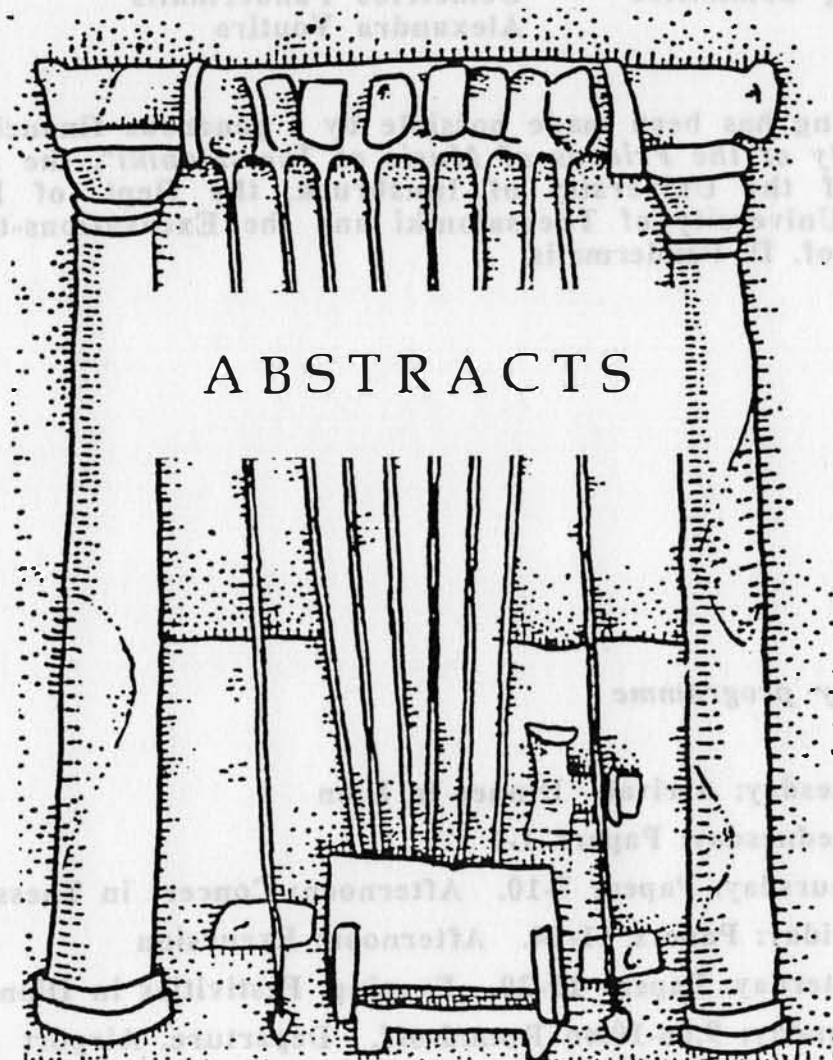


INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC * UNESCO

Study Group for Musical Iconography

9th Meeting
Dion-September, 15th-20th 1998



ABSTRACTS

9η ΣΥΝΑΝΤΗΣΗ ΜΟΥΣΙΚΗΣ ΕΙΚΟΝΟΓΡΑΦΙΑΣ
Διον - 15 ως 20 Σεπτεμβρίου 1998

ΤΜΗΜΑ ΜΟΥΣΙΚΩΝ ΣΠΟΥΔΩΝ
ΣΧΟΛΗ ΚΑΛΩΝ ΤΕΧΝΩΝ
ΑΡΙΣΤΟΤΕΛΕΙΟ ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΟΝΙΚΗΣ

Music and Image of Music in the Mediterranean World 300 B.C.-300 A.D.

**Chairman
Organizing Committee**

**Tilman Seebass
Demetrios Pandermalis
Alexandra Voutira**

This meeting has been made possible by a generous financial support of the "*Society of the Friends of Music of Thessaloniki*", the administrative support of the University of Innsbruck, the Dept. of Music of the Aristotle University of Thessaloniki and the Excavations-team in Dion, lead by prof. D. Pandermalis.

