



THE PHILOSOPHICAL ASPECTS OF EYGENIOS VOULGARIS IN HIS *TREATISE ON MUSIC*. THE INFLUENCES OF ANCIENT GREEK PHILOSOPHERS AND WRITERS ON HIS THOUGHT

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Abstract:

The *Treatise on Music* by Eugenios Voulgaris is a short work of 28 pages that presents his views on the power, virtue, and use of music. The treatise reflects the spirit of the European Enlightenment. Rousseau and ancient Greek philosophers, such as Plato and Aristotle, are the basic sources for Voulgaris' *Treatise*. His views concern the importance of music on all living organisms, on all aspects of human life, on the praise of God, on education, on work, on intellectual entertainment, on therapy, and on social harmony. Music can also be an indicator of the spiritual and physical state of man. Furthermore, the *Treatise on Music* highlights the interest that existed at that time among enlightened people in art issues.

Keywords: Eugenios Voulgaris, *Treatise on Music*, Enlightenment, ancient Greek philosophers, musical ethos, education, music therapy, society

1. Introduction

Eugenios Voulgaris (1716-1806) was “an influential theologian and liberal arts scholar” (Galanakis & Dimoliatis, 2007, p. 2; see also Kitromilides, 2010). The work of Eugenios Voulgaris is a “valuable source to understand the intellectual processes that took place in the Greece during the 18th century” (Petsios, 2010, p.12). He “contributed to the revival of Greek philosophy and the director of some of the most influential Greek schools of the time” (Patiniotis, 2013, p. 52). He also translated in Greek the works of Leibniz, Wolff, and Locke (Kreutz, 2012). In his work (philosophical, theological, scientific, philological, and historical) “ancient Greek philosophy and the Byzantine consignment coexist harmoniously with the method of the Contemporaries in a fruitful dialogue” (Petsios, 2010, p. 12).

The *Treatise on Music* was written by Eugenios Voulgaris in 1772 and first published by Archimandrite Andronikos Dimitrakopoulos. The *Treatise* was written

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“after someone’s request to recommend a music book” as stated in a note by the editor (Eugenios Voulgaris, *Treatise on music*, p. 28). The *Treatise* appears in Eugenios Voulgaris’ autograph list of his published and unpublished works (*Conspectus Operum, Editorum atque Ineditorum*) (number 22, p. 2) published by Batalden in 1976. There, the *Treatise on Music* has in Latin the title *De virtute, Praestantia et Utilitate Musices* (*On the Power, Virtue and Use of Music*). The *Conspectus* was composed by Eugenios Voulgaris between 1801 and 1804 at the request of Evgenii Bolkhovitinov, who included Voulgaris in a dictionary with the biographies of figures of the Russian intellectual and ecclesiastical history (Xanthoudakis, 2017).

According to Batalden (1976, p. 17, n. 22), Archimandrite Andronikos Dimitrakopoulos who made the first edition of the *Treatise on Music* found a copy of the work in the library in Kiev, which may be the same manuscript as the one in the National Library of Greece (EBE, n° 1160) “for Voulgaris’ hand appears to be present in a marginal correction entered on leaf 6”. As also mentioned by Batalden (1976, p. 17, n. 22), the work was also known in a Russian translation at the beginning of the 19th century.

We should, however, add that there is also the publication of Eugenios Voulgaris *Treatise on Music* by Ioannis Sakellion, in *Parnassos Journal*, entitled, *Evgeniou tou Voulgareos Anekdotia* [Eugenios Voulgaris Unpublished Works]. This article includes a dedication and epilogue of the *Treatise on Music*, which are also in the edition of the National Library of Greece (EBE), but not in Dimitrakopoulos’ edition. For this reason, Sakellion expresses the opinion that the first publisher of the *Treatise* might have seen an incomplete text in Kiev. On the other hand, the first editor could have omitted the prologue and the epilogue on purpose, to give the *Treatise* the form of an autonomous study (Sakellion, 1888-1889, in Xanthoudakis, 2017).

