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The Athens Journal of Humanities & Arts



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ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

A World Association of Academics and Researchers

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Mission

ATINER is a *World Non-Profit Association* of Academics and Researchers based in Athens. ATINER is an independent **Association** with a **Mission** to become a forum where Academics and Researchers from all over the world can meet in Athens, exchange ideas on their research and discuss future developments in their disciplines, **as well as engage with professionals from other fields**. Athens was chosen because of its long history of academic gatherings, which go back thousands of years to *Plato's Academy* and *Aristotle's Lyceum*. Both these historic places are within walking distance from ATINER's downtown offices. Since antiquity, Athens was an open city. In the words of Pericles, *Athens "... is open to the world, we never expel a foreigner from learning or seeing"*. ("Pericles' Funeral Oration", in Thucydides, *The History of the Peloponnesian War*). It is ATINER's **mission** to revive the glory of Ancient Athens by inviting the World Academic Community to the city, to learn from each other in an environment of freedom and respect for other people's opinions and beliefs. After all, the free expression of one's opinion formed the basis for the development of democracy, and Athens was its cradle. As it turned out, the Golden Age of Athens was in fact, the Golden Age of the Western Civilization. *Education* and *(Re)searching* for the 'truth' are the pillars of any free (democratic) society. This is the reason why *Education* and *Research* are the two core words in ATINER's name.

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Before you submit, please make sure your paper meets some [basic academic standards](#), which include proper English. Some articles will be selected from the numerous papers that have been presented at the various annual international academic conferences organized by the different [divisions and units](#) of the Athens Institute for Education and Research.

The plethora of papers presented every year will enable the editorial board of each journal to select the best ones, and in so doing, to produce a quality academic journal. In addition to papers presented, ATINER encourages the independent submission of papers to be evaluated for publication.

The current issue of the Athens Journal of Humanities & Arts (AJHA) is the first issue of the sixth volume (2019). The reader will notice some changes compared with the previous issues, which I hope is an improvement. An effort has been made to include papers which fall within in one of the broad disciplines of social sciences.

Gregory T. Papanikos, President
Athens Institute for Education and Research



Athens Institute for Education and Research

A World Association of Academics and Researchers

10th Annual International Conference on Visual and Performing Arts 10-13 June 2019, Athens, Greece

The [Arts & Culture Unit](#) of ATINER is organizing its 10th Annual International Conference on Visual and Performing Arts, 10-13 June 2019, Athens, Greece sponsored by the [Athens Journal of Humanities & Arts](#). The aim of the conference is to bring together academics and researchers of visual and performing arts, and other related disciplines. You may participate as stream leader, presenter of one paper, chair of a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2019/FORM-ART.doc>).

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- **Dr. Stephen Andrew Arbury**, Head, [Arts & Culture Unit](#), ATINER and Professor of Art History, Radford University, USA.
-

Important Dates

- Abstract Submission: **11 February 2019**
- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **13 May 2019**

Social and Educational Program

The Social Program Emphasizes the Educational Aspect of the Academic Meetings of Atiner.

- Greek Night Entertainment (This is the official dinner of the conference)
- Athens Sightseeing: Old and New-An Educational Urban Walk
- Social Dinner
- Mycenae Visit
- Exploration of the Aegean Islands
- Delphi Visit
- Ancient Corinth and Cape Sounion

Conference Fees

Conference fees vary from 400€ to 2000€
Details can be found at: <https://www.atiner.gr/2019fees>



Athens Institute for Education and Research
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4th Annual International Symposium on Religion & Theology 27-30 May 2019, Athens, Greece

The [Arts and Humanities Division](#) of ATINER is organising its **4th Annual International Symposium on Religion & Theology, 27-30 May 2019, Athens, Greece**. The aim of the conference is to bring together academics and researchers of Religion, Theology and other related disciplines. You may participate as stream leader, presenter of one paper, chair of a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2019/FORM-REL.doc>).

Important Dates

- Abstract Submission: **28 January 2019**
- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **29 April 2019**

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- **Dr. William O'Meara**, Academic Member, ATINER & Professor, Department of Philosophy and Religion, James Madison University, USA.

Social and Educational Program

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More information can be found here: <https://www.atiner.gr/social-program>

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Correlating Methods of Teaching Aural Skills with Individual Learning Styles

By Christine Condaris*

For the musician, aural skills mean training our ears to identify the basic elements of music. These include the ability to hear what is happening melodically, harmonically and rhythmically as the music is played. As music educators, we instruct our students on how to hear the grammar of this medium we call music. It is arguably this process of active listening that is the most important part of being a musician. Unfortunately, it is also one of the most difficult skills to acquire and subsequently, the teaching of aural skills is generally acknowledged to be demanding, laborious, and downright punishing for faculty and students alike. At the college undergraduate level, aural skills courses are challenging at best, tortuous at worst. Surprisingly, pedagogy in this area is hugely underdeveloped. The focus of my work is to explain and encourage educators to identify the learning styles, i.e. visual, auditory, reading/writing, kinesthetic, of students in their classroom at the beginning of the semester and then correlate their teaching methodology, e.g., solfeggio, rote, song list, playing keyboard, etc., to each learning style. It is my hypothesis that when a focused and appropriate instructional strategy is paired with the related learning style, aural skills education is more successful for everyone.

Introduction

Active listening is arguably the most important skill a musician must possess. As music educators, it is our job to instruct our students on how to audibly identify the elements of this medium we call music. An integral part of the college music curriculum, our courses in aural skills, or ear training as they are more commonly referred to, provide students with the tools necessary to hear what is happening melodically, harmonically and rhythmically in a musical composition.

Aural skills are some of the most difficult to acquire. At the college undergraduate level, aural skills courses are generally acknowledged to be challenging at best and tortuous at worst by both students and faculty. Surprisingly, the study of pedagogy in this area is hugely underdeveloped. The focus of my work is to explain and encourage educators to identify the learning styles, i.e. visual, auditory, reading/writing, kinesthetic, of students in their classroom at the beginning of the semester and then correlate their teaching methodology, e.g., solfeggio, rote, song list, playing keyboard, etc., to each learning style.¹ It is my hypothesis that when a focused and appropriate instructional strategy is paired with the related learning style, aural skills education is more successful for everyone.

Agreement of Goals and Content but Not Methodology

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1. Amy Aline Beckman, *Aural skills pedagogy: from academic research to the everyday classroom* (Texas State University-San Marcos). Retrieved from goo.gl/2ff4S8.

Music educators do not argue about the goals of ear training courses. It is universally understood that a well-trained ear enables the listener to concentrate, examine, and discuss sound. More specifically, after successful completion of a sequence of aural skills courses, the student will be able to:

- Identify the instruments that are creating the sound
- Understand how the elements of music are utilized in a composition
- Distinguish among various cultures, genres, styles, composers
- Listen to a musical score with their inner ear
- Transcribe
- Sight read
- Detect and correct errors
- Expand their repertoire by embracing unfamiliar music
- Perform a more challenging repertoire

Likewise, the contents of ear training courses are not up for debate. At the introductory level, the skills taught include:

- Timbre recognition, i.e. the ability to correctly identify the musical instrument creating the sound by the sound quality. The trained ear can name instruments playing simultaneously, even at the same volume and pitch level.
- Relative pitch recognition, i.e. the ability to correctly identify a note by comparing it to a reference note and identifying the interval, which is the tonal distance, between the two notes. For example, given Middle C on a keyboard, the fifth white note higher should be aurally recognized as G.
- Melodic and harmonic interval recognition, i.e. the ability to correctly identify the distance between two notes played in sequence or played simultaneously. An example would be, without any reference pitch given, if C were to be followed by the next higher G, the interval should be heard as a Perfect Fifth. This would also be the case if C and G were to be played simultaneously.
- Chord recognition, i.e. the ability to correctly identify three or more pitches understood as a simultaneous unit, the position (inversion) of these pitches, as well as the scale degree of the chord root. For example, If C, E, and G are played simultaneously and in that exact order, the listener should hear a Major triad in root position. In addition, CEG was followed by GBD, the latter chord would not only be identified as a Major triad in root position but, more specifically, as a Dominant Major chord in root position (root G is fifth scale degree of C Major).
- Rhythm recognition, i.e. the ability to correctly identify the basic pattern of strong and weak pulses, as well as being able to identify the length of a note played in this pulse pattern. At the introductory level, this would include distinguishing duple from triple meter as the underlying

rhythmic framework, and a mix of whole, half, eighth and sixteenth notes and corresponding rests.

But what about the teaching method? The internet explodes with advertisements for textbooks, websites, YouTube videos, and smartphone apps that lay claim to the ultimate ear training formula. With this seemingly limitless number of choices, why have we been punishing our students and ourselves for all these years? Surely, some of these techniques should work. Many of these offers even promise fun while ear training. The questions we fail to ask, however, are: "Have I tried to address different learning styles in my classroom?" and "What methods of teaching aural skills are compatible with my students' styles of learning?" Instead, we often proceed with one method that fits all mentality and most likely choose the one that best correlates with our own method of learning.

Learning Preferences

By identifying the learning styles of our students, we can respond by adapting our method of teaching. The most popular and extremely accessible system used to identify an individual's learning preference is known by the acronym VARK: Visual, Auditory, Read/Write, and Kinesthetic. Developed by New Zealand educator Neil D. Fleming in 1987, VARK is a simple survey that asks 16 questions and determines an individual's learning preference.² By having knowledge of the learning preferences of the students in our ear training courses at the very beginning of the semester, we have the ability to develop the most suitable approach for teaching that student. VARK defines the learning modes as:

- Visual: Information is best presented by graphs, charts and diagrams, patterns, designs, and shapes. It does NOT include power point presentations, videos, or photographs. Learning strategies for the visual learner include translating the words into symbols and diagrams, color coding and limiting the amount of words.
- Auditory: These learners prefer to listen and discuss information. They are keenly attuned to changes in pitch, volume and speed. They may talk aloud or talk to oneself. Learning strategies for the auditory learner include group discussion, lectures, and listening to recordings.
- Read/Write: This preference is for the written word, most especially lists, manuals, reports and essays. This includes power point presentations

2. Neil D. Fleming & Charles C. Bonwell, *How do I learn best: A student's guide to improved learning; VARK, visual aural read/write kinesthetic* (Christchurch, N.Z.: Neil Fleming, 2005).

and use of the internet via Google. Learning strategies for the read/write learner include rewriting notes, making hierarchical lists, and translating charts and diagrams into words.

- Kinesthetic: The hands-on approach is best here. Kinesthetic learners like to incorporate more than one of their senses in the absorption of knowledge. They prefer to walk while studying, take frequent breaks, and sit in front of the class. Learning strategies include field trips, case studies, making models, and working in labs.

Surprisingly, use of a tool like VARK in the teaching of music is rare. Cynthia Paperniak, a piano teacher at The Suzuki Music School of Lincoln Park, discovered VARK when she was trying to understand why some of her piano students embraced musical notation while others purposely ignored it.

I have been using the Suzuki delayed reading approach to learning piano, which means that a student plays the piano for several months, and then formal note reading is introduced. By the time that reading is introduced, these students have demonstrated good focus, posture, and hand position. They play with good tone, fairly good balance, and can play an Alberti bass comfortably. They have a repertoire of about 10 songs they can easily perform. Then I introduce reading. For some children, it is like they have been handed the keys to the kingdom, for others they look at me like, like "do I really have to do this?" Some students flourish, some students fizzle.³ Paperniak administered the VARK questionnaire to students and teachers at the Music School and then observed learners in each of the four categories looking for commonalities within each group. Her understanding of the different learning styles informs her teaching today. Paperniak presented her finding at the Illinois State Music Teachers Association conference in 2011.

What does all this mean for college music curriculum and ear training courses in particular? In September of 2016, I asked the twenty students in my Fundamentals of Music course to complete the VARK questionnaire so that I might have a clearer understanding of their particular learning styles. I then calculated the VARK scores and used this information in order to create a more suitable approach to the teaching of Aural Skills. Specifically, I worked to accommodate the learning styles of these students and would like to share my findings as they relate to the teaching of aural interval recognition, historically the most difficult of skills to obtain.

3. Cynthia K. Paperniak, Lecture Notes, State Music Teachers Association Conference, Illinois State University, delivered 11 November 2011.

Correlation of Learning Styles and Aural Interval Identification Teaching Methods

Intervals are one of the fundamental building blocks of music, and, therefore, the ability to identify intervals is critical for the musician. In music theory, an interval is identified by distance, in scale steps, between two pitches (unison, second, third, etc.) and by the quality (perfect, major, minor, augmented, diminished). The quality is used as a prefix; hence, the interval C to G is recognized as a Perfect Fifth. Taking all four learning styles into consideration, what might be some strategies for teaching aural interval identification?

The most common way to teach aural interval identification is to associate each one with a song that you are very familiar with.⁴ For example, the first notes of "Amazing Grace" are an ascending Perfect Fourth, while the first two notes of "Maria" are an ascending Augmented Fourth. "Yesterday" begins with a descending Major Second and so does "Mary Had a Little Lamb," "The First Noel," and "Three Blind Mice." The internet is filled with websites that can help the student generate their own personal list of reference songs complete with an audio clip. This method for teaching intervals works well for the Read/Write and Auditory learners. The latter also benefit from apps where intervals are drilled over and over until they become familiar.

Kinesthetic learners prefer a more tactile approach; so, physically playing intervals on their instrument and then visualizing their finger placement and hearing the interval in their inner ear or conversely, hearing the interval aloud and then imagining what the correct fingering is works for many. The kinesthetic vocalist, however, poses a special problem since their instrument is internal and invisible. A course in basic piano in conjunction with, or as a prerequisite for, the beginning Aural Skills course is probably the best method for a vocalist who is a kinesthetic learner.

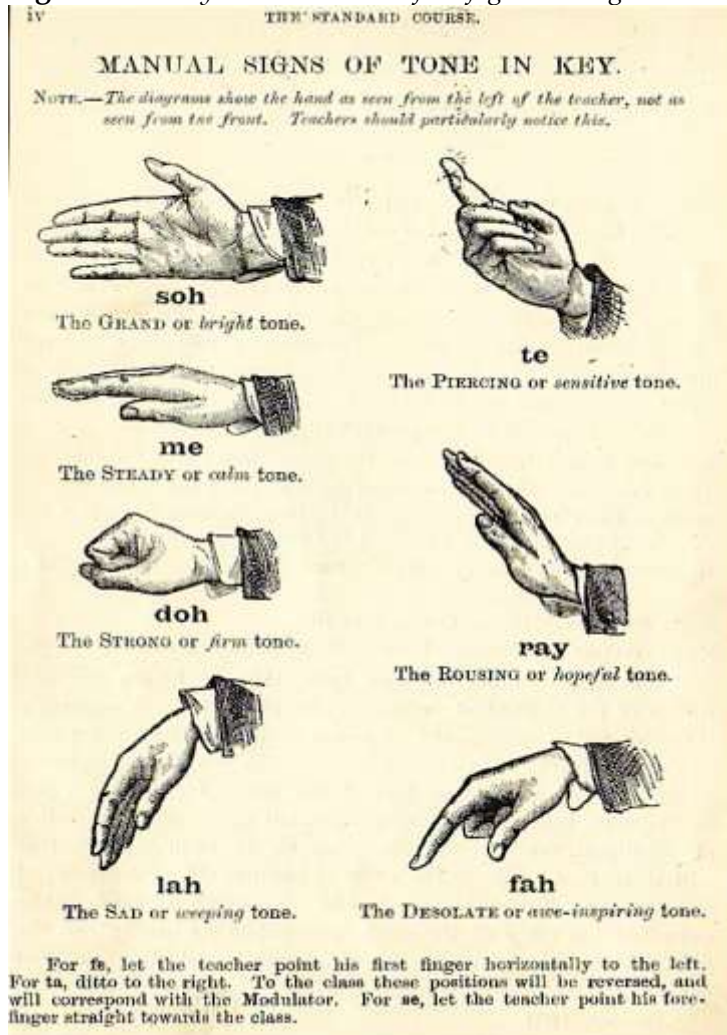
Teaching aural interval identification to the visual learner has been, and still is, the biggest challenge. The method we commonly use to represent music, i.e. the five line staff, can be a useful visual tool for the teaching of interval distance but not for interval quality. A staff line to the next higher staff line is always the interval of a third, for example, but the interval quality is not consistent (e.g., in the treble clef the interval of first line (E) to first space (F) is a half step or Minor Second, yet, the second line (G) to the second space (A) is a whole step, or Major Second.) In fact, traditional notation is recognized to be so problematic that The Music Notation Modernization Association was formed in 1985 in order to address the shortcomings of our current system and rework it to include visual consistency for interval quality. (It would be interesting to see if its membership is disproportionately made up of visual

4. Hilde Synnøve Blix, *Learning strategies in ear training* (Norwegian Academy of Music, 2014). Retrieved from goo.gl/6briWt.

learners.) Proposed solutions have included color coded octaves, shaped notes, slanted notes, numbered notes, and even the renaming of notes, but for a variety of reasons, none have been well received.⁵

What graph or diagram can we use that accurately portrays the semitone step pattern of traditional Western music? The Kodaly method might be one way. Developed in Hungary during the mid-twentieth century, it is a developmental approach that incorporates hand signs as a visual aid. The impressive part of this technique is that each hand sign shows a particular tonal function. The first, third and fifth degree of the scale are horizontal in appearance to signify stability, while the seventh, or leading tone, degree points up.⁶ Once again, however, this is a tool for interval distance but not interval quality.

Figure 1. Kodaly/Curwen Chart of Solfeg Hand Signs



5. *Improving upon traditional music notation*. Retrieved from <http://musicnotation.org/>.

6. John Curwen, *Standard course*, 1904. Retrieved from goo.gl/UE8bbL.

Figure 2. *Guidonian Hand (from a 15th century manuscript)*

Scholars interested in music pedagogy continue to experiment with the visualization of music and may develop the perfect visual aid someday. However, in the meantime, what is the best method for teaching aural skills to those visual learners in our classroom?

Alas, the ubiquitous piano keyboard may be our best bet. Although it is obviously not the ultimate visual diagram because of the omission of black keys between B – C and E – F, which serves to negate a visual pattern for all the intervals from half step to seventh, the keyboard as a visual tool does have some advantages. For instance, all possible notes are visible, octaves are visually consistent, the white keys form the diatonic scale, and the black keys form the pentatonic scale. I suggest that we forget about correct keyboard fingering and the circle of fifths for the first weeks of the semester. Instead, I have found it beneficial to allow my students to explore all things C Major for a sufficient amount of time until they progress beyond the physical challenges of a new instrument and begin to listen to the notes they are playing.

I also challenge the unwritten prohibition against allowing ear training students to physically identify the solfège syllables below the notes they are singing. Students have been expected to simultaneously sing the correct pitch as well as the correct syllable.⁷ I have observed that learners who use the staff

7. Peggy D. Bennett, "So, Why Sol-Mi?," *Music Educators Journal* 91, no. 3 (2005): 43.

as a visual chart often struggle not with producing the correct pitch, but rather with singing the correct solfeg lyric that accompanies that pitch. Asking students to multitask at an early stage in their ear training study can be overwhelming.

Conclusion

Assessing my own teaching methodology, I acknowledge that I have always incorporated some elements of VARK into my teaching of aural skills, but certainly not all. Therefore, I was unconsciously forcing some of my students to adjust their learning style to my method of teaching. I was educating some of my students only some of the time. By distributing the VARK questionnaire at the first class meeting and defining and discussing learning styles, my students now begin their study of aural skills with full confidence in their ability to train their ear by understanding that they had different learning styles. This knowledge empowers them to seek the tools that are specific to their particular learning preference and not become frustrated with techniques that do not accommodate their style of learning. As the instructor, I have saved time by understanding the needs of my students from the start.

It has been my observation that when a focused and appropriate instructional strategy is paired with learning style, education is communicated in a more thoughtful and meaningful way. Ear training may never become *fun* for everyone, but attention to VARK in the aural skills classroom may make it less painful.

Appendix

The VARK Questionnaire (Version 7.1)

How Do I Learn Best?

Choose the answer which best explains your preference and circle the letter(s) next to it. Please circle more than one if a single answer does not match your perception. Leave blank any question that does not apply.

1. *You are helping someone who wants to go to your airport, the center of town or railway station. You would:*

- a. Go with her.
- b. Tell her the directions.
- c. Write down the directions.
- d. Draw, or give her a map.

2. *You are not sure whether a word should be spelled "dependent" or "dependant". You would:*

- a. See the words in your mind and choose by the way they look.
- b. Think about how each word sounds and choose one.
- c. Find it online or in a dictionary.
- d. Write both words on paper and choose one.

3. *You are planning a vacation for a group. You want some feedback from them about the plan. You would:*

- a. Describe some of the highlights.
- b. Use a map or website to show them the places.
- c. Give them a copy of the printed itinerary.
- d. Phone, text or email them.

4. *You are going to cook something as a special treat for your family. You would:*

- a. Cook something you know without the need for instructions.
- b. Ask friends for suggestions.
- c. Look through the cookbook for ideas from the pictures.
- d. Use a cookbook where you know there is a good recipe.

5. *A group of tourists want to learn about the parks or wildlife reserves in your area. You would:*

- a. Talk about, or arrange a talk for them about parks or wildlife reserves.
- b. Show them internet pictures, photographs or picture books.
- c. Take them to a park or wildlife reserve and walk with them.
- d. Give them a book or pamphlets about the parks or wildlife reserves.

6. *You are about to purchase a digital camera or mobile phone. Other than price, what would most influence your decision?*
- Trying or testing it.
 - Reading the details about its features.
 - It is a modern design and looks good.
 - The salesperson telling me about its features.
7. *Remember a time when you learned how to do something new. Try to avoid choosing a physical skill, e.g., riding a bike. You learned best by:*
- Watching a demonstration.
 - Listening to somebody explaining it and asking questions.
 - Diagrams and charts - visual clues.
 - Written instructions – e.g. a manual or textbook.
8. *You have a problem with your heart. You would prefer that the doctor:*
- Gave you a something to read to explain what was wrong.
 - Used a plastic model to show what was wrong.
 - Described what was wrong.
 - Showed you a diagram of what was wrong.
9. *You want to learn a new program, skill or game on a computer. You would:*
- Read the written instructions that came with the program.
 - Talk with people who know about the program.
 - Use the controls or keyboard.
 - Follow the diagrams in the book that came with it.
10. *I like websites that have:*
- Things I can click on, shift or try.
 - Interesting design and visual features.
 - Interesting written descriptions, lists and explanations.
 - Audio channels where I can hear music, radio programs or interviews.
11. *Other than price, what would most influence your decision to buy a new non-fiction book?*
- The way it looks is appealing.
 - Quickly reading parts of it.
 - A friend talks about it and recommends it.
 - It has real-life stories, experiences and examples.
12. *You are using a book, CD or website to learn how to take photos with your new digital camera. You would like to have:*
- A chance to ask questions and talk about the camera and its features.
 - Clear written instructions with lists and bullet points about what to do.