Preliminary programme

- 15.9.98 Tuesday: Arrival. Dinner in Dion**
- 16.9.98 Wednesday: Papers 1-6**
- 17.9.98 Thursday: Papers 7-10. Afternoon: Concert in Thessaloniki**
- 18.9.98 Friday: Papers 11-14. Afternoon: Excursion**
- 19.9.98 Saturday: Papers 15-20. Evening: Festivities in Dion**
- 20.9.98 Sunday: 9.00-10.00 Round-off. Departure. Airport 13.00**

ABSTRACTS

Compiled in the Institute of Musicology, University of Innsbruck, July 1998

The 'Italiote Kithara' revisited New thoughts about a Western Greek instrument

Sebastian Ahrens

When looking at the depictions of stringed instruments of ancient Greece from classical times down to the Hellenistic ages one will always find the same types of *kitharai* and *Lyrai*. On the one hand there is the 'concert' kithara with its huge body, the two outward curved arms and a solid top made out of wood and on the other hand the lyra made out of a tortoise body with two separate arms passing the animal's skin used as the top of the instrument. The forms are canonic and apparently, over times, only slight modifications have been made.

At the end of the last century a red figured vase-painting has been found in Sicily that shows a different kind of instrument: a long kithara with a rectangular body and straight arms. At that time the red figured vases of Italy were considered Attic imports; and consequently the form of the instrument was interpreted as a late version of the attic kithara. It was Adolf Furtwängler who first suggested these vases to be a part of a separate production located in the centres of the Magna Graecia, mainly Metapont and Taranto. Because of a change in the people's taste at the beginning of the 20th century even the scholars preferred the Attic vases and it took more then 50 years until this view was challenged again. In fact, the discussion of the rectangular kithara of Western Magna Graecia on its own merits began only ten years ago.

Today the number of known red figured vases of Apulia, Lucania, Campania, and Sicily has increased to about 20.000 pieces and fragments. Arthur D. Trendall listed them in his great catalogues, the RVAp, RVP and LCS, grouped them according to schools of painters, and proposed a chronology. He also included a short description of every single vase. There can hardly be found any other archeological material being that homogeneous -- the production existed only from the last quarter of the fifth century BC until the destruction of the city of Taranto at the beginning of the second quarter of the third century BC.

The known vases and fragments can be divided into two groups, according to plain and ornate style. The first can be found throughout the whole period with the motif of a female head frequently occuring, or simple scenes composed of a few figures. The ornate style had a shorter life span. It began in the first half of the fourth century and became dominating in the second. The vases of this type show a large variety of complex scenes composed of many figures and can mostly be interpreted as visualisations of myths or representing theater. The large vases of the ornate style, raising up to a height of 1.50 m, were used as funeral monuments.

Many vases of the ornate style show musical instruments and one can find the traditional forms of stringed instruments as often as on the Attic vases. But in contrast to the vases from Greece there are a few scenes where the Italiote kithara appears. M. Maas and J. Snyder listed 24 vases with our type; I shall discuss in my paper 38 of them.

The different depictions of our kithara shall be closely examined and the construction of the instrument discussed. Especially the slight curve of the whole body and arms along the vertical axis of the instrument are puzzling. It is not clear yet, whether this is typical only for the Italiote kithara or whether the classical instruments, too, have to be

reconstructed with this curved shape. One also wonders, whether this curve will change the sound or might be a merely aesthetical feature.

For the reconstruction a small terracotta-Eros from Taranto is of great help, because, this small statuette shows a three-dimensional Italiote kithara.