The subject of the *Treatise on Music* (p. 3) is “the grace and power, the use and benefit” of music. This topic is known from the works of ancient philosophers and music theorists who dealt with the issue of the value and importance of music and art in general. Plato deals with the subject in the *Republic* and the *Laws*, Aristotle in his *Politics*, Aristides Quintilianus in his treatise *On music*, Pseudo-Plutarch, in his work *On music*, and Athenaeus, in the work *Deipnosophists*. Furthermore, the theme of grace, power, use, and benefits of music was commonplace in the Renaissance as well. The most comprehensive work about music was written by Johannes Tinctoris in the late 15th century and is entitled *Complexus Effectum Musices* (Xanthoudakis, 2009).

In the rest of this study, the positions of Eugenios Voulgaris in his *Treatise on Music*, concerning the importance and role of music on the praise of God, and on all features of life and society, are critically presented. Along with Voulgaris’ positions, the influences of ancient Greek writers and philosophers on his thought are highlighted.

2. The effect of music on man. The testimony of myths

In order to prove the grace and power of music, Voulgaris points to the testimony of myths (*Treatise on Music*, pp. 3-4). No man, who is not deaf, can resist the charms and

sweetening of the Muses. The myth of Orpheus who managed to trick even Hades and Persephone with his music and save his beloved wife Eurydice; the myth of Amphion, the legendary hero of Voiotia, who with the divine melodies of his lyre, which he had learned from the god Hermes, helped to build the walls of Thebes. Even the attraction which Arion the Mithymnaeus exerted on dolphins with his lyre and which saved him from drowning demonstrates that music influences the human soul, stimulating and motivating “immobile” and “non-sensitive” people, while calming the “unruly”, the “wild” and the “brutal” (*On music*, p. 4).

3. The effect of music on all living organisms. Examples from natural history

Besides myths, Voulgaris also uses examples from natural history (*Treatise on Music*, pp. 4-7), which prove that music affects not only the human species but also animals that are without reason. He mentions the sheep that music calms and fattens; the horses that are tamed by music; the camels and mules who feel less workload when listening to music. He also mentions chirping birds, insects, mosquitoes, and bees that produce sounds or respond to musical sounds. Moreover, dolphins perceive musical sounds, as well as snakes, deer, hyenas, and even lions. The effect of music on living creatures, from large animals to birds and insects shows that “nature has instilled the love of music” (*Treatise on Music*, p. 5).

As Voulgaris states, although animals do not have a reason, they do have a perception of sounds and their differences, as they can distinguish ordinary and familiar voices from foreign ones. Consequently, they should have the perception and judgment of melodies and harmony, since harmony and melodies are nothing but the similarities and differences of sounds through proportions (*On music*, p. 7). The aforementioned position has a Pythagorean origin, and this fact is also confirmed by Voulgaris by quoting the definition of harmony (*Πολυμυγέων καὶ δίχα φρονεόντων ἢ εἰς ταὐτὸ ἔνωσις*, *On music*, p. 7) from the *Introduction to Arithmetic* (2.19) of Nicomachus of Gerasa, a definition accepted, as he notes, even by wise men. As Xanthoudakis (2009, p. 326) aptly observes, the selection of the specific author on behalf of Voulgaris, who belongs to the 2nd AD. century and “is part of the later pseudo-Pythagorean tradition”, and not someone else’s from the most authentic Pythagorean tradition, such as Archytas (4th BC) or Philolaus (5th BC), who express the concept of mathematical proportion in music, was done on purpose. The reason apparently is that Voulgaris tries to make the definition more suited to represent the broader sense of harmony that creatures without reason could have and the removal of the proportions makes it, if not acceptable to “wise men, at least tolerable to those who reject the Pythagorean mysticism of numbers” (Xanthoudakis, 2009, p. 326).

4. The superiority of man in the understanding of music in relation to the rest of the organisms

Man, according to Voulgaris, who is superior to the rest of the living organisms, because of the power of his logic, enjoys music by adopting the analogies of sounds, on which all “grace” and “melodicity” of music is founded (*Treatise on Music*, p. 7). Ultimately, man enjoys the “grace” and “melodicity” of music, to the extent that the “harmonious” and “smooth-rhythmed” proportions of music, which people hear each time, penetrate the depths of their spirit (*Treatise on Music*, p. 9).