- c. Diagrams showing the camera and what each part does.
- d. Many examples of good and poor photos and how to improve them.

13. *Do you prefer a teacher or a presenter who uses:*

- a. Demonstrations, models or practical sessions.
- b. Question and answer, talk, group discussion, or guest speakers.
- c. Handouts, books, or readings.
- d. Diagrams, charts or graphs.

14. *You have finished a competition or test and would like some feedback. You would like to have feedback:*

- a. Using examples from what you have done.
- b. Using a written description of your results.
- c. From somebody who talks it through with you.
- d. Using graphs showing what you had achieved.

15. *You are going to choose food at a restaurant or cafe. You would:*

- a. Choose something that you have had there before.
- b. Listen to the waiter or ask friends to recommend choices.
- c. Choose from the descriptions in the menu.
- d. Look at what others are eating or look at pictures of each dish.

16. *You have to make an important speech at a conference or special occasion. You would:*

- a. Make diagrams or get graphs to help explain things.
- b. Write a few key words and practice saying your speech over and over.
- c. Write out your speech and learn from reading it over several times.
- d. Gather many examples and stories to make the talk real and practical.

The VARK Questionnaire Scoring Chart

Use the following scoring chart to find the VARK category that each of your answers corresponds to. Circle the letters that correspond to your answers e.g. If you answered b and c for question 3, circle V and R in the question 3 row.

Question	a category	b category	c category	d category
3	K	V	R	A

Scoring Chart

Question	a category	b category	c category	d category
1	K	A	R	V
2	V	A	R	K
3	K	V	R	A
4	K	A	V	R
5	A	V	K	R
6	K	R	V	A
7	K	A	V	R
8	R	K	A	V
9	R	A	K	V
10	K	V	R	A
11	V	R	A	K
12	A	R	V	K
13	K	A	R	V
14	K	R	A	V
15	K	A	R	V
16	V	A	R	K

Calculating Your Scores

Count the number of each of the VARK letters you have circled to get your score for each VARK category.

Total number of **Vs** circled =

Total number of **As** circled =

Total number of **Rs** circled =

Total number of **Ks** circled =

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Art Deco in American Song: Holland Robinson's Loose Lyrics of Lovely Ladies and Mac Harshberger's Drawings

*Donald Callen Freed**

*If there is an art deco period in American music, its height probably would have been the 1920s. Art deco received much impetus from the French, as did a significant quantity of American music during the period. Into this scene stepped composer Holland Robinson (ca. 1897-1945); this is primarily about one set of Holland Robinson's songs, *Loose Lyrics of Lovely Ladies* (1928). Robinson also wrote other sets of songs and individual songs, some with his own lyrics and some with texts by others; Appendix 1 provides a complete list of songs by Holland Robinson. Robinson was part of a collaborative artistic circle that included artist Mac Harshberger, and Harshberger's sister Kay. He also received patronage from Edward G. and Gladys Robinson (no relation), among others. The songs, twelve in all, are about historic women and are humorous, witty, clever, and sometimes tongue-in-cheek, stretching the truth about their subjects. They are self-published; the original hardbound edition was limited to 150 copies. Each is two or three pages long, and is from one- to one-and-one-half minutes in duration. Most are at a moderate tempo and in regular meter, traits of the popular song at this time. Witticism and quoting often appear in Robinson's score, and are described and illustrated in detail, including homage to Liszt, Chopin, Johann Strauss Jr., as well as other folk songs, madrigals, national anthems, and styles. The songs are light, and tonal in scope, and usually have an accompanying figure or two, often established in the introduction. Yet there is spice: "lucrezia borgia" begins with a major seventh/minor seventh alternation, for example. Colorful use of other seventh and ninth chords, used in jazz of the 1920s and 1930s, and liberal use of the tritone in the melody, add to the overall effect. Each song in *Loose Lyrics of Lovely Ladies* is preceded by a Mac Harshberger drawing/caricature of the personage, in India ink; the drawings are clearly art deco in style. Possible compositional influences on Holland Robinson include the Cocteau songs of Arthur Honegger (*Six Poesies de Jean Cocteau*, 1920-1923); the previously mentioned "La Diva de l'Empire" (1919) by Erik Satie, as well as popular songs of French music halls. The light flavor of the songs is also evocative of the music of other members of Les Six besides Honegger, especially Francis Poulenc (i.e., "Violon" or "Hôtel"), as well as popular songs of French music halls, although no influence can be directly documented. If American art deco style in music could be defined on the basis of the songs of Holland Robinson (and the accompanying drawings of Mac Harshberger), it would be light, airy, and clever, full of witticism and double entendre, as one might expect.*

Introduction

If there is an art deco period in music, its height probably would have been in the 1920s. Art deco received much impetus from the French, as did a significant quantity of American music during the period. Art music of this period included Erik Satie, the composers of Les Six such as Francis Poulenc and Arthur Honegger, and the requisite number of Americans studying in Paris with noted teacher Nadia Boulanger, such as Aaron Copland and Roy Harris. Igor Stravinsky was also an influence at this time, as were cabaret songs of the Parisian nightclubs, and by Austro-German composers such as Arnold Schoenberg, all helping to influence this blended style. American song, in particular, had much to

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owe to the French, particularly the Parisian, influence, and the crossover between classic and popular styles, including jazz, occurred not only in France but also in Great Britain and the United States.

Into this scene stepped composer Holland Robinson (1897-ca. 1945), a devotee of the visual arts as well as a musician, and his friend and artist colleague Mac Harshberger (1900-1975), an artist who loved and felt at home in the relatively new deco style. This article is primarily about one set of Holland Robinson's songs, *Loose Lyrics of Lovely Ladies* (1928).⁸ *Loose Lyrics* is the longest and most creative set of songs in Robinson's *oeuvre*, thus making them a fit introduction to the composer/lyricist. Robinson also wrote other sets of songs and individual songs, some with his own lyrics and some with texts by others; one set of songs, *Ballads of a New York Child*, was even illustrated by Robinson. (See Appendix 1 for a list of songs by Holland Robinson.) In general, his songs reflect the harmonic usage of Satie, Maurice Ravel, and Claude Debussy, along with rhythms of jazz.⁹

Literature Review

The literature on the subjects of Robinson and Harshberger is sparse. Most of it is authored by Harshberger's cousin, William Whitney, late of San Francisco, California, USA. The main work is *An Elegance of Line: The Graphic Art of Mac Harshberger*, published in 1996. The only references to Robinson are in Nancy Lindley's unpublished doctoral dissertation from 1993, *Singer Radiana Pazmor and American Music: The Performer as Advocate*. Some information about Robinson was gathered from this writer's personal correspondence with William Whitney himself.

An Artistic Circle

A discussion of *Loose Lyrics* must also include the previously mentioned Mac Harshberger, who illustrated these and several other sets of Robinson's songs with art deco India ink black-and-white or color drawings. Robinson songs and Robinson/Harshberger collaborations are very difficult to obtain, with only a few copies of some songs held in libraries.

While comparatively little is known about these men, they did live in France, and study, at least peripherally, French art and music in the early 1920s.

8. Holland Robinson, and Mac Harshberger, *Loose Lyrics of Lovely Ladies* (New York: Holland Robinson, 1928).

9. William Whitney, "Art among Friends," *The Sophisticate: Journal of the Art Deco Society of California* (San Francisco: Autumn, 1998a), 1-7.

The Tacoma, Washington natives sailed for Paris in 1921, bankrolled by Harshberger's father. Robinson makes light of this in a short book called *Carcassonne and Company: The Diary of an Art Student* (1926),¹⁰ a journal of their artistic and mostly other observations in portions of central and southern France. According to art historian William Whitney (1915-2004), a late cousin of Harshberger who lived in San Francisco, the duo left Paris in the mid 1920s, settling in New York and establishing an art and music studio in the Steinway Building on West 57th Street. Mac Harshberger's sister, Kay, who was just divorced from a noted French gentleman, Jean de Landry, and who wrote lyrics for other Robinson songs, joined them in this artistic enterprise. Kay was also the subject and/or model for Mac's art deco drawings and paintings.¹¹ She also introduced them to many persons from the world of arts, letters, and society who also patronized them, such as the actors George Arliss, Sam Jaffe, and Edward G. and Gladys Robinson. The dedicatees of songs also reflected women in society and the arts at the time: Nina (Nina Payne) in "josephine," Kay Harshberger in "cleopatra," Mina (singer Mina Hager) in "pocohantas," and Radiana (singer Radiana Pazmor) in "lucrezia borgia."¹²

Songs of Loose Lyrics

The songs, twelve in all, are about historic women and are humorous, witty, light, clever, and sometimes tongue-in-cheek. They are self-published; the original hardbound edition was limited to 150 copies. Each is two or three pages long, and is from one- to one-and-one-half minutes in duration. Most are at a moderate tempo and regular meter. Robinson wrote the words as well as the music; his wit shines through in their marriage with each woman's character. The text is in all lower case and sometimes without punctuation, like the poems of e.e. cummings (1894-1962), who also lived in France for a while and was writing at this time. Lyrics are occasionally sprinkled with French text, just as Erik Satie dabbles in English in his *mélodie* "La Diva de l'Empire" (1919), also a witty song with much *double entendre*. Satie also used India ink drawings by Charles Martin, which are a precursor to the art deco style, as well as elegant calligraphy, in his *Sports et divertissements*, a set of twenty piano pieces composed in 1914.¹³

10. Holland Robinson, *Carcassonne and Company: The Diary of an Art Student* (Binghamton, N.Y.: Vail Ballou Press, 1926).

11. Ibid.

12. Nancy E. Lindley, *Singer Radiana Pazmor and American Music: The Performer as Advocate* (unpublished doctoral dissertation, University of Maryland, 1993), 127.

13. Erik Satie, and Charles Martin, *Sports et divertissements: Twenty Short Pieces for Piano* (Paris: Lucien Vogel, 1914).

Quoting of Composers and Famous Works

Witticism and quoting often appear in Robinson's score. In "madame sand," there are "apologies to frederic" and "ditto to franz" when passages similar to their works (i.e., a Chopin nocturne and a Liszt character piece) appear in the accompaniment. "La Marseillaise," the French national anthem, is quoted and distorted in "josephine." A madrigal or lute song *a la* Thomas Morley is suggested in "elizabeth" ("hey, nonny, nonny, nonny"). Shifts between major and minor are used to indicate pathos or delight, such as in the ending of "marie antoinette," which also features parallel chromatic triads ("swept our marie antoinette away") and open chords ("calmly went to the block"). A waltz in f minor, with the notation "the very, very blue danube" (Johann Strauss Jr.) highlights Maria Theresa's prayer. The song "helen," about Helen of Troy, a fitting subject for this article, goes back and forth between the chromatic mediant of A major and C major, starting in A but ending in C. The rolled chords in the piano accompaniment are reminiscent of a Greek lyre (Figures 1-6).

Figure 1. From "madame sand," passages similar to Chopin and Liszt, m. 17-24

madame sand

lyric and music by
holland robinson

The musical score is set in a key with one flat (B-flat) and a common time signature (C). It begins with the tempo marking "moderato" and a dynamic marking of "mf". The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "ma - dame sand was not - ed for her loves more than her looks... she loved a lot of gen - tle - men, and wrote a lot of books. she trav - eled here, and trav - eled there, saw". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

from "loose lyrics of lovely ladies"

copyright 1928 by holland robinson

lands both near_ and far, _ and al-ways with her lug-gage were a

lov - er and ci - gar. she fell in love with cho-pin, with de

sentimentally

l.h. *apologies to frederic*

mus-set, some said liszt. in fact the nine-teenth cen-tur-y saw

l.h. *ditto to franz*

ver - y few she missed. though pl - ous dames con - demned her for her

madame sand - 8

dem - o - crat - ic stand, they al - most died of en - vy, when they
thought of ma - dame sand.

for anne

The image shows a musical score for a song. It consists of two systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The first system ends with a double bar line, and the second system continues the melody and accompaniment.



Figure 2. "La Marseillaise" in "Josephine," m. 11-20

Josephine

lyric and music by
Holland Robinson

tempo di polka

jos - eph - ine was more than queen, yes more than queen in -
deed, as wid - ow, mis - tress, em - press, and as di - vor - cée, we read of
all her man - y ex - ploits, when as bou - a - part's pre - ferred, she turned gay par - is

from "loose lyrics of lovely ladies"

up-side down with just a sin - gle word, her end was some - what tra - gic and

with pathos much did she en - dure, the poor thing spent her lat - er years' mid em - pire furni - ture. no
rit. *a tempo*

doubt she of times thought of all the things that might have been, but she knew how to con.

more broadly sole her - self, for she had been more than queen. yes far, far more than queen. —
more broadly

for nina

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Figure 3. "Elizabeth," recalling a lute song or madrigal

elizabeth

lyric and music by
holland robinson

moderato

e - liz - a - beth of eng - land was a la - dy great and bold. the
things they tell a - bout her makes your blood run hot, then cold. hey, non-ny, non-ny,
non-ny. she ruled her land with i - ron hand and lords of high de - gree all did their best to

from "loose lyrics of lovely ladies"

copyright 1928 by holland robinson

Figure 4. The ending of "marie antoinette," m. 15-24

sued for her fa - vors and oth - er things, ahl _____ the

french rev - o - la - tion, one ill - starred day, swept our ma - rie an - toi -

nette a - way. — she calm - ly went to the block, they said. well, it

was - n't the first time she'd lost her head, ahl _____

mf more slowly *brightly*

f more slowly *brightly*

marie antoinette -

V
V
V
for fastina

Figure 5. "The very, very blue danube," in "maria theresa," m. 19-28

The image shows a musical score for the song "The very, very blue danube" from the opera "Maria Theresa". The score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major, and the time signature is 4/4. The lyrics are: "sal-ly her name. she prayed ev-'ry morn-ing, she prayed ev-'ry noon. she nev-er made love by the light of the moon. to think of a lov-er would give her a chill. she nev-er was hap-py. the mo-ral? what you will". The score includes performance directions: "with fervor" above the first system, "with pathos" above the third system, and "brightly" above the fourth system. The piano accompaniment features a prominent bass line with chords and arpeggiated figures. The score ends with the text "for emma" in the bottom right corner.

with fervor

sal-ly her name. she prayed ev-'ry morn-ing, she prayed ev-'ry

the very, very blue danube

noon. she nev-er made love by the light of the moon. to

with pathos

think of a lov-er would give her a chill. she nev-er was

brightly

hap-py. the mo-ral? what you will

for emma

Figure 6. Drawing by Mac Harshberger, and complete music for "helen"

helen of troy

lyric and music by
holland robinson

andante moderato *mf* *reminiscently*

ah! love-ly, love-ly hel-en, who lived in an-cient troy, and

left her sto-lid hus-band for a charm-ing neigh-bor boy. her

fair face launched a thou-sand ships the old-en le-gends tell, so

from "loose lyrics of lovely ladies"

copyright 1928 by holland robinson

all the an-cient ma-ti-ners for hel-en must have fell. she went a-way with pa-ris and

sailed the bound-ing main. pro-longed week-end-ing bored her so she

sailed back home a-gain. and men still fell for hel-en. i-mag-ine all the joy she

must have felt to know that she had caused the fall of troy. ah

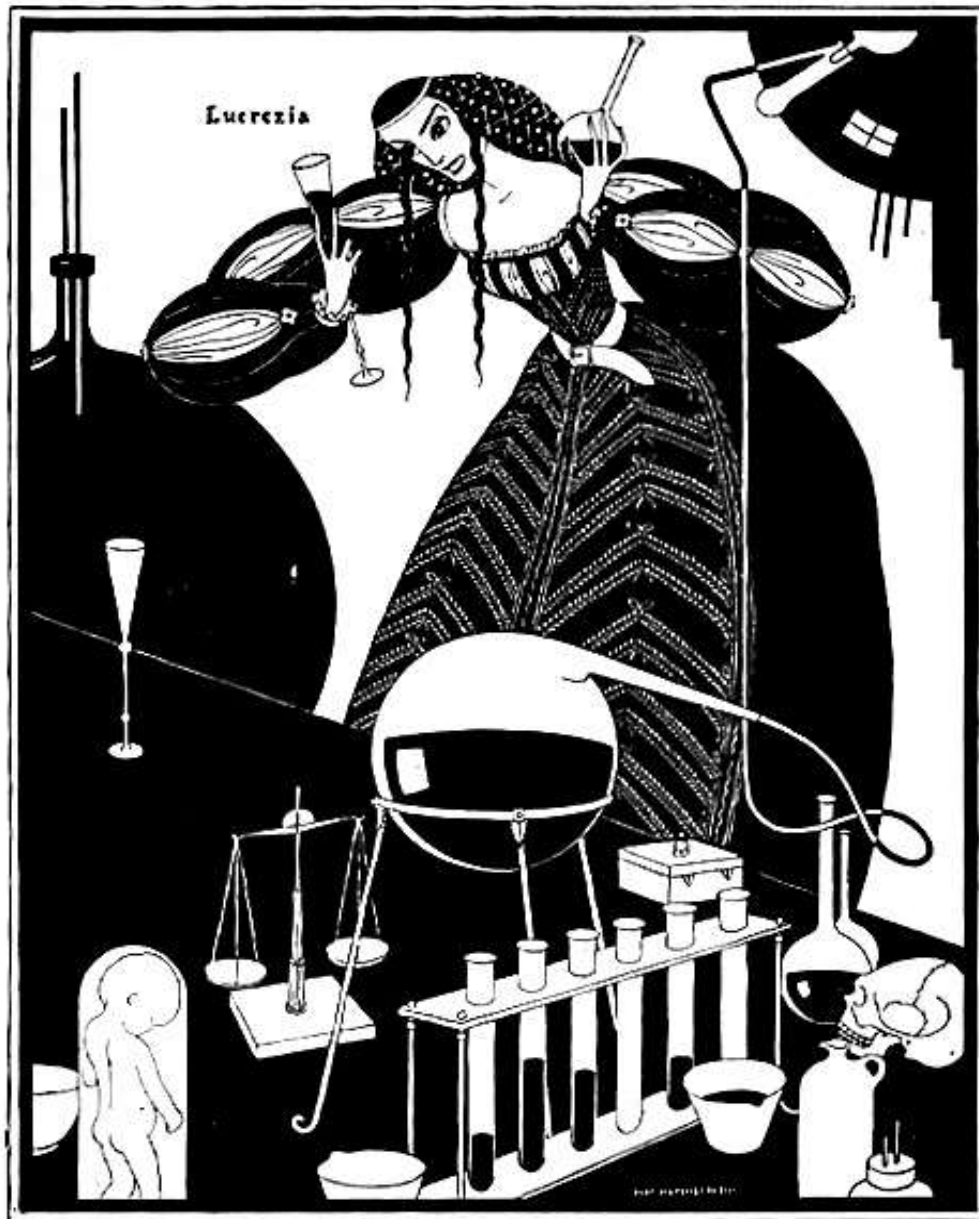
voluptuously

mf *mp*

helen of troy for nadine

The songs are light, and tonal in scope, and usually have an accompanying figure or two, often established in the introduction. Yet there is spice: "lucrezia borgia" begins with a major seventh/minor seventh alternation, for example. Colorful use of other seventh and ninth chords, used in jazz and the Parisian nightclubs of the 1920s and 1930s as well as in more classical works, and liberal use of the tritone in the melody, add to the overall effect (Figure 7).

Figure 7. Drawing by Mac Harshberger, and major seventh and ninth chords, first page of "lucrezia borgia"



lucrezia borgia

lyric and music by
holland robinson

moderato un poco maestoso

la -

cre - zia of the bor - gias knew poi - sons ver - y well, she

tried them on her friends and foes, so his - tor - ies all tell. — when

rall.

from "loose lyrics of lovely ladies."

A Noted Performer

The songs were premiered by Radiana Pazmor, noted contralto, who was a champion of American art song during her long and distinguished career. She was a friend of Harshberger and Robinson, and especially gave performances of

Ives as well as other American composers in the 1920s and 1930s.¹⁴ Pazmor was also the subject of a Harshberger drawing used in the front of *Loose Lyrics of Lovely Ladies* (Figure 8).

Figure 8. Mac Harshberger drawing of Radiana Pazmor, contralto, with information on the premiere of *Loose Lyrics*



14. Lindley, *Singer Radiana Pazmor and American Music: The Performer as Advocate*, 128.

Harshberger's Drawings

Each song in *Loose Lyrics of Lovely Ladies* is preceded by a Mac Harshberger drawing/caricature of the personage, in India ink, that follows (Figure 7). Whether these drawings were present at the original premiere for the audience to view is uncertain. The drawings are clearly art deco in style. Harshberger studied under Max Denis (1870-1943), a noted illustrator, teacher and decorative artist, and was also susceptible to other art deco influences in both France and the United States. Of course, the International Exhibition of Modern Decorative and Industrial Arts (*Exposition internationale des arts décoratifs et industriels modernes*), an exhibition that featured the Art Deco style, occurred in 1925, when Harshberger and Robinson were in Paris. Max Denis was, along with Edouard Vuillard, a member of the Nabis (definition: prophet). While the Impressionists believed in light and color, the Nabis, according to Denis, believed that the artist's purpose "lies in creating a world unto itself, apart from nature, and that form and color were expressive in and of themselves." Harshberger later derived his income from his unique designs, including advertising, magazine illustrations, and murals, including a giant mural for the South Carolina Building at the 1939 New York World's Fair. He was later employed as a professor at the Pratt Institute in New York from 1940-1955.¹⁵

The "elegance of line" that Whitney refers to is seen in his drawings of the ladies in *Loose Lyrics*, whether that line be curved or straight. In examining the drawing of "Helen," one is first drawn to the center and the subject's face, actually a bit off-center. Then one's eyes are almost immediately drawn to that bit of detail, a stereotypical Grecian urn. The other portions of the drawing are almost equally divided between straight and near-straight, curved, and wavy lines, comprising Trojans, shields, Helen's blouse and skirt, the mythical horse, Paris playing a lyre, and backgrounds. The lettering is done in a stylized Greek alphabet; the balance of black and white is symbolic, perhaps, of the balance or the rocking of the boat (Figure 9). The overall effect is one of the *femme fatale*, as seen in the earlier drawings of Max Denis, Aubrey Beardsley, and others.

15. William Whitney, *An Elegance of Line: The Graphic Art of Mac Harshberger* (San Francisco: J.L. Publications, 1996), 5-7.