The main question that emerges from the comparison of the vase-paintings concern the context. Is there any comparable theme the vases seem to be connected with? So far the answer is yes. We can distinguish three scenes: The first is the depiction of love and marriage. We see brides being dressed for the wedding ceremonies or couples sitting one a *kline*. The second group consists of paintings showing Apollon or a male youth with the instrument. The third group of vases shows mythological scenes, where the kithara is used as a sign for marriage just like the *kalathos*. One of these myths is the one of Niobe: She is not playing the kithara; the instrument lies beneath her or appears at her side. The meaning of this is the visualisation of *mors immatura*. Youths who died before getting married were buried as brides or bridegrooms just to make sure that they would not arrive unmarried in the *hades*.

Beside the fact that this explains the appearance of the instrument on these vases the use of it among the other objects indicates that the connection between the context of love and marriage and the Italiote kithara must have been as common as the one between the *kalathos* and the wedding ceremony.

None of the other known stringed instrument of ancient Greece shows the same form as the rectangular kithara.

Only in the Near East one can find comparable instruments, but unfortunately the depictions date all around the 8th and 7th century BC; so there is a gap of time down to the end of the fifth century. A look at material from the Near East suggests the hypothesis that the Phoenicians could have been the "transmitters", bringing the ancestor of the Italiote kithara from their mainland to Sicily, as they did with two other instruments, the Apulian sistrum and the Sicilian *baithyloi* or *baluster*.

The musical images of ancient Samaritan culture

Joachim Braun

The history of music in ancient Israel/Palestine is a history of contradictions of written and archaeological sources, traditional beliefs and historical data, scholarly accepted misconceptions and modern research. A striking phenomenon of this kind seems to be the unequivocal opinion of the vocal nature of Samaritan music both in present and past *contra* the relatively large number of musical archaeological finds in the areas of Samaritan ancient culture. At least some 20 musical artifacts from the Hellenistic and Roman period may be identified with Samaritanism. They are relicts of ancient musical instruments (mainly aerophones), as well as terrecottas and mosaics with seven types of musical instruments.

The most significant pieces of evidence are

- a) some clay oil-lamps and some mosaics from El-Chirba and Bet-Shean, which exemplify the shofar/trumpet problem; a comparative stylistic analysis of parallel finds from Jewish culture shows the use of both shofar and trumpet in Samaritan liturgy and not solely the trumpet;
- b) a corpus of oil-lamps, which proves the use of the organ, as well as some other musical instruments in Samaritan music;
- c) depictions of a lyre player on a coin and a terracotta depicting figure -- evidence for the existence of a lyre tradition in this culture.

On the basis of this evidence some questions can be asked:

To what extent is it possible to maintain the concept of a purely vocal culture in ancient Samaritan music? What musical tradition existed in Samaria in the centuries before the blossoming of the Samaritan in the second and first centuries BC? To what extent is Samaritan musical culture a product of the syncretistic Hellenised culture of Palestine? Do the rich finds of the Roman time allow us to assume a rich musical activity of the Samaritan community and can we interpret it as manifestation of self-identification (as opposed to the theocratic Jewish religious establishment) in the process of creating an independent ethnic unity and culture? and What led to the total denial of this heritage in the later centuries up to our days?

Cornua and litui, horn and signalhorn, new instruments in the hellenistic etruscan world

Karin Braun

The paintings in the tombs of the Etruscans of the archaic Ionian time reflect the belief of that people into the Otherworld. They give an accurate picture of contemporary life, of a cheerful attitude, of games in honour of the dead, and of everyday scenes, too. As far as music is concerned, two important examples come from Tarquinia: the tomb of the Triclinium with a dancer and a lyre player and with entertainers performing with a player with a wind instrument. Diaulos and lyre, the instruments coming from Ionia in Western Asia were the favoured instruments in Greece for accompany the choir, the poets and so on. The dance scenes in Etruscan wall painting also show crotals as rhythmic instruments in the hands of dancers. These representations continue until the late classic time (middle of the forth century).