5. The diagnosis of the spiritual and physical condition of man through music

Music is not only a kind of sensation that is “excellent for an exceptional reason”, but also a “sample or control” that shows the “perfect or imperfect” condition of the human body and spirit (*Treatise on Music*, p. 7). This happens as, during music listening the spirit is on alert. However, to keep the spirit on alert a control should follow, as even one who is a music lover could become apathetic if their mind is on other things (*Treatise on Music*, p. 7). In order for Voulgaris to be understood, regarding his position on the excellent state that the mind should have during musical perception, he cites an example: when the king of the Spartans, Cleomenes, was asked at a gathering where a musician was playing if he liked the music he heard, he replied: “my mind was wandering in the Peloponnese”, and therefore he did not understand the music (*Treatise on Music*, p. 7). Therefore, the king, being in an “imperfect state”, was not able to judge what he heard.

6. Music as a means of intellectual entertainment and a valuable kind of learning

In addition to being an indicator of the spiritual state of man, music as a kind of sensation, “excellent for an exceptional reason” (*Treatise on Music*, p. 7), offers to men both intellectual entertainment and learning, as it provides pleasure and benefits. Music is considered a “kind of valuable learning” since “music does not please man without benefiting him, nor does it only benefit him without offering pleasure” (*Treatise on Music*, p. 8). Voulgaris, following the Aristotelian approach, evaluates music as an integral part of humanistic education. According to the Stagirite philosopher, music is considered useful as “a pastime in leisure” (*ên tê diagogê scholên*) (*Politics*, 1338 a 22). “Leisure” (*scholê*) means the free time activities of man, which should be spent creatively, for the purpose of intellectual cultivation (cf., Kalimtzis, 2013, for the content of “leisure” (*scholê*) in Aristotle). Voulgaris also agrees with the Aristotelian position on the content of “leisure” (*scholê*) where man learns and does things for his own sake, in contrast to his work, where one learns what is necessary for the sake of others (*Politics*, 1338 a 9 -13) (see also Mazaraki-Christodoulidi, 1981). As Voulgaris very rightly points out, music saves men from the very unpleasant feeling created by inactivity (*Treatise on Music*, p. 9).

Moreover, in the views of Voulgaris according to which music is “*a valuable kind of learning*” (*Treatise on Music*, p. 8) influences can be found both from the positions of Plato, in his *Republic*, and of Aristotle in his *Politics*, which concern the value of music in citizens’ education, with the aim of cultivating and forming a moral character. Plato states in the *Republic* that music (*mousikē*) is an excellent pedagogical tool. He considers music suitable for the cultivation of the soul while gymnastics for the exercise of the body (*Republic*, 376 e). Through music education of the right kind, virtues such as soberness, courage, liberality, and high-mindedness (*Republic*, 401d–e402c) can be cultivated. This type of training is acquired through habits and exercise (*Republic*, 518 e, 522 a) (cf., Nikolaou, 2023, for Plato’s views on music in *Republic* VII). Also, Aristotle in his *Politics* (1339 a 24–25) emphasizes the power of music in producing a certain quality of character by accustoming men to be able to rejoice rightly. Music through the pleasure it offers to all ages, can contribute to the formation of a moral character and soul (*Politics*, 1339 b 40–1340 a 8) (cf., Nikolaou, 2009, for Aristotle’s views on music in *Politics*).

7. The benefits of music at work

Listening to music, according to Voulgaris, can soothe the drudgery of work, help workers become more efficient in their work, but also, to a certain extent, remove their discomfort and sadness. This is achieved as the harmonic and rhythmic movement of the air through the melody spreads and progresses into the depths of the spirit (*Treatise on Music*, pp. 9–10). For this reason, there are also different types of melodies suitable for different types of tasks. Karl Bücher (1896), who is considered as the father of the theory on the rhythm at work, has also formulated similar views (cf., Xanthoudakis, 2017).

8. Music as therapy

Voulgaris recognizes the usefulness of music in the treatment of mental and physical illnesses (*Treatise on Music*, p. 17). As he claims, not only did the ancient philosophers and writers agree with the therapeutic use of music, but also so did the Encyclopedists (*Treatise on Music*, p. 12). He cites examples from antiquity that testify to the healing role of music, such as the healing of Saul by David, examples from Homer, Theophrastus, and Chrysippus, and the medical treatment of music by the Pythagoreans. People, using the example of the Pythagoreans (cf., Nikolaou, 2018, for the Pythagorean positions on music as a therapy), whenever they wanted to calm their souls from passions that do not have logic, they turned to music that could heal them (*Treatise on Music*, p. 17).