Figure 9. Mac Harshberger drawing of "helen" (Helen of Troy), from *Loose Lyrics*



Robinson's Possible Compositional Influences

One can only make conjectures about musical influences on the composer at this time, if he was sensitive to the musical world in Paris. Robinson lived by playing piano in motion picture establishments and for vaudeville dancers, and, when he found out that Harshberger was going to Paris, accompanied him

and studied composition, though formal study is not indicated.¹⁶ One assumes by the publication dates of *Carcassonne and Company*, and of other songs, that Robinson and Harshberger did indeed return to the United States in 1924 or 1925, as documented by Whitney.¹⁷ The musical influences immediately prior to this, particularly those of song, could have included the Jean Cocteau songs of Arthur Honegger (*Six Poesies de Jean Cocteau*, 1920-1923); the previously mentioned "La Diva de l'Empire" (1919) by Satie, as well as popular songs of French music halls. The light flavor of the songs is also evocative of the music of other members of Les Six, especially Francis Poulenc (i.e., "Violon" or "Hôtel"). However, *Carcassonne and Company* has no reference to music heard or studied by Robinson while in France. Yet these French songs contain several similarities to the *Loose Lyrics of Lovely Ladies* in their lightness, use of melodic and harmonic style, accompaniment figures, and their texts. The songs of Cole Porter are also brought to mind in terms of their witty texts and cabaret flavor, although they date from a somewhat later time period, and are primarily for the theatre. At any rate, *Loose Lyrics* would make a fine closing set of songs on a recital, especially if performed with projections of the illustrations.

Robinson suffered from depression and alcoholism, and eventually succumbed to the latter disease.¹⁸ One wonders what other songs and drawings might have come forth had Robinson lived past his approximate death date of 1945. Harshberger suffered a stroke in 1960, but recovered enough to continue his work and teaching, eventually succumbing to another stroke in 1975.

Conclusion

If an American art deco style in art and music could be defined on the basis of Robinson and Harshberger's *Loose Lyrics of Lovely Ladies*, it would be light, airy, and clever, full of witticism and *double entendre*, and illustrated with elegance, as one might expect. Some might say that the songs of *Loose Lyrics* are substandard stylistically and are insignificant in the realm of art song literature. This might be true, but the author maintains that they are more undiscovered than substandard. Art song literature had an expanded canon at this time, especially with the lighter fare of cabaret songs, and the music of Poulenc and Satie, as previously discussed. The songs of Robinson and Harshberger represent a unique glimpse into the illustrated songbook of the art deco late 1920s and early 1930s, and are not unlike their more famous counterparts.

16. *Ibid.*, 9-10.

17. William Whitney, "Art Deco and 1920s Paris: Preserved for Posterity," *Nob Hill Gazette* (San Francisco, February 1998b), 22.

18. William Whitney, Personal correspondence with the author, 2001.

Appendix 1
Holland Robinson
List of Songs

"Nipponese." Poem by Katharine Harshberger. (n.d.) 200 originally printed.

"Chimera." Poem by Georgie Carneal in the Smart Set magazine. (n.d.) 200 originally printed.

"Silence." Poem by Margaret Widdemer. Dedicated to Madame Marguerite d'Alvarez. (n.d.) 200 originally printed.

"Thou." Poem by Mavorette Moore. Dedicated to Harrison and Myrtle. (n.d.) 200 originally printed.

"A Javanese Lullaby." Poem by Ian Wolfe. 1921. Robinson & Wolfe.

Nursery Rhymes for the petits francais. Paris. Holland Robinson. 1925.

Zoological Soliloquies. Drawings by Mac Harshberger. Kay Harshberger, lyricist. New York: A. and C. Boni, 1926.

Mother Goose Song Book. Drawings by Mac Harshberger. Lyrics by Holland Robinson. New York: A. and C. Boni, 1926.

a cat came fiddling
sing a song of sixpence
mistress mary
ding dong bell
pussy-cat, pussy-cat
ladybug, ladybug
there was a crooked man
ride a cock-horse
hey! diddle, diddle
there was a little man
the man in the moon

Travelogue Tales. Lyrics by Kay Harshberger, drawings by Mac Harshberger. New York: Holland Robinson, 1927.

"Circus Day." Lyrics by Kay Harshberger, drawings by Mac Harshberger. New York: Holland Robinson, 1927.

Ballads of a New York Child. Poems by Holland Robinson. Drawings by Holland Robinson. Dedicated to Mac & Kay Harshberger. 1928. Holland Robinson. 500 originally printed.

the museum of natural history
the rockefeller carillon

the aquarium
the ferry boat
greenwich village
Brooklyn bridge
the riverside bus
the woolworth building
the opera
the subway
Broadway
Harlem

Robinson, Holland, and Mac Harshberger. 1928. *Loose Lyrics for Lovely Ladies*. New York: Holland Robinson. 150 originally printed.

marie antoinette
madame sand
mona lisa
josephine
pocahontas
helen
elizabeth
lucrezia borgia
margaret
louise la vallièrè
cleopatra
maria theresa

"My Gangster." Poem by Holland Robinson. Dedicated to Radiana Pazmor. 1931.

"Modern Mama." Poem by Holland Robinson. Dedicated to Anne Sutherland. 1932. Horace Terrell, New York.

"That Minor Waltz." Poem by Holland Robinson. Dedicated to Elizabeth Kay and Isabel. 1932. Horace Terrell, New York.

"I Never, Never Knew." Poem by Holland Robinson. Dedicated to Fred Heidenson. 1932. Horace Terrell, New York.

Appendix 2
Texts of Loose Lyrics of Lovely Ladies

marie antoinette

marie antoinette was a queen worth while.
most costly her wardrobe, more costly her smile, ah!
cardinals, courtiers, pages, kings sued for her favors and other things, ah!
the french revolution, one ill-starred day,
swept our marie antoinette away.
she calmly went to the block, they said.
well, it wasn't the first time she'd lost her head, ah!

madame sand

madame sand was noted for her loves more than her looks.
she loved a lot of gentlemen, and wrote a lot of books.
she traveled here, and traveled there, saw lands both near and far,
and always with her luggage were a lover and cigar.
she fell in love with chopin, with de musset, some said liszt.
in fact the nineteenth century saw very few she missed.
though pious dames condemned her for her democratic stand,
they almost died of envy, when they thought of madame sand.

mona lisa

leonardo's mona lisa may not have been fast,
but when one sees her portrait, why one knows she had a past.
some call her smile inscrutable, to me 'tis plain as day:
with just one quart of rare old wine most girls will smile that way.
ah! lisa was a charming girl, 'tis certainly a cinch she
was popular with other gents beside the great da vinci.
now in the louvre she smiles and smiles while tourists hold their breath.
some day she'll surely lose her poise, and laugh herself to death.

josephine

josephine was more than queen, more than queen indeed.
as widow, mistress, empress, and as divorcee, we read
of all her many exploits, when as bonaparte's preferred,
she turned gay paris upside down with just a single word.
her end was somewhat tragic and much did she endure.
the poor thing spent her later years 'mid empire furniture.
no doubt she oftentimes thought of all the things that might have been,
but she knew how to console herself, for she had been more than queen.
yes, far, far more than queen.

pocahontas

princess pocahontas was a maid whom nothing daunted.
she knew exactly what she wished and had just what she wanted.
and when she saw her father had designs on john smith's head,
she saved the "paleface" captain and the two of them were wed.
alas! in that departed day not one benighted soul
had ever heard of sanger, or her gospel: birth control.
had pocahontas and her john been told the truth, not myths,
our telephone directories would not be crammed with smiths.

helen

ah! lovely, lovely helen, who lived in ancient troy,
and left her stolid husband for a charming neighbor boy.
her fair face launched a thousand ships the olden legends tell,
so all the ancient mariners for helen must have fell.
she went away with paris and sailed the bounding main.
prolonged weekending bored her so she sailed back home again.
and men still fell for helen. imagine all the joy
she must have felt to know that she had caused the fall of troy.

elizabeth

elizabeth of england was a lady great and bold.
the things they tell about her makes your blood run hot, then cold.
hey, nonny, nonny, nonny.
she ruled her land with iron hand and lords of high degree
all did their best to interest this dame of majesty.
hey, nonny, nonny, nonny.
alas! she would have none of them and said, "i'll rule alone.
i do not want a consort, 'twould just clutter up my throne."
somebody dubbed her, "virgin queen," and one could hardly blame
will shakespeare when he softly murmured, "what's in a name?"
hey, naughty, naughty, naughty.

lucrezia borgia

lucrezia of the borgias knew poisons very well.
she tried them on her friends and foes, so histories all tell.
when anyone annoyed her she would give a little ball
and though a lot of people came, why none went home at all.
ah! life today has lost all charm, 'tis not at all complex.
a chemist is not needed for those persons who might vex
lucrezia, were she here today, would save her soul from sin,
by simply shifting all the blame on purest bootleg gin.

margaret

queen margaret of navarre was not a royal "blue stocking."
the things that she did and said were sometimes rather shocking.
the gayeties at marge's court, when guests come there to tarry,
could hardly be imagined at the court of george and mary.
among her choice possessions was no remington to hammer on,
which probably is why is once finds such charm in her "heptameron."
if she could be alive today, to add to all her glories,
'tis likely she could be induced to edit "snappy stories."

louise la vallièrè

louise la vallièrè was of beauté très fine.
her wit was most brilliant her repartee keen ah!
king louis the fourteenth found her to his taste.
he gave her huge diamonds, (today they give paste.) ah!
when king louis tired of his lovely louise,
she found herself bored by all other men's pleas.
"as louis has left me," she said with a nod,
"i'll enter a convent and hobnob with god."

cleopatra

now cleopatra, egypt's queen, lived long ago. they say
that many things that cleo did could not be called "au fait."
a catalog of all her loves i'll not attempt to make.
she poisoned those who bored her, or exposed them to a snake
at last she met mark antony, but he was called away
before she chanced to tire of him. ('twas luck for him, i'll say).
cleo killed herself for love, (it quite annoyed her mother),
and nevermore was heard to say, come slaves, asp me another.

maria theresa

maria theresa was pious and good.
she did ev'ry thing that a pious queen should.
her virtue was famous, her pride was the same.
no scandalous gossip could sully her name.
she prayed ev'ry morning, she prayed ev'ry noon.
she never made love by the light of the moon.
to think of a lover would give her a chill.
she never was happy. the moral? what you will

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The Lupo Legacy: Agents for Change

B. Glenn Chandler*

The story of the Lupo family musicians is an amazing story of survival and accomplishment. Having escaped the Spanish Inquisition of 1492, their family settled in northern Italy, which by late fifteenth century had become an important center for musical innovation. There, the three Lupo brothers emerged as professional string players around the time the violin was invented in the same region. After a few years in Venice they emigrated to England in 1540 to play at the court of Henry VIII. For the next 102 years Lupo family musicians performed at the royal court in a country where it was illegal for Jew to live. The Lupo musicians were integrally involved in the development of instrumental music as the renaissance style gave way to the exciting new baroque style. Concurrently, important social changes were taking place in England as well, raising the question: "What role did the Lupo family play in the musical and social changes during this time?"

Introduction

In 1539 King Henry VIII (1491-1548) charged his chief minister, Thomas Cromwell (1485-1540), with the task of improving the quality of music in the royal court shortly before he was to marry Anne of Cleves.¹ Cromwell worked through an agent in Venice to recruit the finest musicians available. The agent first recruited five brothers from the Bassano family, considered among the finest wind instrument players in Venice. Within a month he also recruited six viol players, among which were Ambrose, Alexandro and Romano of Milan, Alberto and Vincenzo of Venice, and Juan Maria of Cremona, all of whom arrived in London by the first of November 1540.²

Ambrose, Alexandro and Romano of Milan are believed to have been brothers descended from Sephardic Jews who left the Iberian Peninsula around the time of the Spanish Inquisition of 1492.³ The most astonishing element regarding the recruitment of Jewish musicians to England in the sixteenth century is that it was illegal at the time for Jews to live in England. And although several efforts were made in the sixteenth and seventeenth centuries to change English law, they were unsuccessful. It was not until the mid-nineteenth century that the laws were finally changed allowing Jews to live legally in England.⁴

Amazingly there would be members of the Lupo family in the service of the English monarchy from 1540 until the English Civil War of 1642 when

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1. Peter Holman, *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (Oxford: University Press, 1993; reprinted by Clarendon Press, 1995), 78-80.

2. *Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII*, Vol. XVI, arrang. and catal. James Gairdner and R. H. Brodie (London: Eyre & Spottiswoode, 1898).

3. Holman, *Four and Twenty Fiddlers*, 82.

4. Hywel Williams, *Cassell's Chronology of World History* (London: Weidenfeld & Nicolson, 2005), 316.

there was no monarchy and the court music ensembles were disbanded. This was an important time in the development of instrumental music in Europe. The violin was invented in the early sixteenth century and would eventually replace the viola da gamba as the primary stringed instrument at the court. The Lupos are thought to have brought with them to England both viols and violins, thus, making them among the earliest musicians to adapt to the violin family of instruments.⁵ Two of Ambrose's sons were also musicians and followed in his footsteps playing viol and violin at the royal court, as did three grandsons and one great-grandson. Several Lupo family musicians were composers as well as performers and left a significant body of string compositions, many of which are still performed today.⁶

This scenario raises a number of interesting questions. Why would these Jewish musicians be recruited to a country where it was illegal for Jews to live? And why would they consider moving there under these conditions and risk imprisonment? How were they able to survive under these circumstances, much less thrive? What role, if any, might they have played in changing the social conditions that eventually led to a change in the law? And what role, if any, did they play in the musical developments of the sixteenth and seventeenth centuries? It is the purpose of this paper to explore these and related questions in order to comprehend and appreciate the significance of the Lupo family's long and unlikely journey and the incredible legacy they left behind.

Origin of the Lupo Family

It is not clear when the ancestors of the three brothers actually arrived in Italy, but likely it was shortly after the Spanish Inquisition of 1492. Ambrose was born in Milan around 1505 and is known to have lived in Venice at least five years before going to London in 1540.⁷ He was the first of his family to adopt the surname Lupo, which means *wolf* in Italian. It was a favorite name adopted by many Jews when surnames began to be adopted, and was likely inspired by a biblical reference: *Benjamin is a ravenous wolf; in the morning he devours the prey; in the evening he divides the plunder.*⁸

According to an augmentation of his coat of arms granted towards the end of his life, Ambrose was listed as ... *son of Baptist from Castello maiori and*

5. Holman, *Four and Twenty Fiddlers*, 87.

6. *Ibid.*, 31.

7. *A Biographical Dictionary of English Court Musicians, 1484-1741*, comp. Andrew Ashvee and David Lasacki, assist. Peter Holman and Fiona Kisby, vol. II (Aldershot: Ashgate, 1998), 745-746.

8. *Bible, New International Version (NIV)* (Grand Rapids: Zondervan Press, 2011), Genesis 49: 27.

*Busto in Normandy, in the republic of Milan.*⁹ It is assumed that *Baptist* settled in what is now Busto Arsizio, some 40 kilometers northwest of Milan, and later moved his family to Castello, a major section of Venice located immediately behind the Basilica of San Marco. And, although Busto Arsizio is not in Normandy, the confusion is understandable since the French occupied Milan several times during the early sixteenth century.¹⁰

No proof has been found that Alexandro, Ambrose and Romano were actually brothers, but the circumstantial evidence strongly suggests it. For instance, a lay subsidy assessment in England in 1542 reads: ... *in St Gabriel's Fenchurch Street John Baptist and Alexander ... in t[he]house of Violet str[anger] in goodes' £11 11s.*¹¹ Considering that John Baptist was living with Alexandro in London; that Baptist was cited as the father of Ambrose in the augmentation of his coat of arms; that Ambrose, Alexandro and Romano were born in Milan; and that all three were hired together by Henry VIII in 1540; the circumstantial evidence appears sufficient to assume they were brothers.

If there were any doubts about their Jewishness, an incident occurring a little over a year after their arrival in London should dispel them. On 29 January 1541/2 Henry VIII ordered the *New Christians* (term associated with converted Jews in England) thrown into prison. Although Henry had actually encouraged Jews to settle in England, it was still illegal, and on occasion there were waves of anti-Semitism; so to appease those complaining Henry had the New Christians imprisoned.¹² While in prison John Anthony, one of the court sackbut players, died and Ambrose witnessed his will. Interestingly, the probate record lists the dead man as *Anthonii Moyses* and Ambrose as *Ambrosius deolmaleyex*. In the Jewish tradition *Anthonii Moyses* means *Anthony son of Moses*, and *deolmaleyex* is thought to be a clerk's misinterpretation of *de Olmaliach*, or *de Almaliach*, a form of the Sephardic name *Elmaleh*.¹³ It is not clear why Ambrose decided at that moment to reveal his Jewishness. Maybe he felt it was by then common knowledge, or that he thought he had nothing to lose. Or, perhaps he felt an obligation to honor his dead friend in a significant manner regardless of the outcome. Whatever the reason it seemed not to matter, for the musicians were quietly slipped out of the country until the incident blew over and then reappointed to the king's consort on 23 February 1543/4, backdated to 1 November 1543.¹⁴

9. *Grantees of Arms Named in Docquets and Patents to the End of the Seventeenth Century*, ed. Harry Rylands (London: Harleian Society Publications, 1915), 160.

10. Holman, *Four and Twenty Fiddlers*, 81.

11. *A Biographical Dictionary of English Court Musicians*, vol. II, 744-745.

12. Holman, *Four and Twenty Fiddlers*, 86.

13. Roger Prior, "Jewish Musicians at the Tudor Court," *Musical Quarterly* 69 (1983), 257-258.

14. *A Biographical Dictionary of English Court Musicians*, vol. II, 746.

Very little is known about Baptist and his family before they came to Italy or from where on the Iberian Peninsula they came, although there was a dispatch dated 29 January 1541/2 by the Imperial ambassador, Eustace Chapuy, that said: *Henry VIII had lately ordered the arrest and imprisonment of the new Christians who came from Portugal*.¹⁵ This reference to Portugal could have been based on fact or on conjecture, and unfortunately no other information about their origin has been found. However, since the expulsion of Jews from Portugal was not until 1536, the timing of Baptist's move suggests they came from Spain.¹⁶ As such, understanding the history and conditions of Jewish life in Spain leading up to the 1492 *Expulsion of Jews*¹⁷ is essential to understanding the Lupo legacy.

Jewish Life on the Iberian Peninsula Prior to 1492

Jews had lived on the Iberian Peninsula since the time of the Greeks, arriving shortly after the destruction of the first Temple in 586 BCE (423 BCE in Jewish chronology).¹⁸ A sixteenth-century scholar, Gedaliah ibn Jechia, claims when King Ferdinand and Queen Isabella commanded all Jews to leave Spain in 1492 the Jews of Toledo sought exception, claiming their families were already in Toledo when Christ was crucified and, therefore, they should not be blamed for his death. Their claims, however, fell on deaf ears and they were forced to leave Spain like the rest of the Jews.¹⁹

After the Romans took control of the Peninsula following the Second Punic War of 218-202 BCE, they sent as many as 90,000 enslaved Jews to the Peninsula.²⁰ By the third century Jewish citizens were well established in *Hispania*, as it was then called, and were involved in the civic and social life of their communities. Then, in the early fourth century the Church issued several Canons designed to create separation between Christians and Jews. These were among the earliest acts of anti-Semitism.²¹

15. Prior, *Jewish Musicians at the Tudor Court*, 260.

16. António José Saraiva, "Introduction to the English edition," in *The Marrano Factory: The Portuguese Inquisition and its New Christians*, trans. H. P. Solomon (Leiden: Brill Publishers, 2001), 9.

17. *Documentos acerca de la expulsion de los Judios (Documents about the expulsion of Jews)*, No. 177, ed. Luis Suarez-Fernandez (Valladolid: C.S.I.C., 1964), 391-395.

18. Moses ben Machir, *Seder Ha-Yom* (Venice: Gara, 1604), 15.

19. Gedaliah ibn Yahya ben Joseph, *Shalshet Ha-Kabbalah* (Venice, 1587; reprinted Brookfield, MI: Targum Press, 2004), 271.

20. Heinrich Graetz, *History of the Jews*, vol. III (Philadelphia: The Jewish Publication Society of America, 1894), 42.

21. Samuel Laeuchli, *Power and Sexuality: The Emergence of Canon Law at the Synod of Elvira* (Philadelphia: Temple University Press, 1972), 75-76.

When the Visigoths conquered Hispania in the early sixth century, the Jews were initially allowed to live in relative peace because the Visigoths had little interest in religious practices. That changed, however, when King Recared converted to Catholicism in 587.²² At the Council of Toledo in 589 it was determined that children of mixed marriages between Jews and Gentiles would be baptized. When King Sisebut assumed the throne in 610 he rigorously enforced this edict, leading a campaign to force all Jews to be baptized or expelled.²³

Two developments brought some hope to the persecuted Jews in the late seventh century. First, the Moors, who had been making their way across Europe, established a foothold in the southern part of Spain, and the Jews, viewing them as liberators, greeted them eagerly. At about the same time the Holy Roman Empire sent its navy to the area in an attempt to insight uprisings among the Jews against the Visigoths. They had no intention of helping the Jews; their goal was to stop the Moorish advances in Spain. So, in 695 when the Jews welcomed the outsiders the Visigoths charged them with plotting against the authorities and condemned them to slavery.²⁴

In 711 the Moors defeated the Visigoths at the battle of *Tyriq ibn Ziyad*, marking the beginning of Moorish rule in Hispania. Their rule would continue in varying parts of the Peninsula until 1492, the height of which was between the eighth and twelfth centuries.²⁵ Generally speaking, the Jews fared better under Moorish rule than under Christian rule, especially after Abd-ar-Rahman I established Umayyad rule in 755. This was a secular government that allowed Jews, Christians and other minorities to practice their own religions. At that time Muslims controlled almost a third of the known world's population and, with much of their kingdom non-Muslim, the government understood the importance of involving leaders of the other religions in their governance.²⁶

With the freedom to practice their religion openly, Jews from other parts of the world made their way to Hispania.²⁷ Under the reign of Abd-ar-Rahman III (882-955), the first Caliph of Córdoba, the real *golden age* of Jewish life was

22. Solomon Katz, "Monographs of the Mediaeval Academy of America," in No. 12, *The Jews in the Visigothic and Frankish Kingdoms of Spain and Gaul* (Cambridge: The Mediaeval Society of America, 1937), 10.

23. Yom Tov Assis, *The News of Spain: From Settlement to Expulsion* (Jerusalem: The Hebrew University of Jerusalem, 1988), 10.

24. Norman Stillman, "Aspects of Jewish Life in Islamic Spain," in *Aspects of Jewish Culture in the Middle Ages*, ed. Paul E. Szarmach (Albany: State University of New York Press, 1979), 53.

25. Reinhardt Dozy, *Spanish Islam: A History of the Muslims in Spain*, trans. Francis G. Stokes (London: Chatto & Windus, 1913), 133.