But when losing their independence to the Romans -- by 308 BC the city Tarquinia is, after long and heavy resistance incorporated into the Roman state -- new beliefs concerning Thereafter take root among the Etruscans. Now the theme of the wall paintings is the departure of the deceased to the other world, the farewell to his office and his worldly positions of power. The departure is accompanied by *cornua* (singular: *cornuus*) and the *litui* (Singular *lituus*) and the transverse flute, too.

Such images appear both on wall paintings in entrance halls of tombs (e.g. tomba degli Hescanus, end of 4th century/ or beginning 3rd century BC) and as reliefs on grave urns (e.g. an urn from the late 2nd ec. in Volterra). Other examples will be discussed as well.

Are these instruments an Etruscan invention or are they taken over from the Romans? The Etruscans are very good metal workers and might well be the inventors of loud sounding instruments. The Romans adopted them -- together with the the diaulos and the theater.

Music in the pantheon of Ancient Greece

Daniela Castaldo

For the understanding of the musical connections between Dionysus and Apollo and between other gods, Attic potteries have a particular importance, because they present a large, articulated and homogeneous corpus of images, although iconographic schemes seem fixed and repeated.

In research on Ancient Greek music, the iconographical approach is rather unusual, because the studies of this field of musicology have traditionally been founded on texts, with images only used to illustrate or exemplify the written sources.

Iconographic studies using the methods of the Schools of Lausanne and Paris, have shown that the pictorial tradition represents the Ancient Greek music and its myths in a different way from the one mentioned by literary sources. Sometimes these two traditions are not only independent but even in opposition, representing the same myth or the same divinity from contrasting angles.

Only a few gods are connected to music: Apollo, the god of music, and Artemis, his sister; Athena and Hermes as inventors of instruments; Dionysus though not a player himself inspires through the wine, the music and the dance of the thiasos. Finally, Eros, the minor god, has to be considered, too. He does not belong to the Pantheon but he is often connected with Dionysus and Aphrodite, because music means attractiveness and is a tool for exciting passions.

Analysis of literal and pictorial sources reveals that every region of Greece had musical traditions, different from the ones of Attica and Athens. Stringed instruments are often represented with Dionysus, texts usually place these instruments near Apollo.

The vase paintings show that the musical instrument by itself does not serve as an identifier for a specific scene but indicates only the kind of music that is played. Together with the reactions of the listeners they help the historian to understand and also "feel" a music that is otherwise silent for us moderns.

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A rare representation of a Roman conical single-reed pipe

Febo Guizzi

In the archaeological division of the State Museum Atestino (the right name is Museo Nazionale Atestino di Este) in the little town of Este (Veneto), an interesting document, dating from the 2nd-3rd centuries AD, is preserved. It contains a rare and problematic depiction of a Roman musical instrument. It is the burial stone of Eutychianus, in memory of whom the upper frame of the inscription is sculptured in relief with some objects related to him and his life.

The instrument shows a shape that is rare among the ancient double aerophones, and perhaps unique among the single pipes: it has a remarkably conical body, with a flared bell, a (probably) double-reed and seven finger holes on the upper side of the tube.

The interpretation of such elements is a difficult task both on iconographical and historical ground: what is the real place of the Eutychianus' instrument between West and East (Eutychianus is a latinized version of a Greek name), between high and low social level, between past and "future" (thinking to the later development of the Islamic conical oboe), between the reality of the musical use and the fantasy of the figurative and symbolical representation?

Iconography of dancing couples in ancient Armenia

Haick P. Hacobian

The image of pairs of humans has a definite place in the visual arts of the 3rd.-1st millennium BC. As far as Armenia is concerned the topic has been discussed on the basis of rock carvings from various places in the Armenian highland, but so far dancing couples have not been examined. A comparison can be made synchronically with textual material (myths) and artifacts from the Near East and the Mediterranean area and diachronically within Armenia itself with archaeological remains of the Classical and Pre-Classical age and with ethnographic evidence. As a result we can identify firm traditions and topical pictorial elements.