According to Voulgaris, the therapeutic use of music lies in four functions. Music can contribute to the purification of the soul, can be food for the soul, a cause of well-being, order, and harmonious state of man, and a means that can educate the character and calm the spirits (*Treatise on Music*, p. 13). These views of Voulgaris, taking into account his references in his *Treatise on Music* (p. 13, n. 1, 2, 3, 4) are influenced by the views of Aristotle, Plato, and Athenaeus.

The first point of view, regarding the function of music as purification, echoes the corresponding Aristotelian position. According to Aristotle, for some people “*under the influence of sacred music we see these people, when they use tunes that violently arouse the soul, being thrown into a state as if they had received medicinal treatment and taken a purge*” (*Politics*, 1342 a 10-11). The second view of Eugenios Voulgaris regarding the therapeutic role of music as nourishment of the soul echoes Plato's views. In his *Republic* (401 d), Plato supported that “*education in music is most sovereign because more than anything else rhythm and harmony find their way to the inmost soul and take the strongest hold upon it, bringing with them and imparting grace, if one is rightly trained*”. The third position of Voulgaris, where music functions as a cause of the well-being, order, and harmonious state of man, echoes the Platonic *Timaeus* (47 d-e). In the aforementioned work, it is stated that music in the man who has lost its harmony can work “*as an auxiliary to the inner revolution of the Soul [...]to assist in restoring it to order and concord with itself*”. The fourth position, which attributes to music the power to cultivate the character, echoes the positions of Athenaeus in his work *Deipnosophists* (14.18). In that work, music is characterized as a real treasure “*that has the power to educate the character and calm the spirits*”.

As Voulgaris states, music is like medicine. Just as medicine selects the beneficial herbs for any kind of treatment and avoids the poisonous and dangerous ones, the same should be done with melodies. Therefore, one should always choose the right and appropriate melodies for the treatment of the soul, as often their wrong use can cause harmful and detrimental effects on the soul (*Treatise on Music*, p.13).

A simile of medicine to music is also found in Aristides Quintilianus' work *On Music* (II. 6, p. 64. 22-32). In the aforementioned work, he states that medicine is not something to which we turn when we are sick and treat it with ingratitude when we are healthy. It is the same with music, for it is one of those arts that can impart perfection when it is absent and maintain and increase the same perfection when it is already present. Voulgaris does not refer anywhere in his treatise to *Aristides Quintilianus*, but it is possible that he was aware of his work *On music*, since Jean-Jacques Rousseau, to whom Voulgaris refers, had used Aristides Quintilianus as the main source for the lemmas concerning Greek music in *Dictionary of Music (Dictionnaire de musique)* (cf., Kaimakis, 2002).

9. Music and society

Eugenios Voulgaris recognizes the benefits that music can have for the whole society by helping social cohesion and cultural progress. He notes that since music can affect an individual why it cannot affect people and entire generations (*Treatise on Music*, p.17). He cites the example of the Arcadians who had legislated the study of music as a necessary subject by the age of thirty (*Treatise on Music*, p.18). So important was the knowledge of music that anyone who did not know music was called “*dishonest*”. Opposite in terms of morals to the people of the Arcadians were the Cynaethians who considered music as useless and futile. In history, the Cynaethians have remained as corrupt both in their soul

and in their political state, while the Arcadians as secular in morals and virtuous also in terms of their political state. Therefore, according to Voulgaris, music can bring about personal cultivation and tranquility, which is also reflected in society. Music constitutes the most powerful means of education, for the natures of men deteriorate if they are left without musical education, deviating towards brute passions.

A similar position is found in Aristides Quintilianus (*On music* II. 6, p. 63. 19-31), who advocates that music can satisfy and shape not only individuals but also entire cities and nations. For Quintilianus there are two destructive consequences for the society and the harmonious coexistence of citizens, that is incomplete education which is called “*amousia*”, and incorrect education which is called “*kakomousia*” (*On music* II. 6, p. 63. 5 - 10) (cf., Nikolaou, 2015; 2016, for Aristides Quintilianus aspects in his work *On music*).