26. H. U. Rajman, *A Chronology of Islamic History 570-1000*, 3rd edition (London: Ta-Ha Publishers, Ltd, 1999), 128.

27. Assis, *The News of Spain: From Settlement to Expulsion*, 12.

ushered in. Jewish councilor Hasdai ibn Shaprut was appointed supervisor of foreign trade, and as such he was able to communicate with Jews throughout the world. It was at this time that the concept of Hebrew studies was established and Córdoba became the seat of Jewish scholarship²⁸ (Image 1).

Image 1. *Cantor Reading Passover Story in Moorish Spain, from a Fourteenth-Century Spanish Haggadah, Artist Unknown*



Efforts by Christians to regain political control of Hispania began shortly after the Muslim takeover. In 722 they gained a foothold in the northern most region of the Peninsula establishing the Kingdom of Asturias.²⁹ In the early ninth century Charlemagne, eager to expand his kingdom, gained control of Aquitaine and pushed the Muslims further south, significantly strengthening the power of the Christian Church on the Peninsula.³⁰ In the Middle Ages, the Pope, contending that the Muslim fight in Spain was as important as the Crusades in Jerusalem, extend the energy of the Crusades to the re-conquest of the Spain. By 1238 they had driven the Muslims to the southern part of the Peninsula where they established the Kingdom of Granada where they remained for the next 200 years.³¹

28. Nahum M. Sarna, "Hebrew and Bible Studies in Medieval Spain," in *Sephardi Heritage*, vol. 1, ed. R. D. Barnett (New York: Ktav Publishing House, Inc., 1971), 327.

29. Trudy Ring, Robert M. Salkin, and Sharon La Boda, *International Dictionary of Historic Places: Southern Europe* (Chicago: Fitzroy Dearborn Publishers, 1994-96), 170.

30. Barton Sholod, *Charlemagne in Spain: The Cultural Legacy of Roncesvalles* (Geneva: Droz, 1966), 39-44.

31. John Tolan, *Europe and the Islamic World: A History* (Princeton: Princeton University Press, 2013), 39-40.

While under Moorish rule the Iberian Peninsula was viewed as a refuge for Jews, but with the increasing political power of the Christian Church there was a gradual return to the persecution of the Jews. When King Alfonso VIII of Castile liberated Toledo from the Muslims at the Battle of *Las Navas de Tolosa* in 1212, the Crusaders also robbed and killed many Jews.³² In 1250 Pope Innocent IV issued a papal bull prohibiting the building of synagogues without permission, and disallowing proselytizing. It also forbade Jews from associating with Catholics and required all Jews to wear badges.³³ Despite these setbacks, Jews and the remaining Muslims lived and work in relative peace and prosperity for the most part. By the late fourteenth century Jews in Spain numbered among the largest and most prosperous communities to be found anywhere in Europe.

In 1378 Ferrand Martinez, Archdeacon of Écija, began preaching anti-Semitic sermons in Seville, admonishing his audiences to expel the Jews and demolish their synagogues. Although ordered by the archbishop and the king to stop harassing the Jews, Martinez, unperturbed, continued whipping up anti-Jewish sentiment for the next decade. On 6 June 1391 mobs attacked the Jewish community in Seville killing some 4,000 Jews. The attacks spread to Córdoba where the entire Jewish community was burned and every Jew slain before authorities could intercede, resulting in the death of more than 2,000.³⁴ In other cities synagogues were converted into churches and the Jews that were not killed were baptized, either willingly or unwillingly. From there the rioting and killing spread throughout Spain. This series of horrific massacres marked the end of the Jewish *golden era* marking a real turning point in the history of the Iberian Peninsula.³⁵

Jews in Spain and Portugal who converted to Christianity were called *Conversos*. Historians claim that by 1410 some 200,000 Jews had converted, leaving only around 100,000 openly practicing Jews on the Peninsula. Many of the *Conversos* adapted to Christianity and without the anti-Semitic restrictions achieved important positions in the government and even in the Church. Other *Conversos* continued to practice Judaism privately in their homes and were known as *Crypto-Jews*.³⁶

32. Lynn Hunt, R. Pochia Hsia, Thomas R. Martin, Barbara H. Rosenwein, and Bonnie Smith, *The Making of the West: Peoples and Cultures: A Concise History, Vol. I: To 1740*, 2nd edition (New York: Bedford/St. Martin's, 2007), 391.

33. William H. Prescott, *History of the Reign of Ferdinand and Isabella* (New York: A. L. Burt, 1838), 515.

34. Henry Charles Lea, "Ferrand Martinez and the Massacres of 1391," in *The American Historical Review* 1, no. 2 (1896), 215-216.

35. *The Jewish Encyclopedia*, ed. Isidore Singer, vol. 11 (New York: Funk and Wagnalls, 1901), 497.

36. Henry Kamen, *The Spanish Inquisition* (New Haven: Yale University Press, 1999), 10.

In summer of 1411 Dominican Vincent Ferrer of Castile transformed a large synagogue in Toledo into the Church of *Santa Maria La Blanca* baptizing more than 4,000 Jews in that city.³⁷ The hatred of the Jews became so acute and the complaints so plentiful that King Henry III of Castile was forced to prohibit Jews from the practice of lending money, a decision he later regretted when many of the Jews moved to other counties and he no longer received their heavy taxes. Other anti-Jewish laws were passed with the intention of further humiliating them and reducing them to poverty. They were not allowed to practice medicine or pharmacy, nor could they engage in the trade of wine, meat, bread and other goods. They were not allowed to socialize with Catholics and Jewish women had to wear long course garments. While these demeaning laws severely harmed Jewish communities, the entire country also suffered from the commercial and economic disruption that followed. By the mid-fifteenth century the hatred toward the Conversos outstripped that of the professing Jews, and many of their houses were burned and many were murdered.³⁸

King Ferdinand II of Aragon and Queen Isabella of Castile were married in 1469, thereby uniting their kingdoms marking the beginning of the unification of Spain. Both were devout Catholics and well aware of the state of the Jewish controversy. During a visit to Seville in 1477 Isabella became convinced that Crypto-Jews were trying to re-convert the Conversos. So in 1478 the Monarchs requested a papal bull from Pope Sixtus IV to establish an Inquisition. On 1 November 1478 the Pope issued *Exigit Sinceras Devotionis Affectus* establishing the Spanish Inquisition giving the Monarchs complete authority to name the inquisitors.³⁹ With the goal of identifying and punishing Crypto-Jews, the first hearings of the Inquisition were held in Seville on 6 February 1481 and resulted in the execution of six people by burning. As the hearings continued the Pope expressed concern and threatened to recall the Inquisition, claiming that many faithful Catholics had been included in the executions based simply on the word of others, but Ferdinand threatened to make the Inquisition an independent initiative of the state and the Pope relented.⁴⁰

37. Carol Herselle Krinsky, *Synagogues of Europe: Architecture, History, Meaning* (Cambridge: MIT Press, 1985), 387-394.

38. *The Jewish Encyclopedia*, vol. 6, 498.

39. Edward Peters, *Inquisition* (New York: Free Press, 1988), 89.

40. Arnold H. Mathew, *The Life and Times of Rodrigo Borgia* (London: S. Paul & Co., 1912), 52-53.

Image 2. *Spanish Inquisition*; Woodcut by Johann Schoffer, 1508



Despite all the efforts of the Inquisition, it was eventually determined to be inadequate to remedy the problem (Image 2). Therefore, on 31 March 1492 the *Alhambra Decree*, or *Edict of Expulsion*, was issued by the Monarchs ordering all practicing Jews to convert to Christianity or leave Spain by the end of July. Some scholars claim between 200,000 and 800,000 Jews left the Iberian Peninsula during this time.⁴¹ However, more recent scholars claim the real numbers are probably around 40,000 who chose to leave out of 80,000 practicing Jews and 200,000 Conversos, while another 40,000 chose to convert to Catholicism and remain. Meanwhile, it is estimate that around 2,000 Jews were executed through the efforts of the Inquisition between 1480 and 1530.⁴² Coincidentally, the expulsion of the Jews came shortly after the fall of Granada on 2 January 1492, which ended the long presence of Moorish rule on the Iberian Peninsula.⁴³

It is not known if members of John Baptist's family were executed as a result of the Inquisition; however, it is assumed that his family had converted to Christianity, at least in name, and that they were among the thousands who chose to immigrate to Italy in 1492.

41. Salo Wittmayer Baron, *A Social and Religious History of the Jews: Christian Spain* (New York: Columbia University Press, 1952), 170.

42. Kamen, *The Spanish Inquisition*, 29-31.

43. J. N. Hillgarth, *The Spanish Kingdoms: 1250-1516. Volume II: 1410-1516, Castilian Hegemony* (Oxford: Clarendon/Oxford University Press, 1978), 367-393.

Italy and the Renaissance

Sephardic Jews leaving the Iberian Peninsula scattered to all parts of Europe as well as Northern Africa and the Middle East. However, due to the similarities between the Spanish and Italian languages many chose to settle in Italy.⁴⁴ For musicians there were other attractions to Italy, chief among which was the exciting movement that we now called the renaissance. Following the fall of Constantinople to the Turks in 1453, many Greek scholars immigrated to Italy, attracted by the humanistic movement already spreading across Europe, thereby igniting a great revival in Greek art and culture. Italy had become a focal point for the arts during the fifteenth and sixteenth centuries.⁴⁵

Rome had been a dominant force on the Italian Peninsula for ages, due to the influence of the Roman Church. However, following the death of Pope Leo X in 1521 and the sack of Rome in 1527, its domination was significantly diminished.⁴⁶ Meanwhile, Venice and other Northern Italian city-states had become important destination places for Jews escaping persecution, largely because they were located a safe distance from Rome and out of reach of the Popes who had generally remained hostile to Jews.⁴⁷ Furthermore, Venice was fast becoming a center for the development of new musical styles, particularly the madrigal and the polychoral style.⁴⁸

Not far from Venice somewhere in Northern Italy around the beginning of the sixteenth century, one of the most significant musical developments of the renaissance took place; the violin was invented. Its origin is shrouded in mystery due primarily to the fact that none of the earliest violins survived.⁴⁹ Consequently, scholars turned to art for information about the early violin. Some of the earliest images are found in frescos of churches and palaces of Northern Italy near where the violin was invented. One of the earliest examples was painted by Benvenuto Garofalo or his assistant around 1505-08, and is found in the *Palazzo di Ludovico il Moro* in Ferrara. It depicts a bowed instrument with the distinct features of a violin.⁵⁰ Another early example, a portion of which is shown in Image 3, is the magnificent fresco entitled *Coro Degli Angel* found in the dome of the Church of *Santa Maria dei Miracoli* in

44. Kamen, *The Spanish Inquisition*, 157.

45. Paul Oskar Kristeller, *Renaissance Thought II: Papers on Humanism and the Arts* (New York: Harper Torchbooks, 1965), 178.

46. Ferdinand Gregorovius, *History of the City of Rome in the Middle Ages*, trans. Annie Hamilton, vol. VIII part 2 (London: George Bell & Sons, 1906), 534-543.

47. *The Jewish Encyclopedia*, vol. 10, 126-27.

48. Blanche Bangwere, *Music History During the Renaissance Period, 1520-1550* (Westport, CT: Praeger Publishers, 2004), 264.

49. Holman, *Four and Twenty Fiddlers*, 1.

50. Mary Remnant, *Musical Instruments of the West* (London: Batsford, 1978), 45.

Saronno. It was painted by Gaudenzio Ferrari in 1534-35 and depicts angels playing a violin (center right), cello (lower right) and viola (upper left).⁵¹

Image 3. *Coro Degli Angeli*, by Gaudenzio Ferrari, in Church of *Santa Maria dei Miracoli*, Saronno, Italy



Saronno is located north of Milan about 15 kilometers east of Busto Arsizio where John Baptist and his family settled, and where the Lupo brothers were likely born and grew up.

The immediate predecessor of the violin was the *viola da gamba*, which was long thought to have evolved in Spain from the medieval *vielle* in the fifteenth century.⁵² More recent research, however, indicates that it probably developed in the late fifteenth century when the Spanish started bowing the guitar-like *vihuela* in a vertical position, influenced by the Arabic *rabab*. The *viola da gamba* was then either brought to Rome by the entourage of Rodrigo de Borgia when he became Pope Alexander VI in 1492, or bought to Northern Italy by the Sephardic Jews escaping the Inquisition.⁵³ Either way, the *viola da gamba* was well established as the primary stringed instrument in Italy by the late fifteenth century.

51. Emmanuel Winternitz, "Early Violins in Paintings by Gaudenzio Ferrari and his School," in *Musical Instruments and Their Symbolism in Western Art* (London: W. W. Norton & Co., 1967), 99-109.

52. Thruston Dart, "Viols," in *Musical Instruments through the Ages*, ed. A. Baines (Baltimore: Penguin Books, 1961), 184.

53. Holman, *Four and Twenty Fiddlers*, 14.

The *viola da gamba* had frets, six strings tuned in fourths—except for a third between the two middle strings—and it was played between the legs (*gamba*). It quickly became the favorite stringed instrument of elite society, and was usually found in consorts, that is, group of like instruments of different sizes capable of playing the vocal ranges of polyphonic choral music. Peter Holman claims that Isabella d’Este, Marchesa of Mantua, was likely responsible for the development of the viol consort when she ordered viols of different sizes near the end of the fifteenth century. Prior to that time stringed instruments were generally solo instrument used primarily to accompany dance.⁵⁴

The violin was not a direct descendant of the *viola da gamba*; on the contrary, its technology is quite different. It has no frets, is tuned in fifths, had a sounding post to augment its sound, and had three strings instead of six—although a fourth string was soon added. It likely inherited its tuning from the *lyra da braccio*, a medieval instrument descended from the *vielle*, and was played on the arm (*braccio*) like both the *lyra da braccio* and the *vielle*. The violin was more difficult to play, in part because it had no frets. It was adopted by professionals while amateurs continued to play the *viola da gamba*. With no frets violinists were capable of playing more expressively and more in tune, and the violin was a consort instrument from the beginning. It was shaped much like the *lyra da braccio* and somewhat similar to the Spanish *vihuela* while the *viola da gamba* is distinguished by its sloping shoulders. Image 4 compares the Spanish *vihuela*, *viola da gamba*, *lyra da braccio* and *violin*. The two drone strings on the left side of the *lyra da braccio* were not carried over to the violin.

Image 4. Comparison of the *Vihuela*, *Viola da Gamba*, *Lyra da Braccio* and *Violin*

a. *Vihuela* b. *Viola da Gamba* c. *Lyra da Braccio* d. *Violin*



In addition to the musical attractions, Jewish immigrants to Italy were also attracted by its social and humanitarian advantages. At a time when most

54. *Ibid.*, 16-17.

European countries were expelling Jews, the Republic of Venice under the leadership of Doge Leonardo Loredon and his council, decided in 1516 not to expel Jews, but rather to establish the first Jewish ghetto in Europe.⁵⁵ As a result, Jews from other European countries were drawn to Venice, including Sephardic Jews from Portugal and Spain. Also, Jews from other regions of Italy began to relocate to Venice. The Bassano family of wind instrument players, from which the first five musicians were hired for the English court, reportedly left the Kingdom of Sicily around the end of the fifteenth century when that kingdom expelled its Jews, settling in Bassano del grappa, a village in Northern Italy, from which they took their name. Then in the early sixteenth century they were drawn to Venice where several of them found work in the Doge's palace.⁵⁶ It is not surprising, then, that the Lupos would eventually relocate from Busto Arsizio to Venice.

The concentration of musical activities and world-class musicians in Venice did not go unnoticed when Cromwell set about to fulfill Henry VIII's charge to find the best musicians in the world for the English court. His agent in Venice, an Englishman by the name of Edmond Harvel who was living in Venice at the time, wrote to Cromwell assuring him that the Bassanos were among the finest wind instrument players in the world when he hired them in May of 1540.⁵⁷ He must have had equal confidence in the Lupo string players, for a month later he hired them and their string colleagues. They were placed on the payroll effective 1 May 1540, although they did not begin their service at the court until November. The backdating most likely was done in order to cover their relocation expenses.⁵⁸

We do not know if the Lupos practiced Judaism openly while in Italy or not; however, in England they would be required to be members of their local parish churches. In England the term New Christian corresponded to the Spanish term *Converso* while the more pejorative term *Marrano* was the English equivalent to the Spanish term Crypto-Jew.

Jewish Life in England Prior to 1540

The history of Jewish life in England prior to the arrival of the Lupos was somewhat similar to that on the Iberian Peninsula, except that no records have been found regarding Jews living in England before the arrival of William the Conqueror in 1066. William reportedly brought Jews from Normandy for the purpose of establishing a coinage system so that feudal dues could be paid in

55. *The Jewish Encyclopedia*, vol. 12, 409-410.

56. *A Biographical Dictionary of English Court Musicians*, vol. I, 85-86.

57. Holman, *Four and Twenty Fiddlers*, 78-81.

58. *A Biographical Dictionary of English Court Musicians*, vol. II, 744-745.

coin rather than goods. Under his son, Henry I, Jews were allowed to move freely about the country and were considered, along with their property, to belong to the King.⁵⁹ Under King Stephen the Jews did not fare as well, for it was during this time that the charge of blood libel against Jews was first recorded.⁶⁰ Later, when Henry II sought to raise money to fight the crusades, he demanded a quarter of the Jewish chattels while requiring only a tithe from the rest of the country. During this process it was learned in 1186 that Jews owned a quarter of all personal property in England while they constituted only a fraction of the population.⁶¹

When Richard I became King in 1189 some Jewish leaders came to pay homage but were repulsed. Rumors spread that the king had ordered the Jews massacred and, consequently, many were killed. Richard was upset by the massacre but no one was ever punished, and after he left on his crusade many more Jews were massacred. Anti-Semitism spread to other cities and towns throughout England, and at York on 16-17 March 1190 a mob, many being motivated by the fact that they owed money to the Jewish bankers, attacked the castle where a number of the city's Jews had sought refuge. Seeing no way out many took their own lives rather than starve while the rest were slain. Some efforts were taken to punish the offenders but most fled to Scotland and escaped punishment.⁶²

In an attempt to raise funds to fight his war with Wales in the thirteenth century, King Edward I demanded additional taxes of the Jews, and when they were unable to meet his demands they were persecuted, imprisoned, or executed. During his reign anti-Semitism continued to increase until legislation was eventually passed in 1290 to expel all Jews from England.⁶³ An estimated 2,000 Jews left England for other European countries with only what they could carry.⁶⁴

59. *The Jewish Encyclopedia*, vol. 5, 161-162.

60. Anthony Julius, *Trials of the Diaspora: A History of Anti-Semitism in England* (Oxford: Oxford University Press, 2010), 153.

61. *The Jewish Encyclopedia*, vol. 5, 163-164.

62. *Ibid.*, 165-167.

63. Michael Prestwich, *Edward I* (New Haven: Yale University Press, 1997), 343.

64. Robin R. Mundill, *England's Jewish Solution: Experiment and Expulsion* (Cambridge: Cambridge University Press, 2004), 1262-1290.

Image 5. *Expulsion of Jews from England, 1290, by Unknown Artist*

After the expulsion there was no official record of Jews in England until the Resettlement of 1655 except for the *Domus Conversorum*, a house in London established by Henry III in 1232 to house converted Jews (Image 5). Some Jews remained within its precincts until 1551 or later.⁶⁵ Attempts were made to revoke the expulsion as early as 1310 but to no avail; however, some Jews apparently managed to come back because there was a complaint in 1376 that Jews were trading in London pretending to be Lombardi from the Italian Peninsula.⁶⁶

Henry VIII

This was the state of affairs in England when Henry VIII became king on 21 April 1509, some two months shy of his eighteenth birthday. His older brother Philip was destined to be king but died when Henry was 16. His father had intended young Henry to enter the Church, and as such provided him with the finest education in the classical, humanist manner. He was fluent in French, English and Latin and had a working knowledge of Italian, Spanish and Greek. He was inventive and experimented with mechanics and technology, was passionate about astronomy, and it was said he was learned in all the sciences. Erasmus, in fact, called him a universal genius.⁶⁷

65. *The Jewish Encyclopedia*, vol. 5, 165.

66. *Ibid.*, 171.

67. Alison Weir, *Henry VIII* (New York: Random House, Inc./Ballantine Books, 2008), 8.

When Henry was eight it was clear he had inherited the musical aptitude that ran in his family and his father gave him a lute. Not much is known about his early musical training but in adulthood he was passionate about music, and it is said that music dominated his life. Wherever he went, in public or private, music was heard—at state occasions, at mealtimes, upon entering or exiting a room, while dancing, whatever the occasion. Visitors to the court were ecstatic about the music they heard. Henry could read music at sight and was considered a fair composer. *Pastime with Good Company* is one of his compositions still performed today (Image 6). He was reported to have a rather good tenor voice and could play almost any instrument.⁶⁸

Image 6. *Pastime with Good Company*, by Henry VIII, ca. 1513 (original score in British Library, London)



No doubt Henry's extraordinary education and love of music were significant factors in his desire for quality music at the court. To clarify, however, his desire for quality music was in reference to secular music and not to sacred music. At that time secular music at the court was a holdover from the fifteenth century and a bit outdated. There were consorts of wind instruments at the court but no string consort.⁶⁹ Sacred music, by contrast, was centered in the Chapel Royal and had a long and distinguished history of excellence. It was

68. *Ibid.*, 127.

69. Holman, *Twenty and Four Fiddlers*, 60-61.

one of the most exciting centers of sacred music in Europe at the time.⁷⁰ In 1510 Sebastian Guistinian, the Venetian Ambassador to England, heard the choir at the Royal Chapel and reported that the voices were more divine than human, and that he thought them to have *no equals in the world*.⁷¹

One of the most significant developments during Henry's reign was the separation of the English Church from the Roman Catholic Church, an action not so much based on religious grounds as on political grounds. In 1527, desperate to have a male heir, Henry asked Pope Clement VII for an annulment of his marriage to Catherine of Aragon so he could marry Anne Boleyn. When the Pope denied his request he turned to the bishop of Canterbury and asked him to grant the annulment. The bishop, having little choice in the matter, granted it.⁷² After Henry married Anne Boleyn the Pope pronounced the marriage invalid. Henry responded by asking the English Parliament to pass a series of acts culminating in the *Act of Supremacy* of 1534 declaring Henry the *Supreme Head on earth of the Church of England*.⁷³

Following the separation of the English Church from Rome Henry was obsessed with the fear that those around him might have a loyalty to the Pope and start a rebellion. At some point he came to the realization that he would not need to worry that Jewish servants might bring with them an allegiance to the Pope. Thus, he began quietly recruiting Jews to England despite the laws prohibiting it, and word spread fast that England was a place of refuge for Jews.⁷⁴

The Lupos at the English Court

With the arrival of the six new viol players from Venice, Henry had a viol consort (Image 7). The painting below of an anonymous group of musicians illustrates the different sizes of viols that make up a consort.

