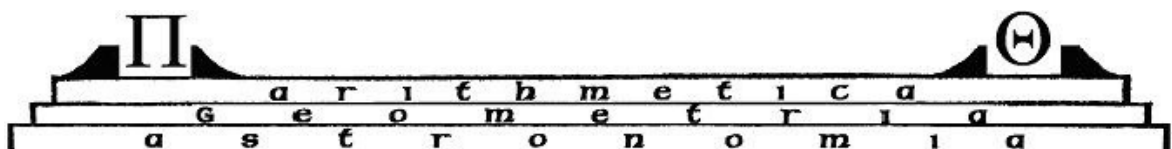
(1) (2)

- (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 resplendit 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, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. Mynors, 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 mercurii decimo quarto kalendas decembres anno Domini intercalario ED bis millesimo vicesimo* •

(Wednesday, the 14<sup>th</sup> day before the Calends of December – that is to say, the 18<sup>th</sup> of November, Leap Year of the Lord ED, 2020)





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

Iconography as a source for Music History

Introduction: © Illo Humphrey | 1-X-2020

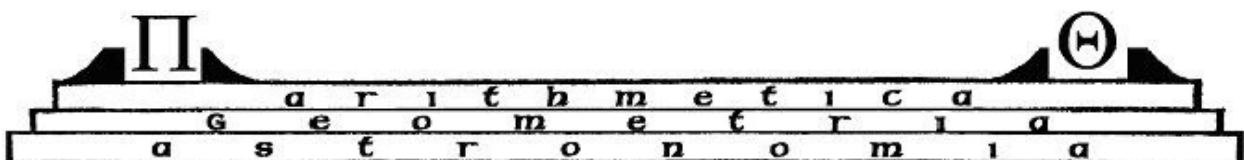
• The *Royal Music Association Research Study Days – 2019*, entitled *Iconography as a source for Music History*, were organised by Patrick Huang (SOAS) and Susan Bagust (RMA) at the School of Oriental and African Studies [SOAS], University of London. These *Study Days* explored what one may legitimately 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 by 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 on the final program, namely numbers 10, 13 through 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-X-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 with key words, key names, key concepts, and for each lecture a brief bibliography.

Π – π = ἡ πρακτικὴ, τῆς πρακτικῆς • Θ – θ = ἡ θεωρητικὴ, τῆς θεωρητικῆς  
(cf. Boethii *Consolatio Philosophiæ*, I, Prosa, 1: ed. R. Peiper, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. Mynors, p. 110)





• **Panel 4 | From Baroque to Modernism (3)** •

• **11. Κωνσταντίνος 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, Grèce: <http://tomeaspsaltikis.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 Naoúm) •



(1)

(2)

(3)

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

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

• (2) Θεόφιλος Χατζημιχαήλ | ή ωραία Αδριάνα τών 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) Athens | Museum of Folk Arts and Traditions | Oil-Canvas 1930: 92 x 43,7 cm | Theóphilos Chatzimichaíl | “*The Beautiful Adriana of Athens*” •

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

• (3) Athens | Museum of Folk Arts and Traditions | Nopographía / Fresco | Theóphilos | “*The Fearless Katsantonis*”: <https://ardn-rixi.gr/archives/214128> •

• **LECTURE REVIEW:** The lecture of **Κωνσταντίνος Χαρίλ. Καραγκούνης** (Konstantinos Charil. Karagounis) was relayed at a distance *via* Skype, with the linguistic collaboration of **Ζωή Ναούμ** (Zoi Naoúm), who, also at a distance, served punctually as interpreter when needed. This lecture presented a detailed biography and historiography of the brilliant and prolific Greek folk artist painter, born around 1870 in the coastal town of **Βαρεία** (Vareía) near **Μυτιλήνη** (Mytilíni) on the Greek island of **Λέσβος** (Lésbos), **Θεόφιλος Χατζημιχαήλ** or **Θεόφιλος Κεφαλάς** | Theóphilos Chatzimichaíl, or Théophilos Kephalás, or simply Théophilos. 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** (Giánnis Kontós), then, in 1927, he returned to his native town of Vareía 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 “*justanella*”, 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 Λημιός Κεχαγιάς • ή ωραία Αδριάνα τών Αθηνών • ό άτρόμητος Κατσαντώνης (νωπογραφία)** •

• **Nota bene (2):** The vast majority of Theóphilos Chatzimichaíl’s oil paintings (**αί έλαιογραφία**) and mural paintings (**αί νωπογραφία / οί φρέσκο**) 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: Giánnis 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 Théóphilos 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 **Théóphilos Museum** established, in the house once owned by his early protector Giánnis Kontós, in the city of Vólos, and the **Théóphilos 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 Théóphilos 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 that the musical paintings of 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 a very detailed and useful research on the artistic and aesthetic values of this extraordinary folk painter **Θεόφιλος Χατζημιχαήλ**, as well as clear insights into 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., which one can discover in **Θεόφιλος**’ paintings thanks in part to the approach of *iconographic proto-philology*. A thorough 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 to extract information from, in order to formulate sound hypotheses leading to pertinent conclusions, and specific studies for extensive education programmes 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** (Théóphilos Chatzimichaíl, Théóphilos Kephalaás, Théóphilos: \***Βαρεία** [Vareía], near **Μυτιλήνη** [Mytilíni] | **Λέσβος** | Greece, ca.1867-1870 – †**Βαρεία** | Greece, 1934) • **Λέσβος** (Lésvos) • Musical Anthropology • Musical dancing rituals and Folklore • Musicology • **Μυτιλήνη** (Mytilíni) • **ή νωπογραφία / ό φρέσκο** (Fresco) • **Στρατής Ελευθεριάδης** (Stratís Eleutheriádis, \*Vareía | Lésbos | Greece, 1897-†Paris, 1983), art collector and critic, also known as “Tériade” •

• **SUGGESTED BIBLIOGRAPHY:**

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• **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 Koutlídis Foundation [Euripídis Koutlídis: \*1890-†1974]) •