10. The musical harmonies of the ancestors and their value

In the *Treatise On Music* of Eugenios Voulgaris we find “*the emphatic reminder of the moral and mental effects of ancient Greek music*” (Xanthoudakis, 2017, p. 111). The theory of “*ethos*” in music, a theory that was developed mainly during the classical era (Neubeker, 1986) means “*the moral character that music tends to inspire in the soul*” (Michailidis, 1981, p. 134). Other representatives of the neo-Hellenic Enlightenment, such as Adamantios Korais, also dealt with the issues of the ethics of music. Adamantios Korais in his positions on determining the importance of music in his time, considered the value of the positions of the ancients essential, suggesting the study of the works of Aristoxenus, Alypius, Nicomachus, Aristides Quintilianus, and others, as well as works of philosophers and musicologists of the French Enlightenment (Frackiskos, 2008). The Encyclopedists also agree with the superiority of ancient music, as in the lemma *music*, it is stated that “*as regards its effect on the mental passions, the newer music is far inferior to the ancient*” (*Treatise on Music*, p.19; see also p.19 n. 1, 2).

Voulgaris’ extensive reference to the moral quality of the ancient harmonies (*Treatise on Music*, pp. 14-18) is made to prove the quality of the music of the ancients but also to problematize and awaken his contemporaries by orienting them towards that kind of music that can benefit them. In addition to the ancients’ harmonies, he also presents in detail the newer ecclesiastical hymns used for religious purposes (*Treatise on Music*, pp. 25-28). He points to the testimonies of Pythagoras, Plato, Heraclides Ponticus, Clement of Alexandria, Aristoxenus, Aristotle, Herodotus, Athenaeus, Plutarch, Saint Basil the Great (*Treatise on Music*, pp. 14-18), and those who wrote ecclesiastical hymns (*Treatise on Music*, p. 26, n.1).

Regarding the ancients’ music, Voulgaris states that for all the circumstances and psychological states of life, there is a musical harmony that can bring our soul to its proper place (*Treatise on Music*, p. 15). For example, when the soul felt timid or afraid or when it was preparing for war, the “*Ennyalios nomos*” sounded, written in the Dorian mode which arouses a manly ethos, or melodies in the Phrygian mode which has the power to excite the soul (*Treatise on Music*, p. 15). When again “*the excessive paroxysm*” of

the soul had to be suppressed, the Ionian or Mixolydian mode was heard (*Treatise on Music*, p. 16), by which the soul comes to an average state. In the same way, when the soul felt abasement and pettiness and needed to return to its proper state, that of magnanimity, then the appropriate modes were the Aeolian and Hypodorian. But if the soul, for some reason, felt insolent then it was appeased with the Mixolydian mode, but also with the Dorian that could bring mediumship to the soul. If, in addition, the soul felt excessive and disorderly joy, then the Mixolydian and the Syntonolydian were suitable modes, which have an evocative and mournful ethos (*Treatise on Music*, p. 6).

Similar functions of the modes are presented by Plato in the *Republic* and by Aristotle in *Politics*. Plato rejects for use in education the Mixolydian and Syntonolydian modes which have a mournful sound, but also the soft and convivial modes that were used in banquets, such as the Ionian and the Lydian (*Republic*, 398 e-399 a). The modes that Plato finally accepts are the Dorian, which suits a brave man and befits warlike operations, and the Phrygian which is associated with the peaceful actions of man (*Republic* 399 a-c). Aristotle also recognizes that different modes affect listeners differently (*Politics*, 1340 a 38-b7). Mixolydian causes sadness, Dorian calmness, and Phrygian excitement (cf., Nikolaou, 2010; 2006, for music in Plato; Nikolaou, 2009; 2004, for music in Aristotle).

However, Voulgaris does not reject the music of his time as he recognizes that it has shown examples worthy of its predecessors, since there is a great variety in its harmonic types, a position that is also supported by the Encyclopedists (*Treatise on Music*, pp. 19-20). Nevertheless, he considers it difficult to answer the question of the superiority or inferiority of the music of his time in relation to ancient music, a subject he characterizes as intractable.