70. Harold N. Hillebrand, "The Early History of the Chapel Royal," in *Modern Philology* 18, no. 5 (1920), 233.

71. Weir, *Henry VIII*, 128.

72. Roger Scruton, *A Dictionary of Political Thought* (New York: Macmillan Publishers, 1996), 470.

73. *Documents of the English Reformation*, ed. Gerald Bray (Cambridge: James Clarke & Co., 2004), 115.

74. Holman, *Four and Twenty Fiddlers*, 86-87.

Image 7. *Viol Consort, by Unknown Artist, ca. Sixteenth Century*

Ambrose's brother Romano died while they were imprisoned briefly in 1542 and was survived by his widow *Martha de Milano*.⁷⁵ It is not known exactly when Alexandro died or otherwise left the country due to a break in court records. He was there in September 1544 when the records stopped, but his name was absent from the list of those playing at the funeral of Henry VIII on 16 February 1546/7 when the records resumed.⁷⁶ Ambrose continued to perform in the string consort until his death in 1591. He performed at the funeral of Henry VIII, the coronation of Edward VI on 20 February 1546/7, the funeral of Edward VI on 8 August 1553, and the coronation of Elizabeth I on 17 November 1558. His wife, Lucia, did not move to London with him in 1540 but remaining in Italy instead.⁷⁷

Many records of the musicians are routine facts of accounting but a few reveal their human side. For instance, in February of 1565 Ambrose was brought before a Consistory body of the French Church in London and accused of having improper sexual relations with his French maid, Marguerite de Rockus. Then in 1572 the records indicate he applied for a separation from his wife Lucia in Italy and a license to marry an English woman. Permission was granted, provided he first go to Italy and find his wife. Ambrose apparently disregarded the Consistory body's request and was married a month later, claiming he had evidence that his wife had died. The Consistory body later learned that his claim was untrue, and once again he was brought before the board. This time he told them he had gone to Italy and found his wife, but that she refused to come to London *because of the religion*.⁷⁸

Over the course of time most of the Jewish musicians had become well integrated into English society, and some were quite financially secure. Evidence

75. *A Biographical Dictionary of English Court Musicians 1485-1714*, Vol. II, 749.

76. Holman, *Four and Twenty Fiddlers*, 24.

77. *A Biographical Dictionary of English Court Musicians 1485-1714*, Vol. II, 746.

78. *Ibid.*

indicates that Ambrose was among the wealthy according to sixteenth century standards. He was assessed a fee of 4d by his parish Church of St. Alphage for the quarterly pay of the clerk, an amount that would only have been assessed on the wealthiest members of the parish.⁷⁹ He died and was buried on 13 February 1591 at St. Alphage Church after 51 years of service to the kings and queens of England in the string consort, the longest tenure of any member of the string consort. In his estate he left 20s to St Alphage Church to be distributed to the poor.⁸⁰ Yet another indicator that the Lupo family was wealthy is the fact that one of his grandsons, Albiano, son of Peter, owned a share of the Virginia Company. He moved to the Jamestown Colony in 1610 and he paid the passage for five other people.⁸¹ In Virginia he and his wife, Elizabeth, owned 400 choice acres of land on the Chesapeake Bay waterfront in what is now Hampton, VA. Only the wealthy could afford to own a share of the Virginia Company, or to transport five additional people to the colony.⁸²

After Elizabeth I became Queen on 17 November 1558 the string consort became known as the *violin consort*. It is not known just how or when the change occurred, but it was probably a gradual change. In the early years of the string consort the viol was used for polyphonic music while the violin was used primarily for dance, and since Elizabeth loved to dance, it stands to reason that the violin would become more important during her reign.⁸³ In Image 8, the painting by an unknown artist depicts two soprano violins and a bass violin (cello) on the left accompanying the Queen and her partner in a dance.

79. Holman, *Four and Twenty Fiddlers*, 24.

80. *A Biographical Dictionary of English Court Musicians 1485-1714*, Vol. II, 746.

81. Peter Wilson Coldham, *Complete List of Emigrants 1607-1660* (Baltimore: Genealogical Publishing Co. Inc.), 44.

82. Nell Marion Nugent, *Cavaliers and Pioneers*, vol. 1 (Richmond: The Library of Virginia, 1992), xxvii-xxviii

83. Holman, *Four and Twenty Fiddlers*, 87-89.

Image 8. *Queen Elizabeth I Dancing with Partner*, by Unknown Artist, ca. Late Sixteenth Century



Ambrose and Lucia had two sons, Peter and Joseph, born about 1535 and 1537 respectively, who followed in their father's footsteps in the string consort. They joined the musicians' guild in Antwerp, Peter on 17 January 1555 and Joseph on 20 August 1557, where they were listed as *born in Venice, sons of Ambrose*.⁸⁴ Peter married Koven (or Katherine) in Antwerp where their first child, Elizabeth, was born. They moved to London sometime before January 1562/3 when their second child, Pheybe, was baptized at the Church of St. Botolph without Aldgate. Two weeks after the birth of their fourth child on 29 September 1575 his wife died. A month later Peter married Katherine Wickers at St. Botolph's and together they had at least six children. Peter joined the string consort on 25 March 1567. He performed for Queen Elizabeth's funeral and continued in the service of King James I. He was granted a warrant on 13 February 1606/7 from the Privy Council for £20. He died in 1608 after 41 years in the string consort and was likely buried at Greenwich.⁸⁵

Joseph was married by 1571 to Laura Bassano, daughter of Alvise and Johane Bassano. Alvise was one of the five Bassano brothers also hired at the court in 1540. This is one of several instances of intermarriage between these two musician families over the years. Joseph and Laura were living with her brother Augustine on Hart Street in the parish Church of St. Olave in 1571 where a baptism was dated August 7 listing a *Thomas s(on) [of] Basanew*. This is assumed to be Thomas Lupo, son of Joseph and Laura Lupo and that the scribe confused the last names because they were living in the home of Augustine Bassano. Joseph joined the string consort on 23 September 1563 and also

84. *Ibid.*, 81.

85. *A Biographical Dictionary of English Court Musicians 1485-1714*, vol. II, 747-749.

performed at Queen Elizabeth's funeral and continued in the service of King James I. He was buried at Richmond on 23 April 1616.⁸⁶

Peter and Joseph both had sons named Thomas and both followed the family tradition and joined the string consort. Joseph's son was known as Thomas the Elder (or I) while Peter's son was known as Thomas the Younger (or II). Both were composers as well as performers, and their compositions, along with those of other Lupo composers, constitute a significant body of works.⁸⁷ Thomas I joined the violin consort on 26 January 1587/8 when he was 20 years of age. He, too, performed for the funeral of Queen Elizabeth, the coronation and funeral of James I, and then continued in the service of King Charles. In 1610 he composed music for two of Ben Jonson's masques, entitled *Oberon* and *Love Freed from Ignorance and Folly*, and also for Thomas Campion's *Lord's Masque* in 1612. He was appointed to the household of Henry, Prince of Wales, in 1610 where he served until the prince died in 1612.⁸⁸

When Charles was designated Prince of Wales in 1619 Thomas returned to the prince's household, although only after he had resigned his performance position in the violin consort and accepted a new position as composer for the violins. At the prince's court Thomas and his colleagues created some of the most innovative and significant music to be found anywhere at that time.⁸⁹ When Charles became king following the death of his father in May 1625, he combined the musicians of his previous household with those at the king's court. It is said that King Charles, himself a proficient musician, would occasionally join the musicians on bass viol.⁹⁰ Thomas was buried at Richmond on 23 April 1628.⁹¹

Thomas the Younger was baptized at St. Botolph's on 7 June 1577 and began his service in the violin consort in 1598. He played at Queen Elizabeth's funeral, the coronation and funeral of James I and the coronation of Charles. He continued in the consort until it was disbanded in 1642. Like his cousin, he played at the Inns of Court masque, *The Triumph of Peace*. He was a charter member of the *Corporation of Musick in Westminster*. He signed an *acquittance* for £6 13s 4d from Cromwell's Committee of the Revenue on 5 April 1647.⁹² The date of his death is unknown.

Horatio, son of Joseph, was baptized on 5 November 1583 at St. Olave Church on Hart Street. He was employed from July 1607 to April 1608 in the household of Thomas Sackville, Earl of Dorset, and then joined the violin

86. Ibid.

87. Holman, *Four and Twenty Fiddlers*, 90-100.

88. *A Biographical Dictionary of English Court Musicians 1485-1714*, vol. II, 750-751.

89. Ibid.

90. Thomas Lupo, *The Five-Part Consort Music*, vol. 1, ed. Richard Charteris (London: Fretworks Editions, 1997), iv.

91. *A Biographical Dictionary of English Court Musicians 1485-1714*, vol. II, 752.

92. Ibid., 752-753.

consort on 10 February 1611/12, a position he held for the remainder of his life. He was married first to Mary Stoyre and second to Sarah Wallis. He died in October 1626 and was buried at St. Martin-in-the-Fields.⁹³

Theophilus, son of Thomas I, was the last Lupo to join the violin consort, replacing his father upon his death in spring 1627/8. However, for some unexplained reason there was a delay of a little more than a year in his official appointment, which did not occur until 6 May 1629, at which time he received payment for arrears. He continued in the violin consort until it was disbanded in 1642. He also played in the Inns of Court masque. Not much is known about him after the consort was disbanded except that he was assigned £10 by the Committee of the Revenue on 4 May 1644 and another £6 13s 4d on 31 December 1649. He was buried at St. Giles Cripplegate Church on 29 July 1650.⁹⁴

There were Lupo musicians in the English string consort over its entire 102-year history, and from January 1587/8 until February 1590/1 four of the six consort members were Lupos.⁹⁵ Table 1 lists the Lupo musicians who served in the string consort by generation and years of service.

Table 1. *Lupo Musicians in the String Consort*

1.	Alexandro (1540-44)	Ambrose (1540-91)	Romano (1540-42)
2.		Peter (1567-1608)	Joseph (1563-1616)
3.	Thomas II (1598-1642)	Thomas I (1587/8-1627/8)	Horatio (1611/2-26)
4.		Theophilus (1627-42)	

The musicians interacted daily with the royal family and by doing so developed a deep sense of mutual respect for each other. On special occasions they even exchanged gifts. For instance, all six of the new viol players received a New Year's gift of £6 from the king in 1643/4.⁹⁶ On New Year's Day of 1573/4 Ambrose gave Queen Elizabeth a drinking glass with the queen's arms etched in the bottom, in a case of painted leather. Another year he gave her a pair of perfumed gloves in a leather chest.⁹⁷ In the last year of his life the queen issued a lease in reversion of lands in the value of £20 per year to Ambrose *as one of the eldest of her Majesty's musicians for the viols*.⁹⁸ In 1597/8 Joseph gave the

93. *Ibid.*, 747.

94. *Ibid.*, 750.

95. Holman, *Four and Twenty Fiddlers*, 108.

96. *A Biographical Dictionary of English Court Musicians 1485-1714*, Vol. II, 746.

97. *Ibid.*, 745-746.

98. Holman, *Four and Twenty Fiddlers*, 24.

queen a pair of perfumed gloves on New Year's Day, and another pair in 1600/1. And on 13 January 1600/1 she gave him a gift of £200 for his *long and faithful service*.⁹⁹ These are but a few of the many gifts exchanged over the years. It is not surprising, then, that all of the Lupo musicians continued their service in the string consort until retirement or death. Throughout the history of the string consort ten of its members served tenures of 40 or more years, and five of those were Lupos.¹⁰⁰

Several of the Lupos were composers as well as performers and as such left us a sizable body of works, mostly for strings. Thomas I was the most prolific, with his most significant works coming after he returned to the household of Charles, Prince of Wales, in 1617. Charles had gathered an outstanding group of composers, which included, Orlando Gibbons, Alfonso Ferrabosco the Younger, John Coperario, and others, in addition to Thomas.¹⁰¹ It was there that they began to combine elements of the Italian *fantasia*, *ricercar*, *canzona* and *toccata* to create a new form that they called the *English fantasia*.¹⁰²

Originally the Italian *fantasia* was an instrumental work patterned after the polyphonic motet, but without words. Its name came from the fact that it was strictly something from the *fantasy* of the mind of the composer who created it. It usually began with a polyphonic first section, followed by a homophonic middle, generally scored for fewer instruments, and followed by another polyphonic section utilizing all the instruments.¹⁰³ The English *fantasia* retained the imitative polyphony of the Italian *fantasia* but incorporated patterned figuration heavily dependent on rhythmic consistency and abstract linear interaction. It also differed from the Italian *fantasia* by bringing back materials from the first section in the third section. These new developments marked the final separation of instrumental music from vocal music. The English *fantasia* exerted a strong influence on the direction of instrumental music and the development of new baroque forms, such as the fugue, prelude, invention, and more. It was generally written for consorts of instruments; however, it was during this time that composers also began to compose *fantasias* for mixed instrumental groups, or *broken consorts*.¹⁰⁴

Thomas I composed dances, airs, and music for masques, but mostly he composed *fantasias*. He wrote many two-, three- and four-part *fantasias* that are

99. *A Biographical Dictionary of English Court Musicians 1485-1714*, Vol. II, 748.

100. Holman, *Four and Twenty Fiddlers*, 438-39.

101. *Ibid.*, 212-13.

102. Gustave Reese, *Music in the Renaissance*, 2nd edition (New York: W. W. Norton & Co., Inc., 1959), 870-874.

103. Christopher D. S. Field, et al., "Fantasia," in *Grove Music Online*, Oxford Music Online, Oxford University Press.

104. Manfred F. Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton & Co., 1947), 73-74.

generally considered to be experimental; however, his five- and six-part *fantasias* are considered significant works. He was strongly influenced by the Italian madrigal, to the extent that some of his *fantasias* were set to Italian texts and have Italian titles, but remain instrumental music without texts.¹⁰⁵

The five-part English *Fantasia* (VdGS#4)¹⁰⁶ was composed by Thomas I and demonstrates many of the unique attributes of the English *fantasia*. It was likely composed at the court of Prince Charles sometime after 1619.¹⁰⁷ Although it is an early baroque work, it retains the modal signature of Dorian; however, the prevalent use of B-flats and C-sharps brings it in line with the more modern tonality of D minor. It consists of three large sections delineated by strong cadences without double bars and repeat signs as would be expected in dance movements of the period. Its texture consists primarily of imitative polyphony with modest amounts of homophony, particularly in the second and third sections.

The first section begins with a statement of the subject in the opening five measures of the alto, followed by a counter subject in measures seven through ten. The subject is imitated in the soprano beginning in measure two, and again two measures after that in the first tenor, all beginning on tonic. The next statement of the subject occurs four measures later in the bass. This *fantasia* is particularly interesting because the counter subject that follows the subject in the alto beginning in measure seven is first stated in measure three in the second tenor, followed by a variant of the subject beginning in measure six, in reverse order from the rest of the statements. Once all parts have presented the subject and counter subject, they lead to an elided cadence on D major in measure 16, followed by 10 more measures of fragmented statements of the subject and counter subject before leading to a strong cadence on D major in measure 26 to end the first section.

The second section is scored thinner, creating a lighter texture for contrast. The melodic material is derived from the subject and counter subject of the first section, fragmented and imitated at a distance of one beat in stretto fashion to further increase tension. Tonal contrast is created by a modulation to G major confirmed by a strong cadence in measure 59 to end the section.

The third section begins with a homophonic fanfare-like motive in the top two parts, imitated one beat later in the first tenor. While this motive sounds fresh, it has its rhythmic origin in the counter subject. It continues through the next 10 measures modulating back to the home key. After an elided cadence to

105. Peter Holman, "Thomas Lupo" under "Lupo family," in *Grove Music Online*, Oxford University Press.

106. Thomas Lupo, *Fantasia for Five-part String Consort (VdGS#4)*, IMSLP.com, International Music Score Library Project. To view the score click [here](#); to listen to the score click [here](#).

107. Richard Charteris, "A Rediscovered Source of English Consort Music," in *Chelys* 5 (1973-74), 3-5.

D in measure 68, the counter subject from the first section returns in the bass and is imitated in the other parts leading to a strong cadence on D major in measure 84. At that point the piece could end, but instead the composer repeats the third section, beginning with the fanfare-like motive in bold homophonic fashion, followed by another imitative section based on the counter subject leading to a final cadence on D Major.

This *fantasia* demonstrates the concept of return by bringing back the counter subject from the first section in the third section. This return of earlier material served as the model for the recapitulation of later periods. Also noteworthy is the fact that in this section the subject and counter subject are structured as an embryonic fugal statement and episode. These are some of the innovative concepts that were indeed crucial to the development of the baroque fugue and other forms.

Conclusion

After tracing the incredible journey of one family of musicians through a century and a half of trials, tribulations and triumphs, the original questions remain. Why were the Lupos recruited to the English court when it was illegal for Jews to live in England? Simply put, they were among the best string players in the world. How did they survive and even flourish under these conditions? It seems that their Jewishness apparently was not an issue. Great events in history usually occur as a result of the confluence of circumstances, and for the Lupos the timing of events could not have been more fortuitous. Without the horrendous events in Spain John Baptist might not have moved his family to musically rich Northern Italy and the Lupo brothers might not have grown up near the birthplace of the violin? What were the chances that Henry's older brother would die and that Henry, with his musical talent and excellent education, would become King of England? What if Henry had not separated the English Church from Rome and had not subsequently recruited Jews at that particular moment in history?¹⁰⁸ When Henry had the Lupo brothers thrown into prison after their first year at court, who could have imagined that they would be quietly whisked out of the country and then reinstated in the string consort a year later?

All these circumstances that occurred at precisely the right time could not have been anticipated under any condition. Yet they happened. Henry was king; he loved music; and, he quietly recruited Jews to England. He was pleased with the quality of the music at the court with the new musicians. And although the Lupos were expected to be members of the Christian Church, at least publicly, it was apparently a condition they were willing to

108. Holman, *Four and Twenty Fiddlers*, 86-87.

accept in exchange for the freedom and quality of life they found in London. Regardless of the other circumstances, this likely would not have been possible were it not for Henry's *live and let live* attitude.

How likely was it that subsequent sovereigns would appreciate the music at the court and continue the service of the Jewish musicians? They survived the turbulent reigns of Protestant Edward VI and Catholic Bloody Mary without difficulty, and under the reign of Queen Elizabeth they experienced a long period of stability, due primarily to the strong relationship and bonds of trust that existed between Elizabeth and the Jewish musicians.¹⁰⁹ Like Henry, Elizabeth had a *live and let live* philosophy. It even turned out that her physician, Dr. Rodrigo Lopez, was a Sephardic Jew from Spain.¹¹⁰

Is it then feasible to think that the Lupos might have played a role in changing the anti-Jewish laws? This would certainly be difficult to prove; on the other hand, the royal musicians enjoyed a unique relationship with the royal family and were especially favored compared to musicians outside the court. They earned considerably more money and were exempt from certain taxes and assessments. Several Jewish families, including the Lupo and Bassano families, became so assimilated in society that they immersed as part of *the landed gentry*.¹¹¹ By amassing sufficient wealth and social status to garner the respect of London society, and through their close association with the royal families for over a century, surely it is feasible to think that they could have played a role in bringing about social change that eventually led to a change in the law.

The Resettlement Act of 1655 was unsuccessful, but when it failed to pass, Cromwell let it be known that he would not enforce the anti-Jewish laws anymore. This was an important step toward the passing of the Jewish Naturalization Act of 1753.¹¹² And although it was repealed a year later, the social pressure continued to mount so that by the middle of the nineteenth century the Jewish Emancipation Act was finally passed, followed by the seating of Lionel de Rothschild in the British House of Commons on 26 July 1858, and the appointment a decade later of Benjamin Disraeli as Prime Minister.¹¹³ Considering their long journey and incredible accomplishments, the Lupo legacy certainly must be recognized as an integral part of bringing about the social change that eventually led to a change in the law.

The significance of the Lupo legacy in bringing about musical change is more apparent. First of all, their performance skills had to be outstanding enough to catch the attention of the agent who was assisting Cromwell in the

109. *Ibid.*, 104.

110. *The Jewish Encyclopedia*, vol. 6, 181.

111. *Ibid.*, 51.

112. Williams, *Cassell's Chronology of World History*, 316.

113. *Reader's Guide to British History*, ed. David Loades, 2nd edition (New York: Fitzroy Dearborn, 2003), 1138-1139.

first place, and then outstanding enough for the English string consort to become one of the leading ensembles in all of Europe. As first generation violinists they were pioneers in introducing the violin to England and in establishing it as the standard stringed instrument of the future.¹¹⁴ Lupo composers also played an integral role in the creation of the English *Fantasia* and its consequential influence on the development of new musical forms of the baroque period. Musicologist Manfred Bukofzer claims that the music of the English string consort in the seventeenth century, with its couples or single dances loosely strung together had a strong influence on the development of the orchestral suite of the later baroque period.¹¹⁵

The Lupo legacy is an amazing story of perseverance, survival and accomplishment. Coming from a most desperate situation on the Iberian Peninsula, they were offered a most unlikely opportunity in a most unexpected place. They were brave to accept the challenge, and in doing so they not only raised the standards of their art form but also helped to open the doors of society for others to follow. Truly, the Lupos must be remembered as agents for musical and social change.

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114. Holman, *Four and Twenty Fiddlers*, 87.

115. Bukofzer, *Music in the Baroque Era*, 72-75.

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Aesthetic Properties of the Art of Painting: Subjective or Objective?

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In this text, the ongoing debate about the realization of aesthetic properties in artworks, focusing primarily on painting as an exemplary kind of art, is reviewed. The question is whether the aesthetic properties are objective properties of the artworks themselves or subjective projections of our experiences onto the artworks. The main aim of the text is to show that properties that are considered as aesthetic properties are constituted by both objective facts about artworks and subjective projections at the same time.

Introduction

People are very familiar with art. However, historical and philosophical reflections on art show that people are perhaps less familiar with *what* art is than they think. This is not surprising, because art is a vast field and has many kinds and forms. Many questions can be raised about art itself and specific artworks. One of the main questions about artworks is the question about their specific properties, about properties they have exactly *as* artworks. These specific properties are called "aesthetic properties." It is considered that all, or most, artworks have aesthetic properties. Yet, there is an old and ongoing debate about the nature of aesthetic properties,¹ including whether they are objective or subjective, whether we detect their inherent properties as objects and entities, or whether we project our own subjective states of the mind or soul *as if* they are properties of artworks.² Due to this debate, it seems interesting to review some thoughts about these matters. However, there is no pretense that what is said is something original or new; rather, what will be said about these matters is only something from a slightly different point of view.

The first serious arguments about art concerning the western tradition were laid down by Plato³ and, subsequently, Aristotle.⁴ We shall not go into

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1. It is of interest here and it will be talked of aesthetic properties only of artworks as intentionally made artefacts, though nature can have aesthetic properties as well; but, at least in some ways, nature may differently realize them than they are realized in artworks.

2. Noël Carroll, *Philosophy of Art* (London and New York: Routledge, 1999), 189-199; Gregory Currie, *An Ontology of Art* (New York: St. Martin's Press, 1989), 19, 20, 25, 40, 41.

3. Plato put forward his philosophy of art mainly in *Ion*, trans. Harold North Fowler, and W. R. M. Lamb (Cambridge, Mass.: Harvard University Press, 1925), and *Republic, vol 1. and 2* (books 2, 3 and 10), trans. Chris Emlyn-Jones and William Preddy (Cambridge, Mass.: Harvard University Press, 2013).

4. Aristotle, *On Poetry and Style*, trans. G. M. A. Grube (Indianapolis: Hackett, 1958).

discussion and development of their views,⁵ but instead will only provide the basics for introductory purposes. Plato did not have a very high opinion of art, because he viewed art primarily from the general ontological and epistemological, and not aesthetic, viewpoint. Aesthetic considerations were secondary for him and perhaps even more negative than the first two mentioned. Even if we are not platonic thinkers, if we look at art with only an epistemological eye, we would not find much in it that can aid, improve or enhance our knowledge of the world substantially.⁶ Philosophy, theology and science are much more suited to this aim than art. However, Plato's main reason stems very sensibly and logically from his ontological theory. There are universal, eternal, abstract and perfect forms or ideas of entities, and the material entities that inhabit our world are imperfect reflections of these forms or ideas. They are "second" in degree. Forms or ideas are, of course, first in ontological ranking, because they are perfect and incorruptible.

Art objects like poetry, painting or drama are thus only imitations of material objects or events that surround us and that are contents of the world. Thus they are imitations of imitations, only "third" in degree, and going even further from ideal forms and ideas. Since the goal is to know and understand the forms and ideas, going further from them hardly can help us in knowing them. By this standard, art is not worth engaging in⁷ – for anyone either as a producer or a consumer. It is interesting that Plato never considered the idea that there could be a universal, eternal, abstract and perfect form for each singular art object (regardless of art form). Perhaps it can be explained with the notion of parsimony – since painting and drama, for example, imitate objects and events that happen in everyday life, it is enough that there are forms of these ordinary objects. Still, paintings for example, have specifically conceived *compositions of how they arrange and represent objects*, which are not contained in the forms of these very objects themselves.

Today, there are theories that certain artworks themselves, or even certain kinds of art, are abstract entities.⁸ For instance, Dodd⁹ and Levinson¹⁰ argue

5. For Plato, see Christopher Janaway, *Images of Excellence: Plato's Critique of the Arts* (Oxford: Oxford University Press, 1995).

6. Of course, today we do not think that art's purpose is gaining new knowledge. In many other historical periods, old Greece included, this was very different – art was considered as one of the possible means for gaining or transmitting the knowledge. See Derek Matravers, *Introducing Philosophy of Art in Eight Case Studies* (Durham: Acumen, 2013), 117-135.

7. Beside limited value of strengthening the patriotic feelings and gaining the sense of rhythm and harmony.

8. For various views and relationships about art and abstract objects, see Christy Mag Uidhir (Edn.), *Art and Abstract Objects* (Oxford: Oxford University Press, 2012).

9. Julian Dodd, *Works of Music* (Oxford: Oxford University Press, 2007).

that musical compositions are abstract entities; Currie¹¹ and David Davies¹² argue that in fact all entities that are artworks are in a way also abstract entities – certain *types of action*, and, as *types*, they are abstract entities (Davies is less explicit on this matter). But then, if some works of art are abstract entities, then it is questionable how can they have aesthetic properties at all, because aesthetic is primarily perceptual. Of course, one answer could be that token performances of otherwise abstract entities can have sensible, perceptual and, if appropriately combined, designed and performed, aesthetic properties. Still, the question remains how can abstract entities, which do not have causal powers, causally influence even performing – what could be the connection between abstract entity and a token performance of it? How can an abstract entity be performed at all? Even if some kinds of art or artworks are truly abstract entities, many other kinds of art, and even perhaps performances of abstract artworks, certainly have aesthetic properties.

Conceiving of Aesthetic Properties

A description of how aesthetic properties are conceived follows, through which it will be clear that there can be a full description of "how matters are" (concerning aesthetic properties) without anyone being able to definitely say whether aesthetic properties are subjective or objective. Thus, perhaps it does not matter, or, an answer may be that aesthetic properties have *both* subjective and objective aspects, which are perhaps even inseparable, at the same time.¹³

Let us take an example of a certain property which obviously is an aesthetic property. Certainly *beauty* seems to be *par excellence* an example of a property which is an aesthetic property, regardless of what it may truly be in fact.¹⁴ Besides beauty, which first comes to mind as an aesthetic property, when we speak about art and artworks, examples of other aesthetic properties are balance, symmetry,

10. Jerrold Levinson, *Music, Art and Metaphysics* (Oxford: Oxford University Press, 2011), 63-88, 215-263.

11. Currie, *An Ontology of Art*.

12. David Davies, *Art as Performance* (Malden: Blackwell, 2004).

13. Perhaps we may say that "aesthetic" properties supervene at the same time, both, on mental and non-mental facts or properties. We can say, perhaps, when certain facts, both mentally and non-mentally obtain, then we have an aesthetic property realized. But I shall not pursue supervenience theory of aesthetic properties in any form here. About supervenience in artworks see for example Levinson, "Aesthetic Supervenience."

14. For various theories of beauty see, for example, St. Thomas Aquinas, *Summa Theologica*, trans. Fathers of the English Dominican Province (Benziger 1947), 33, 270; Immanuel Kant, *Kritika moći suđenja (Critique of Judgement)* trans. Viktor Sonnenfeld (Naprijed: Zagreb, 1976), 45-50; Nick Zangwill, *The Metaphysics of Beauty* (Ithaca, NY: Cornell University, 2001).

elegance, gracefulness, and unity.¹⁵ Of course, there are still other valuable aesthetic properties. Each of these properties may pose a problem for itself – it can be asked what it is in fact and what it is in relation to other aesthetic properties. There is no need to analyze *in detail* the *specificity* of each aesthetic property and *various possible specific* realizations of each property. On the other hand, of course, it will be necessary to say something about some property, but it is not necessary to go into *depth* for *each* property. The primary aim of this text is to examine some basics concerning *relations* of various aesthetic properties. In doing this, by necessity we must also examine and consider the relations aesthetic properties have to other properties which are not aesthetic.

There are two ways of examining: top-down and bottom-up. It may be, for example, stipulated that beauty is the highest aesthetic property an artwork may have, and we may struggle to see in a downward way what (stipulated) beauty consists of. We could also take ordinary properties of art objects *qua* objects like any other object in our world and try to see how these properties build up or are put together to embrace or constitute properties of the kind we call "aesthetic" properties. Of course, both ways, if possible, should come to the same conclusion, especially if there is a unique construction of the relations of ordinary properties and "aesthetic" properties. Here, "unique" should not be taken literally, meaning "only one" or "just a small number," but only logically or explanatory – that there can be a coherent way to explain and relate various kinds of properties as simply as possible. This way can be even generic in the sense that it could allow aesthetic properties, or at least some of them, to be realized in a multitude of ways. This is a potential advantage of such an explanation, because many different artworks are considered beautiful.

Therefore, it seems that beauty can be achieved, concerning individual artworks, in various ways, but something seems to be characteristic and shared between all those individual manifestations. If explanation should be generic, then some kind of underlying structure of achieving beauty should be common, and that structure should have a generic capability that would enable a multitude of individual concrete paths to achieving beauty (or any other aesthetic property). It should also be such that we can demarcate those structures or entities which are beautiful from those which are not. It may be said for now provisionally, that beauty would be structure in the structure. That generic capability should be in

15. As examples for various approaches to aesthetic properties, see Frank Sibley, "Aesthetic Concepts," in *Aesthetics and the Philosophy of Art*, ed. Peter Lamarque and Stein Haugom Olsen (Malden: Blackwell, 2004), 127-141; Kendall L. Walton, "Categories of Art," in *Aesthetics and the Philosophy of Art*, ed. Peter Lamarque and Stein Haugom Olsen (Malden: Blackwell, 2004), 142-157; Robert Stecker, *Aesthetics and the Philosophy of Art* (Lanham: Rowman and Littlefield, 2010), 65-92; Peter Lamarque, "Aesthetic Empiricism," in *Work and Object*, ed. Peter Lamarque (Oxford: Oxford University Press, 2010), 122-138.

fact something like a schema and should have an ability to generate certain aesthetic properties when appropriately filled with its elements.

From the above, it can be provisionally concluded that the beauty of an artwork emerges from its having some other aesthetic properties laid out, combined and composed in a certain way. This leads to thinking that, if true, among other relations, there is a certain *hierarchy* of aesthetic properties. Again, if this is true, then it implies that there are "higher-order" aesthetic properties and more basic aesthetic properties. Further, some more basic aesthetic properties depend on certain arrangements of various non-aesthetic properties, and perhaps, not only on them, but also on psychological states and processes of experiences of artworks as well. By the hierarchy of aesthetic properties, we mean in ontological terms and not in terms of value.

Taking *painting* as an example, a theory will be created about aesthetic properties considering this kind of art, but it seems that this could be extended, with necessary adjustments, to other kinds of art as well. If not, then at least it is applicable to painting, thus fulfilling the aim of this text, which is to show that, at least for the art of painting, there can be a full description of how aesthetic properties are realized without saying definitively whether they are subjective or objective. There can be, in fact, a case which enables us to say that aesthetic properties are complex composite entities, so their realization depends on simultaneously present subjectivity and objectivity.

Architectonic of Aesthetic Properties

That being settled, some kind of architectonic of properties for artworks in the domain of painting can be made. Using a bottom-up approach, the description begins with a basic fundamental layer that contains properties which are certainly and unproblematically non-aesthetic, i.e. they are some common ordinary properties of objects.

First, there is some physical foundation on which the paint will be laid. It is usually a wooden plate, canvas or a wall (in the case of frescoes). There can be other kinds of foundations as well. Then, patches of colors are laid on the prepared foundation; some of the patches are so thin that we can consider them as lines (colored). It could be the case that basic drawing, as an elementary scheme, precedes putting the patches of colors. Colors can be, and often are, mixed and placed in layers in order to achieve various nuances, brightness and effects. After enough color is put down on a foundation, the painting is finished and it is let to dry. Of course, some amendments can be made afterwards but nothing essentially new happens. After the painting has dried, it can be shown to the public.

What happens now, when the public is looking at the painting? Certain amount of photons fall on the painting; some wavelengths are absorbed, some

reflected, and those that are reflected travel under normal conditions to the eye of the beholder.¹⁶ Light is refracted through the lens, falls on the retina and is transformed into the electrical impulses that travel through optical nerves further to the brain and, finally, cause states and processes in the various visual areas of the brain. We should add, because we are dualists, that these are a further cause of some non-physical mental states and processes, but nothing depends on this further claim; nothing we shall say here about hierarchy and the architectonic of properties, both aesthetic and non-aesthetic, depends on the dualist picture of the mind. Particular instantaneous sensations are integrated into a percept so they all combine to give a structured visual perception (of the painting). Ultimately, the beholder has a perceptive experience of the painting.

Origin, Properties and Different Layers

What are the origins of a painting? Of course, paintings are produced through complex intentional processes, using various physical processes, which consist in many subprocesses. Broadly speaking, these count as part of the history of production. Author(s), or in our case painters, use their various skills, knowledge and imagination in this intentional production of a work. It sounds simple, but it is not – indeed, there are rather complex relationships between these factors.

Thus, it seems that there are many states and processes, both physical and psychological, of different levels and of different ontological characterizations and layers. All of these are inescapable if we would like to give a full and precise characterization of what the aesthetic properties of artworks are, and in this article, primarily paintings, and how they are realized. On a non-perceptible level, the colors of a painting are merely various chemical substances - compounds and mixtures. For example, in an oil painting, color is in fact a mixture of some oil, most commonly nut, linseed or poppy oil with pigments, natural or artificial – as are, for example, Chromeoxid green (Cr_2O_3), Vermilion (HgS) (Figure 1), Naples yellow ($\text{Pb}(\text{SbO})_2$) (Figure 2) or Prussian blue ($\text{Fe}_4[\text{Fe}(\text{CN}_6)_3]$) (Figure 3).¹⁷

16. For some details and, in fact, a different overall approach, see Alberto Marinho Ribas Semeler, "Neuroaesthetics: Aesthetic in a Naturalistic Perspective of Art Philosophy," *Athens Journal of Humanities and Arts* 4 no. 4 (2017).

17. Davor Žilić, *Tajne uljane boje (The secrets of oiled colors)* (Petrinja: Vlastita naklada, 2008), 27, 30, 32, 34.



Source: <https://bit.ly/2JQHUGB>.

Figure 1. *Vermillion*



Source: <https://bit.ly/2qFnyyf>.

Figure 2. *Naples Yellow*



Source: <https://bit.ly/2EWd0PM>.

Figure 3. *Prussian Blue*

Human beings, of course, are not able to perceive the structure and shape of molecular orbitals of these compounds; they do not have a perceptible access to molecules. Despite this, they are aware of the quality, which is having a subjective visual experience and importantly, but only partly, depends on molecular orbitals – because their specific energetic levels and their fulfillment with electrons determine which energies of the incoming photons will be absorbed and which reflected.¹⁸ Further, human beings do not see photons which are reflected, human beings do not see what happens in their eyes, and they do not see what happens in their brains – in other words, human beings do not see these physical and physical-chemical processes. Human beings are not even directly aware of them. What they are aware of, and what these primary processes in fact produce, are subjective qualitative experiences called colors.¹⁹ Through that experience, it seems to us that the surface of a painting bears various color patches. At each square millimeter of a painting, there is a certain (color) patch. It can be said that human beings see colored surface areas (at the bottom level, of course; we see much more, but at higher levels of integrating

18. James Brady and Gerard Humiston, *General Chemistry, 3rd ed.* (New York: Wiley, 1982), 73-78, and chapter 5.

19. About primary and secondary qualities and properties, and about subjectivity, see Colin McGinn, *The Subjective View* (Oxford: Clarendon Press, 1983); for psychology of vision see Robert Sekuler and Randolph Blake, *Perception, 3rd ed.* (New York: McGraw-Hill, 1994), chapters 2-6.

experiences). So at the first level, even bare color experience is dependent on two principal factors: on the physical-chemical properties of compounds and mixtures, or more precisely, on their molecular properties, and on the specific construction of our perceptual apparatus, which, as a final product, delivers exactly these experiential qualities. Should that apparatus be different, the subjective qualities of these experiences would also be different, even without altering the source, namely the chemical substances laid on the canvas, wood or any other foundation. This already suggests that further aesthetic properties would be dependent *both* on objective features and subjective features.

Basic Properties, Aesthetic Properties, Experiences and Cognition

Namely, for perception to exist, there has to be a perceiver; for experience to exist, there has to be an experiencer. However, the perceiver and experiencer are subjects with their own subjective, special apparatuses. These apparatuses, which deliver a special kind of point of view on matters from the outside world, are thus apparatuses for a production of a certain kind of subjectivity. We can imagine that there could be an infinite number of such apparatuses, or, at least, very many, where each delivers a different subjective quality of perception or experience from the same outer source. Therefore, the aforementioned chemical substances, Chromeoxid green (Cr_2O_3), Vermilion (HgS), Naples yellow ($\text{Pb}(\text{SbO})_2$) or Prussian blue ($\text{Fe}_4[\text{Fe}(\text{CN}_6)_3]$)²⁰ on a canvas, can be seen very differently by perceivers with different perceiving apparatuses. This means that even the basic quality of experiencing the color depends on the special structure of the perceiving apparatus.

Imagine that you have more than one such experiencing apparatus and that you can switch from one to another, retaining the memories of how the outside world looks with each of them. Then you can perhaps reach the conclusion that the same painting, as a physical object which is one and retains its identity, is still very different aesthetically under different experiencing apparatuses. That would mean not only that "secondary" properties of objects, like colors, depend on subjective apparatuses, but also that further aesthetic properties, which depend on such "secondary" properties, also partly depend on one's own subjectivity. Of course, that shows that even when we do not have more than one perceiving apparatus, aesthetic properties that arise from colors depend partly on subjectivity. Here, it is just warned that perceiving bare colors (on the canvas or any other foundation) still does not give rise to an aesthetic property itself (of the work or about the work). Only when perceptively integrating their variety over the area of a foundation

20. Žilić, *Tajne uljane boje*.

can we start to talk about the possibility of emerging aesthetic properties. Internally, in the soul (mind) of the perceiver, a percept, caused by various chemical substances and the specificity of the physiological/psychological apparatus, which cause a visual experience of colors, uses input information for further workings of the powers of the soul or capabilities of the mind, which will deliver recognition of the more complex forms, such as the content and meaning of a painting.

There can be, at least, two levels of recognition of the content of paintings. Take, for example, your favorite painting from high renaissance, mannerism or baroque. There can be a basic level recognition of elementary things presented or represented; taking our example, this could be that there are human beings in the painting, clothed such-and-such, in such-and-such relative positions; that there are some other objects represented in the painting also, and so on. At a more sophisticated level, we find that we recognize who these persons are and what they are doing; what the other objects are; and if there is a definite event portrayed, then we recognize what that event is. The most sophisticated level is to read the whole story and symbolism of the painting, more or less how it is intended by the author (and in many cases, by a patron or client of the painter also).²¹ It is not needed to dwell on discussion of whether and how much the intentions of the author (and the client) are relevant to an overall interpretation of the painting, because they are the source from which the painting's content emerges; and it is exactly as such put on the canvas, wooden plate or other surface. At a more sophisticated level, e.g. to recognize which persons are in the painting, knowing some contextual features is necessary. Some of these contextual features are learned and the knowledge about them consists of and is represented in propositional form.

Propositional form means that our knowledge is represented in the soul/mind in the form of propositional attitudes like belief. It has a form *A believes S*, where A is a subject, belief is an attitude (taking S as true), and S is a placeholder for inserting a proposition. Propositions have concepts as their constituents, and propositions and concepts are expressed as sentences, phrases and words (in some natural language).²² It is contrasted to perceptual comprehension of the world. Perception depends on our senses and on mechanisms of integrating these sensual data into percepts, which have a different structure than propositional statements.²³

21. Michael Baxandall, *Painting and Experience in Fifteenth-Century Italy* (Oxford: Oxford University Press, 1972), 3-27.

22. For various conceptions of belief, see Radu Bogdan (Edn.) *Belief* (Oxford: Clarendon Press, 1986).

23. See more details in Tomislav Janović and Davor Pećnjak, "Perceptual and Conceptual Content of Human Consciousness – A Perspective of the Philosophy of Mind," *Collegium Antropologicum* 25 (2001).

We learned in some propositional form, for example, about St. Mary, Holy Mother of God, and certain other saints, what they did in their lives, where they lived, what their signs and attributes were. Part of that learning was done also by seeing the examples of paintings. So, what we know in the propositional form is very important for recognizing what exactly is in the painting. Because we can easily connect knowledge in propositional form with perception or visual imagination, we apply that knowledge when we observe and analyze the content and meaning of a certain painting. Thus, we might also say that there is a two way recognition process between perception and appropriate propositional knowledge related to what perceptual contact with the painting has elicited or caused as an experience. Visual perception and experience, concerning artworks, can be sources of information that cause the retrieval of certain knowledge (stored previously) in propositional form, which can then be appropriately applied to describe what is perceived. Then we can have an understanding of what is in the painting.

Certain propositional understanding of what is in the painting can enable the viewer to see even formal characteristics (and perhaps various other aesthetic properties) of the painting in a better way, for example, how appropriate they are. What is meant here to say is that recognizing the content and having an understanding of the characters, objects and plot of the painting, can enable the viewer to see some formal characteristics in a new way: that they are in fact aesthetically even better (or worse) than we thought before.

As such, the existence or quality of certain aesthetic properties can sometimes depend on the characters, events, story and plot which are presented. This means that aesthetic properties are closely connected and dependent on propositional knowledge, i.e. they could be dependent on what we know. However, propositional knowledge is a contextual feature. Accordingly, aesthetic properties can depend on appropriate contextual features also. Yet, because of that, the artists and the public must have more or less common knowledge of various facts, stories, histories and (re)presentational systems both for making and for "reading" paintings, in order for the art of painting to be successful in its mutual communication between the artists and the public when artworks are exhibited.

Relations of Subjectivity and Objectivity

Having established some understandings of these properties, we can now apply what has been said to some examples of the so-called aesthetic properties. Is symmetry, as an aesthetical property, objective or subjective? Take a high

renaissance painting,²⁴ let's say, of the type *sacra conversazione*, where the Holy Mother of God is in the middle and one of the saints or groups of saints are on the right and left of her symmetrically (Figure 4).

Starting from the lowest level, there are patches of various colors across the whole of the foundation. Objective physical chemical properties, and frequency and wavelengths of light which stem from the painting, can be measured and determined, but numbers would give us perhaps nothing aesthetically significant at all. On average, the figures (quantitative data, not the persons depicted) and measurements conclude that there are some symmetrical arrangements of the patches, taking the axis of the symmetry in our example to be the middle. However, this is still not yet an aesthetic property of symmetry. It is objective because the chemical and physical entities measured are symmetrically present on the foundation in two-dimensional space, but this does not give rise to aesthetics immediately. Symmetry in the painting could be regarded as an aesthetic property yet for the following reason: we have subjective experiences of the very colors with boundaries of these patches, and our past experience of the world, together with some knowledge which signals representations of persons and objects. So, a single aesthetic property depends on various factors and features.

Of course, not all paintings have symmetry; some are definitely asymmetric, such as mannerist paintings, for example. In both paintings that are symmetrical and asymmetrical, features of composition (in mannerist paintings, saturation with movement or elongated shapes) which are diverse tend to be elements for another aesthetic property – namely unity. In symmetrical compositions, these symmetries combine into a further property of unity, so it may be said that unity depends on symmetry; but, in mannerist paintings the unity of plot, story and formal composition will be dependent on asymmetrical and elongated shapes (and on some other features as well). Further, in symmetrical compositions for example, unity is a higher-order aesthetic property stemming from the lower-level property of symmetry. Still further, symmetry is partially dependent on some non-aesthetic properties, as are layered patches of chemical substances that give rise to color experiences.

24. For high renaissance see Linda Murray, *The High Renaissance and Mannerism* (London: Thames and Hudson, 1993). For iconology see for example Branko Jozić, *Riječ u slici: Repertorij kršćanske ikonografije (Word in Picture: Repertoire of Christian Iconology)* (Split: Književni krug Split, 2009); Radovan Ivančević, "Uvod u ikonologiju" (*Introduction to Iconology*), in *Leksikon ikonografije, liturgike i simbolike zapadnog kršćanstva (Lexicon of Iconography, Liturgics and Symbolics of Western Christianity)*, ed. Anđelko Badurina (Zagreb: Kršćanska sadašnjost, 1990), 13-82.