According to Voulgaris, what matters is the choice of the right music, that is, music that has quality and appeals to the spirit. In other words, one should learn to distinguish with great attention the melodies of Marsyas from those of Olympus (*Treatise on Music*, p. 18). As is well known, Marsyas was associated with the music of the flute, while Olympus was associated with the music of the lyre. In fact, these are the two main categories of the use of ancient Greek music: entertainment, which was connected with the music of the flute and the god Dionysus, and on the other hand, the cultivation of the spirit, which was connected with the music of the lyre and the god Apollo (Reinach, 1999). Wind instruments were generally considered to be of inferior quality to strings. The latter symbolized, according to the ancient philosophers, the strings of the soul itself, human and cosmic. The lyre (Kartomi, 1943), because of its strings, was thought to resemble the totality of the orbits of the heavenly bodies, and represent the high and superior regions, in contrast to the wind instruments which represent the lower and inferior cosmic regions. Furthermore, the strings of the lyre move the strings of man's and universe's soul, bringing harmony and order. The lyre appeals to the rational part of the soul and has the power to direct the soul upwards in contrast to the flute which strengthens the irritable and carnal passions (Friedman, 2000).

11. The ecclesiastical role of music for the praise of God

As Voulgaris states, beyond all the benefits of music, its most important use is the ecclesiastical. This is evidenced by using music in all religious ceremonies, either for the praise of the Creator in the doxologies, or in the supplications or in the thanksgiving festivals and ceremonies or in the absolutions for the forgiveness of sins (*Treatise on Music*, p. 20). The original function of music began in the church, then entered theaters and the royal palace, and thence private homes and social gatherings (*Treatise on Music*, p. 21).

In the context of the religious use of music, God's relationship with music is examined (*Treatise on Music*, pp. 22-23). God may be unmoved by melodies of any kind, but he allows “*consensually*” (*kata sygkatavasin*) the use of vocal and instrumental music in his creations, as the power of melody helps sick men, by calming their disordered passions and bringing to the surface other decent and proper passions. In this way, inspiring the human soul with a sacred enthusiasm, the soul disposes itself to the proper state, and through hymns, it prays to its Creator and magnifies the Builder (*Treatise on Music*, pp. 22-23).

God, therefore, has no need of human melodies and musical compositions, as is very wrongly thought by some people, who, having a wrong view of the true meaning of God, think that gods are fascinated by music, just as men are (*Treatise on Music*, p. 22). Voulgaris supports the use of monophonic music in the context of church music addressed to God rather than polyphonic and complex melodies. He does not actually turn against polyphonic and complex melodies but argues that this kind of music manifests moral dissonance more strongly and does not fit into the context of the church (*Treatise on Music*, p. 22).

According to Voulgaris, the church did not need music in the first apostolic centuries. However, as the years passed and the spiritual decline began, the church moved by condescension and asked for help, not of any melody but of the one that has moderation (*Treatise on Music*, pp. 23-24). For this reason, the Eastern Church cultivates only vocal music, but without being opposed to the Western Church which uses instrumental music insofar as it follows the “*modesty*” of vocal music (*Treatise on Music*, pp. 24-25).

The above positions of Voulgaris on the approval of monophonic music due to its moral quality for the glorification of God, and not of polyphonic and complex melodies, remind us of Plato's corresponding positions, who rejected polychord and polyharmonic instruments (*Republic*, 399 c-e) from education not because he criticized the complex melodies of these instruments from an artistic point of view, but because he rejected them from a pedagogical point of view, as they lack moral quality (cf., Nikolaou, 2010, for Plato's views on the appropriate music for education).

Moreover, in the positions of Voulgaris on the choice of monophonic music for the praise of God, due to its moral quality, we could detect a position basic to the philosophy of Aristides Quintilianus which considers that speech and music raise in the listener's mind “*notions*” (*ennoies*). For Quintilianus, “*notion*” (*ennoia*) “*is a leading concept held in the*

mind governing action or the creation of art" (Mathiesen, 1983, p. 31, n. 155). Through "notions" (*ennoies*), the moral and emotional content that the artist seeks to convey is transferred to the listener. The "notions" (*ennoies*), that develop the text, the melody, and the rhythm are those that allow music to educate and they must be connected to a decent ethos (Aristides Quintilianus, *On Music*, II. 7, p. 65. 24-25). Therefore, taking into account the theory of "notions", it could be argued that Voulgaris's position on the use of monophonic music in the church is appropriate, as monophonic music can raise the appropriate notions in the mind of the listener. These notions contain a moral quality that helps the believers to devote themselves to their purpose, which is to pray and glorify God.