Source: <https://bit.ly/2HtZvtv>.

Figure 4. Giovanni Bellini "Sacra conversazione," oil on canvas (transferred from wood), 402x273, (1505), now in San Zaccaria church in Venice.

If colors are secondary properties, then symmetry or other properties that depend on color patches and on the *experience* of colors would be *third-order* properties; still further, if there would be properties constituted by third-order properties, as unity could be constituted by symmetries (and not only by symmetries, but also by some other properties or features), then unity and other such properties would be fourth-order properties. This suggests that aesthetic properties are not only dependent on non-aesthetic properties, but also that some aesthetic properties are dependent on other aesthetic properties – i.e. that there is a certain hierarchy of aesthetic properties themselves.

If it could be accepted that there could be such a hierarchy of aesthetic properties, then it seems that beauty, as an aesthetic property, could be an aesthetic property of the highest rank and order. It could be constituted by one or more lower-level aesthetic properties, or it can be said that when some aesthetic properties are constituted in an artwork in such-and-such manner, then they together constitute the beauty of that artwork. If this reasoning is sound, how exactly this relationship could work is a subject for further analysis not provided here.

Conclusion

From all that is said above, it is strongly suggested that various aesthetic properties depend on subjectivity, as well as on objective features at the same time. Thus, aesthetic properties are neither merely objective nor merely subjective; they are neither only projected nor only detected, but both or all at the same time. Moreover, sometimes contextual features will be important as constituents of certain particular aesthetic properties. To put it in a more picturesque language, artworks are entities with subtle interplay of subjective & objective features and properties, and that interplay gives rise to subjective and objective parts which in fact constitute aesthetic properties.

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"Not Three Gods, but One" – Why Reductionism Does Not Serve Our Theological Discourse

*By Finley Lawson**

The triune nature of God is one of the most complex doctrines of Christianity, and its complexity is further compounded when one considers the incarnation. However, many of the difficulties and paradoxes associated with our idea of the divine arise from our adherence to reductionist ontology. I will argue that in order to move our theological discourse forward, in respect to divine and human nature, a holistic interpretation of our profession of faith is necessary. The challenge of a holistic interpretation is that it questions our ability to make any statement about the genuine, ontological individuation of persons (both divine and human), and in doing so raises the issue of whether we are ontologically bound to descend to a form of pan(en)theism. In order to address the "inevitable" slide in to pan(en)theism, I will examine the impact of two forms of holistic interpretation, Boolean and Non-Boolean, on our understanding of the world. I tentatively examine the kind of Trinitarian relations that may be allowed within a world governed by Boolean holism.

Introduction

Ayala highlights three main forms of reductionism: methodological, ontological and epistemological;¹ and although other forms such as causal reductionism have been brought in to our terminology in more recent years, the majority of this paper will focus on the need to move away from ontological reductionism². Two of the most central doctrines of the Christian faith - the incarnation and the Trinity - are also the most complex, and their complexity stems from the fact that they ask the believer to comprehend something that is both profoundly divided and intrinsically united. Whilst it may be tempting to hide behind the notion of "divine mystery" or to echo Wittgenstein and claim "whereof one cannot speak thereof one must be silent,"³ then we seem to be acceding to the argument, at least implicitly, that the features of God "are beyond our reach, then only two possibilities remain: either this "something" [God] is altogether unknowable, and "pure X," or it is such that we can get, or guess, some knowledge about it, *but*

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1. Francisco J. Ayala, "Biological Reductionism," in *Self-Organizing Systems*, ed. F. Eugene Yates, Alan Garfinkel, Donald O. Walter, and Gregory B. Yates (New York: Springer, 1987).

2. Ontological reductionism is the notion that complex objects can be reduced to objects, events, or properties that are real world items rather than representations of items in the world. This is often contrasted to relational reductionism in which complex objects are reduced to representational entities such as models or theories.

3. Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, trans. C. K. Ogden (London: Edinburgh University Press, 1922), 23. Retrieved from goo.gl/EoycUy.

merely general or merely allegorical."⁴ However, such an assumption, even if it is implicit, seems to lead to the ultimate conclusion that "the reflective attempt called "theology," to explicate the religious faith in words, is an altogether mistaken endeavour."⁵ Yet, Christianity does not believe this; rather, it is a faith that proudly and explicitly demarks what it believes through professions of faith and because of this, theologians have set out to try and comprehend how we are to understand division in unity whether that rests in the hypostatic union or the nature of a Triune God. It is in this space, in trying to wrestle with complex entities, that reductionism has found itself firmly engrained into our theological discourse.

The Problem of Reductionism

In this paper I examine the role that holistic ontology⁶ may play in helping us to reframe our theological metaphysics, and raise some tentative suggestions as to this new theological landscape may look and how it can preserve a doctrinally relevant understanding of a Trinitarian God. Whilst issues can be raised with adopting a reductionist methodological⁷ approach to theological issues, the focus of this paper rests in highlighting some of the issues raised by ontological reductionism and how these may be resolved by adopting a holistic approach.

The problem of reductionism is perhaps best highlighted through consideration of the incarnation. It is possible to outline eight metaphysical models of the incarnation that explain Christ's humanity and divinity in a way that unites the three concrete objects God the Son (GS), a human body (B), and (possibly) a human soul (S) without falling afoul of heresy. For the purposes of this paper, it is enough to note that these models fall in to two broad categories: those that say God the Son became wholly or partially constituted by matter (materialist Christologies) and those in which God the Son became or was constituted by a soul or something "relevantly like a soul" (dualist Christologies).⁸ Whilst it is possible to make finer distinctions, the key thing to

4. Bernard d' Espagnat, *Veiled Reality: An Analysis of Present-Day Quantum Mechanical Concepts* (Boca Raton, Florida, United States: CRC Press, 2003), 355.

5. John Macquarrie, *God Talk: Examination of the Language and Logic of Theology* (London: SCM-Canterbury Press, 1970), 24.

6. Ontological holism, in its broadest sense, refers to a version of metaphysical holism that states that some objects are not composed of basic physical parts. i.e., it stands in opposition to ontological reductionism.

7. Methodological reductionism is the process of investigating a complex issue such as the incarnation by breaking it down in to separate smaller aspects or components that can be more easily investigated in relation to the incarnation this often result in the incarnation being investigated in isolation from the pre and post incarnate existence of the son of God.

8. Brian Leftow, "The Humanity of God," in *The Metaphysics of the Incarnation*, ed. Anna Marmodoro and Jonathan Hill (Oxford: Oxford University Press, 2011).

note is that there are three main issues in dealing with the incarnation in a reductionist ontology: materialism, mind-body interaction and heresy.

Even if one is willing to accept a materialist metaphysics, in respect to human persons, the issue is hugely compounded by the unique nature of the incarnation. The incarnation asks believers to understand that an immaterial object (pre-existence God the Son) becomes a material object. Such a transformation seems not only impossible to conceptualise, but also to show complete disregard for the principle of Conservation of Mass, which states that in a closed system the mass of the system must remain constant over time, as system mass cannot change quantity. If we are to believe that immaterial Christ becomes material, then this would seem to require the creation of a massive amount of matter within a seemingly closed system that is our universe (obviously, this interpretation is dependent upon whether God is viewed to be inside or outside of this "closed system" – a timeless model of God may present more problems in this instance than a model which allows for God to be within our time).

The problem of a dualist ontology, in which mind and matter are completely separate and distinct substances, is how or even if it is possible for mind and matter to interact. Just as it seems impossible for something to move from being an immaterial to a material object, so it also seems impossible for mind and matter to have a genuinely causal interaction. If such an interaction is not possible, we end up at a Ryleian "ghost in the machine" situation where the mind is causally ineffectual. If the mind and body of ordinary persons are unable to causally interact it seems equally implausible that the immaterial God the Son would be able to interact with a material human body (and has theological implications beyond the incarnation).

Finally, it is necessary to establish a metaphysics in which the component parts join together to form one person with two discrete natures. The Incarnate Son of God must be both fully human and fully divine, with two natures that are distinct enough to be separate, but not so separated that Jesus becomes two persons in one body. In trying to understand the incarnation within a reductionist classical framework, it becomes very difficult to resolve these problems within the hypostatic union without resorting to an appeal to "divine mystery," in a manner that has distinct echoes of a "God of the Gaps" approach to theology. Not only does such a reductionist account therefore leave one with some seemingly insurmountable obstacles to forming a coherent account of the incarnation, but it also refuses to acknowledge the fact that "more than eight decades after the downfall of classical physics, the idea that the physicalist conception of nature, based on the invalidated classical physical theory, might be profoundly wrong in a way highly relevant" to this problem.⁹

9. Henry P. Stapp, "Quantum Reality and Mind," in *Quantum Physics of Consciousness*, ed. Subhash Kak, Roger Penrose, and Stuart Hameroff (Cambridge, Mass: Cosmology Science Publishers, 2011), 17.

Understanding Holism

Ontological holism, at its most basic level, states that "in the last analysis, there is only one independent thing. Everything that exists is a way of being the one thing."¹⁰ Such a description may be all well and good for the philosopher, but for the theologian who believes God is a genuine part of reality, this sounds perilously close to a descent into Spinozism. However, it is possible to augment this initial definition with the popular explanation that a holistic system is "more than the sum of its parts." This combination of there being one fundamental reality, but that the fundamental reality has parts, marks holism apart from monism. The notion of "more than the sum of its parts" clearly implies a relational aspect to holism and it is this relational aspect that can be seen to augment our current understanding of Trinitarian relations. However we interpret holism though, it will impact upon how we understand the claim that "the Word became flesh and made his dwelling among us" (John 1:14), "since the children have flesh and blood, he too shared in their humanity" (Hebrews 2:14).

Having stated that one of the things that sets holism apart from monism is the belief that the holistic system had parts, it is necessary to briefly explain what is meant by the "parts" of holistic systems. I believe that "part" as understood in classical physics is not the same as "part" when used in terms of holism. I have said that a holistic system is more than the sum of its parts, but this cannot be the whole story, for it is easy to point to examples of atomistic systems that are more than their parts: a watch is more than the sum of its parts, if you take the watch apart you have the same collection of "parts" you had initially but you no longer have a watch. If you lay a pile of sand out grain by grain in a line across your floor, you no longer have a pile of sand yet you retain the same component parts. Both the watch and the pile of sand are created by the combination of the parts and, crucially the spatial and causal relationships between those parts; however, this relational "more than" is not enough to transform either into a holistic system, they remain atomistic systems. The reason for this is that holism requires a more meaningful "more than," the holism is not based in the arrangement but in the *nature* of system's parts, being a part of the holistic system must touch on the *very nature* of the object in question.

Bearing this in mind, it is now necessary to examine holism in more detail. Whilst claiming that ontological holism is necessary for the development of our theological discourse it is important to note that the two forms of holism to be examined provide very different contributions to our theological debate. Boolean holism accepts that the sum is more than its parts, but that crucially the whole does in fact have parts; it develops an intrinsically relational ontology that enables

10. Michael Esfeld, "Philosophical Holism," in *Unity of Knowledge (in Transdisciplinary Research for Sustainability) Vol. 1.*, ed. Gertrude Hirsch Hardon (Oxford: Eolss Publishers, 2009), 120.

us to deepen our current understanding and look beyond reductionism. Non-Boolean holism, on the other hand, posits something far more radical that there are no parts, and reductionism is the result of our epistemic limitations. In order to address the impact both forms of holism may have in moving our dialogue forward, they will be explained in detail before some tentative suggestions are made as to how this may contribute to our theological discussion.

Boolean Holism

Boolean holism (also known as property holism) maintains that holism is the fact that "Some objects have properties that are not determined by physical properties of their basic physical parts."¹¹ This is not a radical statement, and there is a long history of emergentist theories regarding the nature of mind, based in a belief that there is something genuine about our experience of a mental life that is not simply reducible to neuronal firing. What all of these interpretations point towards is an understanding of the world in which there are properties of complex systems that cannot be adequately explained by reductionism. The question therefore arises: in what sense does Boolean holism provide a new avenue for the theologian? Emergentism may work for the philosopher or scientist, but an implication that the only way to explain or understand the existence of an immaterial God is for that immateriality to have arisen from the complexity of the material world is not a theistic explanation. Additionally, the definition of property holism is quite specific, in that it deals with the *physical* properties of *physical* systems, so how can this help us to deal with the immaterial divine? The validity of property holism as a theological tool lies in the argument put forward by Esfeld that "many of the properties [...] taken to be intrinsic properties of physical systems are in fact relations."¹²

If our basic physical properties are in fact relational properties, then physicalism points to our fundamental ontology being one of holism rather than reductionism. In order to understand why these may in fact be relational properties we need to return to that atomistic exemplar the watch. As noted earlier, we appear to have two very different things with a working watch, and that same watch disassembled - there are properties that are not solely the physical properties of the parts i.e. relational properties. However, it is also possible for the reductionist to argue that what is instantiated in the working watch (over the pile of parts) is not some new physical property but in fact simply an unexpected relation on to which any new behaviour can be placed. Therefore, if physicalism is to remain as being about something more than relations it is necessary to place

11. Richard Healey, "Holism and Nonseparability in Physics," in *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta (Stanford: Stanford University Press, 1999), s3. Retrieved from goo.gl/hxEjhE.

12. Esfeld, "Physicalism and Ontological Holism," *Metaphilosophy* 30 (1999), 319.

a limit on the "allowable" or fundamental relationships. The immediate candidate for this limiting factor would seem to be that the only defining relationships of the object are the spatial (or spatiotemporal) relationships. The individual parts can be understood as containing an "intrinsic, non-relational physical state"¹³ on to which all the physical properties of the object supervene. Under the reductionist credo it would be possible to reduce these large parts (gears, springs etc.) into a description of the relationship between the physical parts of that gear (for example), this analysis will reach its conclusion once we have arrived at parts that can no longer be divided. In order for the parts of this physical object to longer be divisible they must be unextended points, and so we find ourselves at field theory, whereby, under its classical permutation, every point in space has a physical quantity.

Yet it is possible to argue that physics is not ultimately concerned with the physical relational account of the world, but rather that physics is currently concerned with describing, what Esfeld calls the "functional dependence among physical systems."¹⁴ It is possible to argue that science fundamentally deals with quantities, understood as relational properties. Quantities are understood as relational properties as they allow scientists to makes comparisons between properties of different systems, for example it is possible to compare dimensions or weight between objects in a way that allows is to set those objects in relation to each other (as longer, heavier etc.). However, whilst it is possible to make relational statements about length or weight, this ability does not imply that the "functions" are in and of themselves relational; to do so would be to conclude that were there a universe containing only one object, that object could not have weight/shape/length etc. Therefore, one cannot claim a move to holism on the basis of rationality alone; or, at the very least, we must move away from considering relational properties as existing between multiple objects and instead consider relational properties as existing within a single object. It may seem that such a view is presupposing the existence of a holistic ontology, however, if we return to the unextended points of the watch, it is possible to argue that even classical physics can be seen to point towards a Spinozan unity of matter.

The reason that Spinozan metaphysics posits a kind of holism that is relevant to our discussion of Boolean holism (and indeed reductionism) is because for Spinoza space is matter, and more crucially (classical) three-dimensional space is a continuum and this makes it inherently relational. In order for a point of space to exist there must be other points of space also in existence (it is a continuum), as Esfeld notes "what makes something a point or a region of space is relational

13. Tim Maudlin, "Part and Whole in Quantum Mechanics," in *Interpreting Bodies: Classical and Quantum Objects in Modern Physics*, ed. Elena Castellani (Princeton, NJ: Princeton University Press, 1998), 48.

14. Esfeld, "Physicalism and Ontological Holism," 320.

properties or relations to other points or regions within the whole of space."¹⁵ What this means for a holistic ontology is that whilst the properties may be properties of the whole (of space) they actually refer to the internal structure of that whole. This is not to imply that space exemplifies two different properties simpliciter (i.e. that is both pebbly and watery), but rather that at point x it has the property of being pebbly, and at point y it has the property of being watery. Whilst it is possible to say that space as a whole has these properties, what the properties actually do is define different points or regions within that one space.

It may seem that this descent into Spinozism has erred off topic but in fact the notion of space and space points forming a continuum is very much at the heart of why ontological reductionism fails when taken to its extreme. Taken to its extreme, reductionism leads to some form of field theory - the idea that space is made up of an infinite number of space(-time) points all standing in relation to one another. This is because until an object is reduced to an unextended point, it can still be reduced further. However, if we fully accept a form of field theory in which every region of space "is specified by the attribution of a physical quantity"¹⁶ it would appear that we have arrived a potentially a truly radical holism in which no portion of space(time) can be described without reference to every other portion of space(time) i.e. the entirety of the universe. This is a far cry from the aims of reductionism and yet it appears that taken to its full conclusion reductionism leads to a form of Boolean holism.

Non-Boolean Holism

Whereas Boolean holism examines the relationships between the parts of the system, Non-Boolean holism examines the very system itself. In *Non-Boolean Descriptions for Mind-Matter Problems*¹⁷ Primas sets out a "framework for the mind-matter problem in a holistic universe which has no parts."¹⁸ He claims our current understanding of mind-matter is based on a tacit acceptance of classical atomism¹⁹ and, as I have already noted with respect to the incarnation, this assumption has serious knock-on implications for our understanding of the issues concerned. Primas bases his need for Non-Boolean descriptions in the fact that quantum mechanics has shown atomism to be incorrect thus causing reductionism to fail. Therefore, we need to acknowledge that our reductionistic

15. Esfeld, *Holism in Philosophy of Mind and Philosophy of Physics*, Synthese Library, vol. 298 (Dordrecht, Boston: Kluwer Academic Publishers, 2001), 176.

16. Maudlin, "Part and Whole in Quantum Mechanics," 48.

17. Hans Primas, "Non-Boolean Descriptions for Mind-Matter Problems," *Mind and Matter* 5 no. 1 (2007).

18. *Ibid.*, 7.

19. Classical atomism is used here to refer to the reduction of objects into distinct, separable, and independent elementary components, not the atomism adopted by the ancient Greeks.

descriptions represent our own epistemic imitations rather than a fundamental ontology. At this level of description, non-Boolean holism sounds similar to Spinozan metaphysics - after all for Spinoza all matter is the same, "except in as far as we regard it as affected in different ways, parts are not distinguished in it; that is to say, they are distinguished with regard to mode, but not with regard to reality."²⁰ The difference with a non-Boolean description of the world as proposed by Primas, is that it does not rely on Spinoza's argument that "in nature there cannot be two or more substances of the same nature or attribute."²¹

Instead, Primas examines the world described by quantum physics and the way in which classical (Boolean) descriptions fail to adequately account for the quantum world. Classically Boolean classifications are made on the basis of shared attributes of individual objects, on the assumption that both individual objects exist and that they have *well defined* attributes. Whilst none of these classifications are unbiased, they can all be described in Boolean terms and they can be understood to be compatible or incompatible with one another depending on whether they can be encompassed within a single common Boolean classification. The crucial point to be made here is that whilst it is possible to combine some compatible classifications into a single Boolean description, what it is most assuredly not possible to do is to combine the totality of all experiments, or classifications, into a single Boolean description.

Boolean classification allows for the description of the world in terms of duality, whereas non-Boolean classification allows for the description of the world in terms of complementarity. The greatest example of the difference between these descriptions lies in the concept of wave-particle duality. When understood as a duality it allows for the fact that photons exhibit properties of waves and particles, in other words, waves and particles fall into separate Boolean categories. The problem with this description is that we now know that whilst they can be wave-like and/or particle-like photons can also exhibit an infinite number of other states that do not fall in to the two discrete categories. Because the description is not one of "well defined" attributes we were wrong to class it as a duality and should instead be classing it as complementarity.

To say that the statement is complementary rather than dualistic is to claim that it describes a holistic situation "where Boolean fragmentation into parts is not possible."²² Complementarity allows us to describe a world in which Boolean classification does not work; at the ontological level, it acknowledges the fact that in principle it is possible to know everything about the conditions of a particular experiment or a particular region of space, but it is not possible to know everything simultaneously. This may sound like an extremely flippant statement, of course we cannot know everything at once we are not omnipotent; but this

20. Benedictus de Spinoza, *Ethics* (Ware: Wordsworth Editions, 2001), 17.

21. *Ibid.*, 5.

22. Primas, "Non-Boolean Descriptions for Mind-Matter Problems," 15.

claim is not about omnipotence it is a claim about the evidence it is possible to collect in a single experiment. For example, whilst it may be in principle possible to measure both the location and the momentum of a particle it is not, according to Heisenberg's Uncertainty Principle, possible to know both at the same time. What this means is that our discourse, whether theological or scientific, needs to be expanded to allow for complementary descriptions and that in doing so we need to actively acknowledge that the complementary description "refers always to a contextually chosen decomposition of the universe of discourse,"²³ it is not describing an ontological state of affairs.

Perhaps the best example of the effect of moving towards a non-Boolean holistic account of the world lies in the implications for the "paradox" of entanglement.²⁴ Given that entanglement is often cited as a useful analogy for Trinitarian relations it starts to provide an insight in to the potential theological implications of adopting a holistic ontology. In our everyday understanding of the world we believe that certain objects are independent of one another - that there exists an ontological separation through time and/or space. We understand two objects to be "separate" if an experiment performed one does not impact upon the state of the other, and in viewing separability as something self-evident in nature the curious effects of experiments on "entangled" objects provide us with a paradox. The earlier description of property holism spoke of the physical properties of physical systems; however, in a genuinely holistic world where physical and mental are not ontological distinctions, "genuine holistic correlations are not restricted to physical systems"²⁵ because the description of the world is not based in an atomistic world full of parts the correlations are in fact no more than a contextual concept rather than an ontological anomaly. This is because a system that is genuinely describable through Boolean logic does not create "entanglement," "entanglement" is created when a Non-Boolean system is divided into parts, furthermore the level of entanglement is subject to change depending on how the system is partitioned.

What a Non-Boolean ontology leaves us with therefore, is the need to recognise that our partitioning of the world, just like our decisions about what is "irrelevant" for any one experiment, are not based in natural laws, or genuine features of nature but in a human decision or bias. They are based in the

23. Ibid., 16.

24. The paradox of entanglement refers to the EPR thought experiment (*Einstein-Podolsky-Rosen Paradox*). A spin 0 particle decays into two different particles, Particle A and Particle B, heading in opposite directions. Due to the spin state of the initial particle the combined spin of the two new particles must equal 0. If Particle A has spin +1/2, then Particle B must have spin -1/2 (and vice versa). Once we have a measurement for Particle A, we also have certainty for the spin of Particle B. The apparent paradox is that it seemingly involves "action-at-a-distance" or greater than light speed communication between the two particles.