Additionally, in the positions of Voulgaris in defense of monophonic music, we could detect similarities with the corresponding positions of Rousseau. Rousseau was a defender of monophonic music as opposed to Rameau who supported polyphonic music. Furthermore, both Voulgaris and Rousseau support the superiority of vocal music over instrumental music and consider that instrumental music should imitate vocal music. However, Voulgaris has an advantage over Rousseau since the monophonic music he defends exists, it is the monophonic music of the Orthodox Church. On the other hand, the music Rousseau supported was not prevalent in his time, as the Catholic Church allowed the use of instruments in Doxology (Kaimakis, 2002).

12. Discussion

The *Treatise on Music* deals with the issues concerning the importance and power of music in the praise of God, all living organisms, all aspects of human life, and society. In addition, this work highlights the interest that existed at that time by the enlightened people in the issues related to art. The power of music is the grace and pleasure that men receive from it. This pleasure that music provides benefits people. That is why music, as Voulgaris points out, is considered one of the most appropriate means of education.

Voulgaris agrees with the positions of the ancient Greek philosophers about the different ethos emitted by harmonies. He follows Plato's and Aristotle's aspects that different harmonies evoke different emotions in the listeners and the fact that only certain harmonies have a good ethos, as well as Plato's, Aristotle's, and Athenaeus' views regarding the therapeutic role of music. Moreover, Voulgaris follows the Aristotelian view of music as a high-quality intellectual and recreational activity. As already mentioned, even though Voulgaris does not mention the name of Aristides Quintilianus anywhere, he probably knew his work from the Encyclopedists. He agrees with Quintilianus on the use of music in therapy and in its contribution to social harmony. In addition, Voulgaris' *Treatise on Music* presents thematic similarities with the second book of Aristides Quintilianus which has been characterized by scholars as a very important source for the knowledge of the ancient aesthetics of music (Abert, 1964, in Kaimakis, 2008). Voulgaris' *Treatise on Music* has also been characterized accordingly. Dizikirikis (1984, pp. 84-87), who devotes three pages to the *Treatise on Music*, characterizes the study

as “*memorable*” with a popular character, but at the same time with serious “*aesthetic-philosophical visions*”, and underlines the importance of three points of Voulgaris *Treatise* which could still be relevant even today: “*the issue of the utility of art, the issue of the logical-semantic texture of artistic creation, the problem of the autonomy of art*”.

Another similarity that can be found with the work of Aristides Quintilianus is that both in the latter's work (cf., Abert, 1968, in Kaimakis, 2008, for eclecticism in Quintilianus' work *On Music*), and in Voulgaris, an eclecticism is presented, due to the number and variety of sources they use. Voulgaris' *Treatise on Music* has references to the Ancient Greeks, the Old Testament, Greek and Latin Fathers of the Church, European scholars of recent times, and the Encyclopedists. The fact that the *Treatise on Music* of Voulgaris includes a set of excerpts from various sources does not diminish the value of his work, since the ecclesiastical music, which constitutes the most important use of music, “*does not seek originality and sensationalism, but the re-expression of tradition with absolute fidelity to the experience of the saints*” (Father Metalinos, 2009, p. 295).

The element of eclecticism, present in Voulgaris' treatise, should not be taken with a negative meaning, as it is not a simple collection of information related to music, but offers a breadth of knowledge on the subject. In addition, if we consider that the language Voulgaris uses is simpler than that of his theoretical works and if we take into account the fact that in the epilogue published by Sakkelion it is stated that the *Treatise* is addressed to the general public, there are several elements that demonstrate that the *Treatise on Music* is consistent with the spirit of the European Enlightenment. Moreover, Voulgaris' common positions with Rousseau also connect him with the ideas of the Enlightenment. However, the fact that he joined European thought does not mean that his work lacks originality.

In conclusion, Voulgaris in the *Treatise on Music* considers the ecclesiastical role of music as the most important. Furthermore, the recognition of not only the emotional side of music but also the possibility it provides for the functioning of judgment and the mind is of particular importance. Finally, his views concerning the consideration of music as an excellent means of education and intellectual entertainment, the positive effect of music on people during work, the use of music in therapy and medicine, and its contribution to social harmony demonstrate that Voulgaris not only transcend his time but also heralds our own.

Conflict of Interest Statement

The author declares no conflicts of interest.

About the Author

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