25. Primas, "Non-Boolean Descriptions for Mind-Matter Problems," 28.

limitations of our measuring equipment and the information that we wish to portray. That is not to say that our *language* does not still have a place for Boolean descriptions, but that when we speak in Boolean terms we have to acknowledge that we are not speaking about the way the world is, but about a particular experiment, region of space, or object in *isolation*. What it is possible to do, however is to combine multiple Boolean descriptions in such a way that they overlap in order to provide us with a partially Boolean description. For example, different cartographic projections provide us with a different Boolean representation of the world. They are able to preserve some, but not all, of the details in isolation. The Mercator projection preserves angles and circles and is used in aeronautical charts, but presents the world as a flat surface; the stereographic projection preserves shapes and directions and is used in the polar regions, however area becomes more distorted the further from the centre of the circle one moves; the Lambert azimuthal projection preserves areas but the further one moves from the centre of the map the greater the distortion of shape. When taken in isolation, each projection has sacrificed that which is deemed irrelevant for its purposes, and none is able to provide a fully accurate representation of the way the world *actually* is. Yet, if all of these projections are combined, pasted together as it were, they would enable us to see the totality of the information available to us.

Just as it is possible to combine multiple projections to provide a global picture in the case of the maps, it is also possible to do the same with our Boolean descriptions of the nature of the world – we need to create what is called as *Boolean atlas*. A Boolean atlas is formed of families of Boolean descriptions called Boolean charts. These charts then overlap in such a way that when they overlap they are compatible. The combined information contained within a Boolean atlas is able to provide all the information required for a non-Boolean description. Where the Boolean charts overlap, they will appear to be *locally Boolean*, even though taken as a whole they are *globally non-Boolean*. These locally compatible areas of the Boolean atlas can be defined through partial Boolean descriptions in which the overlapping elements can be said to have a common Boolean sub-description. However not every pair of elements within the overlapping collection will belong to the same sub-description. What this breaks down to is the fact that even when there is a local overlapping the overlapping itself cannot be quantified in a single Boolean description rather there is complementarity involved at the local level meaning that not all of the descriptions will apply to all of the pairs.

Some Tentative Suggestions for Holistic Ontology

Boolean Holism

The key to Esfeld's conception of holism rests in the nature of parts and their relational properties, he defines a holistic system as:

Consider a system of the kind *S* and its constituent parts [...] An *S* is holistic if and only if the following condition is satisfied by all the things which are its constituents: with respect to the instantiation of some of the properties that belong to such a family of properties, a thing is ontologically dependent in a generic way on there actually being other things together with which it is arranged in such a way that there is an *S*.²⁶

This marks Esfeld's relational holism out as a form of Boolean holism. By Boolean holism I am not implying a binary conception of parts, but rather a form of holism that allows for the existence of parts within a holistic system. When placed in these terms, it is possible to see an immediate comparability with our conception of both the Trinity and the hypostatic union - both are to be understood as complex wholes that contain parts. However, the key to this discussion is that "parts" as understood within holistic systems is not to be understood in the same manner as "parts" within our everyday reductionist usage, this is because "parts" when used with respect to this conception of a holistic system does not imply independent existence outside of the whole.

A Bottom-Up Account of the Incarnation

Whether an account is to be taken as an example of bottom-up or top-down holism depends on the manner in which one elaborates the definition of holism with respect to the phrase "with respect to the instantiation of some of the properties that belong to such a family of properties."²⁷ In the case of the bottom-up account one begins with the constituents of the holistic system (*S*) and the properties that make them constituent of *S*. Something can have some of these properties if there are other things with which it is arranged, such that there *is* an *S*. In other words, if the whole has particular properties, it is because the constituents have them. This means that the properties themselves do not imply any form of individuation within the complex whole, and the only way in which the whole is able to exhibit particular properties is because they are instantiated by the parts. Whilst it may be possible to argue for a level of supervenience of the "global" properties on the "local" properties, there is no necessary implication of a metaphysics of supervenience in this instance. In what follows, I will examine why the bottom-up conception of holism does not necessarily imply

26. Esfeld, *Holism in Philosophy of Mind and Philosophy of Physics*, 1.

27. *Ibid.*, 17.

supervenience and how it can lead us to a deeper understanding of the incarnation. The key feature of holism for this discussion is that it allows one complex whole to contain various constituent parts and, crucially, that these constituent parts may have properties that belong to different "families" (of qualitative, non-disjunctive properties that make something a constituent of S).

In applying this ontology to the incarnation, the first question that needs to be answered is to what are we attaching the role of a "holistic system" (G)? Whether we are attaching this to Christ or the Trinitarian God will impact how we understand its implication. In order to establish the "boundaries" of our system it is necessary to return to the definitions of atomism and holism. In atomism the parts of the whole hold properties independently of one another, with the properties of the whole being formed of the aggregate of the properties of the parts. Conversely in holism the parts of the whole hold properties in virtue of being within the whole itself. For example, a grain of sand has specific properties that make it a grain of sand (this include chemical make-up, mass within certain boundaries etc.), the grain of sand has these properties irrespective of whether it is part of a heap of sand (itself an atomistic system). These properties (of the grain of sand) can be held even if x is the only physical object in a possible world. If the "heap of sand" was a holistic system, then it would only be possible for the grain of sand to have the particular properties (that define it as such) as a part of the heap of sand and therefore it would be impossible for x to be the only existent object within a possible world. Therefore, in order to establish whether it is Christ or God that constitutes our whole, one needs only to establish whether it is Christ or God that could be the solely existent object within a possible world. It is possible to argue that whilst the Word was pre-existent "Christ" was not and could not be a solely existent object simply because the definition of what it is to *be* Christ requires the existence of more than one object – Christ is God incarnate, therefore irrespective of whatever model of the incarnation one chooses to adopt the existence of Christ, at a bare minimum, requires the existence of God *and* the existence of a physical body. This would therefore imply that it is God that is our holistic system and not Christ. Furthermore, the incarnation is traditionally seen as a contingent event "the Son of God became incarnate in our world, but it was not necessary that he do so; there are possible worlds in which no incarnation takes place."²⁸ This again reaffirms the understanding that Christ is dependent upon something else outside His inherent unity for His existence.

This talk of God and Christ as "systems" and "wholes" may seem particularly untheological, as if the notions of God and Christ have been abstracted beyond the traditional understanding of what is meant when we use them in a religious

28. Thomas P. Flint, "Should Concretists Part with Mereological Models of the Incarnation?," in *The Metaphysics of the Incarnation*, ed. Anna Marmodoro and Jonathan Hill (Oxford: Oxford University Press, 2011), 73.

context; however, this is not meant to be the case. In order to understand how a holism that allows for parts can contribute to our theological discussion it is necessary to first establish the "parts" of our holistic system. In establishing, unsurprisingly perhaps, that Christ is a "part" of God the "whole" there is a danger that this exploration will become side-tracked by a discussion of Trinitarian models of God, which obviously moves beyond the scope of this paper. As previously mentioned it is possible for both the bottom-up and top-down approaches to speak in terms of a metaphysics of individuals, and when the question of individuals is brought in to play regarding the incarnation it can be seen to run the risk of falling afoul of Nestorianism. This risk occurs because, under an orthodox understanding of the incarnation, that which is assumed by the Son in becoming Christ would, if left unassumed have been able to be understood as a full human person. If we are unable to say that Christ's human nature could have constituted a genuine human person, we appear unable to truly say that Christ was "fully man." However, in claiming that Christ assumed something that was "fully man," we also appear to be teetering on the edge of claiming that Christ was two distinct persons (Nestorianism). In order that one is able to allow for "individuals," without allowing for Nestorianism, room has to be made to deny the (independently existing) "personhood" of Christ's human nature. Whilst the details of this particular debate are not strictly pertinent to this discussion, Flint's²⁹ explanation of the parts involved does offer a way to examine Christ as a part of "complex system" that is God, without having to engage in a deeper discussion of Trinitarian theology.

In Christ we find two unique natures the human nature (HN) and the Son's divine substance (DS), so far this is not problematic, however if "the Son" (pre- and post-resurrection) is identical with the divine substance then, given their consubstantial existence, the DS in the incarnation must also be identical with the Father and Holy Spirit. Without this distinction, then we cannot allow the persons of the Trinity to be distinct, rather they become no more than three aspects of the one God. In order to avoid both an indistinct Trinity and an in-depth Trinitarian discussion Flint adopts the following definition of DS as "standing for the divine substance *plus* whatever properties or characteristics (e.g., being generated by the Father) distinguish the Son from the other two divine persons."³⁰ The *plus-whatever* clause allows for enough of an understanding of DS that the discussion can continue, but avoids getting tied down in the details of the exact nature of the DS or the additional properties and their relations. I am hopeful that the adoption of Flint's definition allows this paper to progress in a similar manner, at least with respect to Boolean holism it remains to be seen whether the same approach will be applicable to a non-Boolean discussion.

29. Ibid., 71.

30. Ibid.

With the bottom-up approach the discussion must start with the nature of the parts of *G* (remembering that *G* is the Trinitarian God). It is entirely possible for a complex whole to consist of "parts" requiring different "families" of properties that account for their constituting the whole. The anthropological equivalent would be the human body – there are many organs/systems that constitute the human body. These organs/systems cannot be understood as constituting a human body without being in the correct arrangement with other parts. However the family of properties that constitute a liver "part" is very different to the family of properties that constitute a brain "part" and so on.³¹ Whilst this may sound like an atomistic approach,³² it is holistic in that it the constituents of the whole are constituents not because of some accidental relational property, but because they contain holistic properties – properties that cannot be held without there being other "things" that combine with that part to create *G*. The key is that the properties that make a constituent do not all have to be holistic properties, and those properties that are deemed holistic can be more or less essential to the identity of the system as a whole.

Having understood the notion familial properties for a human example, how then are we to understand the notion of familial properties with respect to the

31. It is possible to disagree with my definition of a human person as a holistic system on the grounds that a functional definition of the organs does not establish that the human organism is a holistic system. It is possible to produce functional individual organs in isolation from the human organism itself and therefore they do not require a "suitable arrangement." In response to this I would argue that I am not seeking to define the human organism in functional terms, I do not think that it is necessary for the "functions" of different organisms to be carried out individually either by biological or artificial organs in order to make the case for a human person existing. However I do believe that in order for a human organism to be considered a human person there is a sense in which the properties that make the parts of a human "constituents of" that system are entirely ontologically dependent upon there being other things (whether mechanical or biological) that are arranged in such a manner that there is a holistic system. Alternatively it is possible to argue that something can only be said to exhibit a holistic property if, when it is instantiated, there are many objects that instantiate the same property(ies). Esfeld's particular definition of a holistic system allows for variability in the number of times a family of properties that make something constituent of a system are instantiated in that system. This means that it is possible to understand an organism as a holistic system despite the fact that each family of properties may only be instantiated once or twice within a single organism. The advantage to using the example of a human person is that it readily allows for the discussion of non-contentious "parts" that are not overly complicated by questions about the transitivity of their properties, but allow for an uncomplicated understanding of the nature of families of properties. There is no implication in the use of the anthropological example that there is an analogy between God and the body/world. It is purely for illustrative rather than analogical purposes.

32. An atomistic approach refers to interpreting/understanding objects by analysis into distinct, separable, and independent elementary components.

incarnation? The obvious, and perhaps most defined, family of properties would appear to be divine characteristics. Even if one wished to avoid all denominational differences and limit these solely to omnipotence, omniscience and omnibenevolence we still appear to have a strong set of properties that makes something a constituent of the divine G. However, can these properties, definitive of the divine though they may be, truly be considered as *holistic* properties? In order for a property to be holistic, "nothing can have this property unless there actually are other things together with which this thing is arranged in such a way there is an [G]." ³³ None of these properties actually require a Trinitarian conception of God, the omniscience of DS in Christ is not dependent upon a Trinitarian God. It may be that omniscience is an essential property of DS or even of God but essentialism does not imply holism. In order to be holistic, the property must be a (special kind of) relational property, and it is not immediately clear that the Omni properties are relational in the correct way. It is entirely possible, of course, to argue that the omni properties above *are* relational properties: omniscience requires something to be the subject of that knowledge, omnibenevolence requires something to love, omnipotence implies something over which power can be exerted.

However, in order for the relations exhibited by the omni properties to be considered as *holistic relations* they necessitate the existence of objects to which the relation applies, which would appear to make God dependent on the existence of some form of creation, or at least the possibility for creation. Furthermore, it could be argued that the omni properties are *simply* relational properties and, as such, are not the correct kind of property to which it is possible to ascribe holism. In order for a holistic property to be more than a relational property, it is "necessary that the description of the property cannot be reduced to a description of non-relational properties and the description of a suitable arrangement." ³⁴ For example, it is possible to reduce the property of omniscience to a property of "being able to have unlimited knowledge" and the interrelation between the ability and the objects of that knowledge.

If omni-properties are not the correct kind of properties to be holistic properties of G, then what kind of properties are required? The key determining factor in establishing holistic properties is that "the 'more than the sum of its parts' does not mean a specific spatial or causal arrangement of the parts, but that *being part of the system touches on the nature* of the thing in question." ³⁵ Therefore, when it comes to God, the property that *most* touches on the very nature, without implying an external contingent relationship is the property (or properties) of being part of a Trinitarian Godhead. Being a part of the Trinity is not an arrange-

33. Esfeld, *Holism in Philosophy of Mind and Philosophy of Physics*, 17.

34. *Ibid.*, 19.

35. Esfeld, "Philosophical Holism," 122.

ment property in the traditional sense; it is not reliant on spatial or temporal relations, and yet it cannot be reduced to a non-relational property either.

There is a risk in understanding this "Trinitarian" property (*T*-property) as a holistic property, and this lies in whether it can be said to point towards a non-trivial form of holism. The holism becomes trivial if the *T*-property is understood as simply being "the property of being a constituent of a Trinitarian Godhead" this is because by our current definition of a holistic system it is necessary for there to be a "suitable arrangement" of the constituent parts. Personally I feel that that the fact that it is a "Trinitarian" property rather than simply the property of "being a divine being" means that the property necessarily contains the "suitable arrangement" without it being reducible to non-relational properties plus arrangement. Whilst it may not be possible, particularly within the scope of this paper, to examine the exact nature of this *T*-property, just as with the *plus-whatever* clause of the DS it should provide enough of a working definition to enable the discussion to move back towards the incarnation.

So far it has been established that Christ consisted of a HN and DS, and that the DS contains the *T*-property which makes it a holistic part of the Godhead (*G*). However, whilst the *T*-property may account for how the DS is related to *G* it does not account for how the HN can be united with the DS to form a constituent part of *G*. In order to explain this on the basis of the bottom-up approach something more is needed. In the original discussion of the nature of constituent properties, it was mentioned that it was possible for different constituents to have a different family of properties that make it a constituent of the whole. Such a system would allow for the family of properties relating to DS to be slightly different, depending on whether they related to the Father, Son or Holy Spirit; alternatively, not all the properties instantiated by the constituent have to be holistic properties, so it could be possible to argue that the DS (including the *T*-property) forms the family of properties that an object must have in order to be a constituent of *S*, but that the individual *plus-whatever* properties are not to be viewed as holistic properties themselves.

It might seem that the obvious solution to ensuring that HN is united with the DS in Christ is to simply say that the properties of HN form an additional part of the *plus-whatever* entailed by being the Son. However, to do so would seem to imply that *G* also exhibits the properties of HN, and after all the whole exhibits particular properties because the constituents have them. To return to the earlier anthropological example, the human person as a holistic system has the property of being able to filter toxins out of the bloodstream because the constituent part "liver" has these properties (in respect to being arranged in a certain way with other things such that there is a human person). It would seem beyond troublesome to create a holistic model of the incarnation that led to the DS in general, or *G* in particular, consisting of human properties.

Thus, it appears necessary to investigate more fully the constituent that is called Christ, and how this can be understood as a single constituent of *G*. The

family of properties that make HN and DS parts of Christ cannot include the property "being a constituent of Christ," because to do so is to trivialise the notion of holism, just as if the *T*-property had been "being a constituent of the divine." In trying to identify this property or properties it might be tempting to conceive of Christ as a secondary holistic system *C* that can be understood as being a part of the greater holistic system *G*. Whilst this move might be tempting at an epistemic level, it fails to work at the ontological level. The holistic properties have to touch on the very nature of the object in question, and whilst it is possible to argue that containing HN touches on the very nature of system *C* the same cannot be said for system *G* of which it is a part. Ultimately the best that can be said of the bottom up approach is that it provides an alternative reasoning behind assigning properties via the Qua-propositions in a way that is less ad-hoc. However, it fails to genuinely overcome the problems associated with more traditional compositional accounts of the incarnation.

A Top-Down Account of the Incarnation

The top down approach allows that properties exhibited by the whole are only able to do so when two or more constituent parts are arranged in an appropriate manner. Therefore under this approach, rather than beginning with the properties that make an individual constituent part of a holistic system, it begins with properties that can only be considered as existing when several (not necessarily all) the constituents are examined together. What this means is that whereas in the previous model the property (or family of properties) that made an object a constituent of *S* could be instantiated by an isolated individual, the properties examined here cannot – they are instantiated by the whole. However, Esfeld notes that these properties "introduce constituents by indicating the way in which constituents are related with respect to the properties in question."³⁶

Bearing this definition in mind, it would seem that under a top-down approach, the holistic system (*G*) we are examining is the Trinitarian God rather than Christ. The reasoning in this approach remains similar to the bottom-up account, in that the constituents of Christ can be instantiated in isolation, whereas the properties of a Trinitarian God, by definition, require that there are parts arranged in a certain manner. The properties being examined under the top-down approach then become the *T*-properties mentioned earlier, and in fact it could be argued that just as there are *T*-properties that relate to the godhead as a whole, it may be argued that there is a particular kind of Incarnational or *I*-property that refers to how the properties of DS and HN relate within the person of Christ in a manner that cannot be understood when the properties are taken in isolation. After all, it would seem inherent in the nature of incarnational

36. Esfeld, *Holism in Philosophy of Mind and Philosophy of Physics*, 25.

properties that they point towards how the constituents of HN and DS are related to each other and instantiated in the whole.

The top-down approach allows for novel properties to arrive out of holistic systems, due to the complexity and relations between the constituent parts in a manner that perhaps is not allowed quite so explicitly in the bottom-up approach. It also appears that it may allow for there to be particular properties associated with the incarnation that are not associated with the godhead as whole, perhaps through recognising Christ as a "sub-system" of sorts. However, whilst it allows for a certain level of irreducibility at the level of the whole, it still at least on an initial inspection, allows for a sectioning off of the individual components (father, son, holy spirit). The most problematic aspect of this partitioning is that it appears to occur at an ontological or quasi-ontological level, leaving us with ways of understanding the three, but not the one. It can be argued that the issues associated with the bottom-up and top-down approaches are associated with the adherence to a metaphysics of individuals. In his 2004 work, Esfeld explains how a metaphysics of relations may be understood. A metaphysics of relations denies the assumption that in order for things to stand in relation they must have properties over and above their relations. By "thing" there is no necessity for these to be independent things – whilst properties can be predicated of things, things cannot be properties of something else. This relational ontology provides the opportunity to avoid the issues associated with individuals in relation to the incarnation (in particular concreteism³⁷), however whilst it does allow for objects (as bundles of properties [tropes]) to exhibit haecceity this requires additional properties. An ontology of relations seems to capture something of what it is for HN and DS to be united in Christ, but it does not seem to be able to provide any theological advantage; it could be that further exploration of the practicalities of relational ontology may provide opportunities for theological development, however, such an exploration goes beyond the scope of this paper.

Non-Boolean Holism

In discussing the direction non-Boolean holism may take our theological understanding, we are faced with unique problems that are not presented by Boolean holism. The first of these is that whilst not engaging with the theological implications, Esfeld does examine in detail the kind of metaphysics he understands as being posited by holism, and indeed how this may be arrived at whilst maintaining a reductionistic account of the world. We do not have the same information from Primas' philosophy; rather, what we have is a description of how it may relate to the mind-body problem, but not what kind of fundamental "stuff" we can expect from this reality. We have no way of knowing if this would

37. Concreteism is the claim that the incarnate Son of God assumed a "concrete created individual." In other words without the inclusion of the Son of God if the individual had it existed on its own it would have qualified as a full human person.

have been developed in due course, but it does leave a challenge in moving our metaphysics forward.

One possible way of overcoming this metaphysical detail is to start by looking to other possible descriptions that may be seen as providing a holistic metaphysics, and one that I believe is promising, is proposed by William Dembski.³⁸ Dembski argues for a metaphysics in which the fundamental substance is not matter, but information. More specifically, Dembski argues that the world is not ultimately founded on particles, but "the information that passes between entities – entities in turn defined by their ability to communicate information."³⁹ Thus, for Dembski what is real is defined by what can communicate; thus, "things exist in so far as they interact via information with other things."⁴⁰ Dembski's informational realism, however, does not necessitate informational monism and, in parallel with Esfeld, it promotes a relational ontology. Whilst Dembski does not require a fundamental monism (or holism), the non-Boolean metaphysics promoted by Primas does; and it is difficult to conceptualise how we may understand God as information. Dembski avoids this by arguing that informational realism can allow for objects that are not themselves items of information, such as the Judeo-Christian God, but this would appear to be a return to a different kind of dualism and all the associated issues that produces. To this is end, I do not feel that unaltered informational realism provides an appropriate understanding of a non-Boolean metaphysics. However, I do feel that non-Boolean holism does offer us a way to break through our problematically dualistic metaphysics to arrive at a new understanding of what we mean when we say "Not Three Gods; but One."

Conclusion

In the course of this paper I have examined two very different models of holism that have the potential to bring our theological metaphysics in line with our current scientific understanding of the nature of the world. There is no doubt that more work needs to be done on this area, and my own continuing research seeks to develop our understanding of non-Boolean metaphysics further. However, what strikes me most about our options for a holistic ontology is that the Boolean approach at present seems to provide only a re-orientation of our current way of thinking, another explanatory tool to be used in conjunction with the *qua*-propositions. In stark contrast, a non-Boolean approach provides us with a re-founding of our theological understanding. When I speak of re-founding our understanding, what I mean is that we radically re-orient our beliefs upon a new

38. William A. Dembski, *Being as Communion: A Metaphysics of Information* (New York: Ashgate Publishing, 2014).

39. *Ibid.*, xiv.

40. *Ibid.*, 197.

foundation, and in doing so put aside our current assumptions. Non-Boolean holism is not without its problems, and the most pertinent of these is how we are to understand individuation within the Trinity and Christ incarnate. However, I believe that continued exploration of holistic theology will enable us to reach a greater understanding of what we mean in speaking of our divided yet unified God; and it is in a non-Boolean or 'partless' holism that we will find our answers.

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