An interesting tomb relief of the Classical age has been excavated in Dvin. It shows a dancing couple standing full-face with horizontally stretched and connected hands. The figures are not further elaborated, except for triangular head dresses. We can link the scene with Indian *ashvins*, Greek *dioskouroi*, the Armenian epic Mithraistic twins and Roman *manes* (spirits of ancestors) and *penates*. The closest relatives are the *lares*, couples of dancing youths holding a jug with a sacred liquid for libation, and the Armenian couple of „grey infants“ who relate to riddles, jokes, feasts, death and resurrection, thus combining Dionysian and solar ideas.

Another type of resurrection with dance can be seen on some sacred pillars in ancient and medieval Armenia showing a human figure with a pair of celestial bodies.

These images were objects of profound worship that symbolized the soul of the ancestor uniting itself with solar powers. Sacrifices on their altars ensured fertility, wealth, and protection from evil spirits. Dance was an important part of the act and the iconography.

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A Bacchic group on a bowl

Ghenja Khachatryan

In 1934 a silver bowl was discovered in the village Dachovskaya near Maykop (South Russia). The bowl is 6 cm high, measures 10 cm in diameter, and weights 348 g. Till the end of World War II it was at the Russian State Museum. Now its place is unknown.

The bowl bears an inscription: ΠΑΡΑ ΒΑΣΙΛΕΟΣ ΠΑΚΑΡΟΥ. Scholars came to the conclusion that the customer was the Hellinofil king of Armenia Pakoros II (161-163 AD). According to B. Arakelyan the bowl was made by an oriental master during the reign of the Armenian Arcacid king. It is decorated with a relief band showing Dionysian rites with Bacchic dances. It therefore must have been used for ritual purposes.

There are four volumetric masks on the freeze: the head of an old man, the head of a youth, of a third figure and of a woman (?). The mouth of three masks is closed; these masks were used in pantomime or in dance. The mouth of the fourth mask is open. Perhaps it is supposed to indicate singing or declamation. Some animals are represented, too. One of them places its paws on an altar. A lion stays nearby close to a cypress or a poplar. Both trees are sacred in Armenia.

The main persons are a man and a woman. The man is naked and its body in dancing position. The left leg is placed firmly on the ground, the right one is lifted. The right arm is lifted up, too. It seems to hold the woman. His body is elegant and he is surrounded by ribbons and a sacred knot. He holds the thyrsus in the left hand. The woman wears a light dress. She is partly naked and is holding a drum at shoulder's height, perhaps playing it with her other hand. The position of her feet suggests dancing. There are other objects shown, too: a mirror, a rattle, and a triangle. The scene as a whole represents a ritual performance with Bacchic dancing.

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La musique et la danse dans l'iconographie, selon les objets de terre cuite et des objets de fer

Zhores Khachatryan

La danse et la musique sont des arts aussi anciens que les autres arts. Selon les images rupestres et des travaux archéologiques ils ont une histoire de 5000 ou 6000 ans. En Arménie, pendant la période hellénique et post-hellénique, une des fêtes les plus répandues était une fête solenne Dionysien. Un sujet bacchique est représenté sur le gorge du rhyton d'argent et d'or (4-3 s.av.C.). Assise à côté de Dionysos une femme joue un aérophone à deux tubes; une autre joue à la lyre, la troisième sert du vin dans une coupe.

Des représentations théâtrales avec un sujet Dionysien sont tracées sur deux coupes d'argent (2e s.AD): des ménades dansantes, un thyrses, un satyre avec une fourrure de cerf sur les épaules, un lion, des chiens, des masques théâtrales féminines, une timbale, une flute, des fourrures d'animaux sont parts de l'ensemble entier.

Sur une carafe trouvée dans l'archive de l'Artachat (1 s. av. C.) On voit un satyre qui danse et joue un aulos double, sur une autre carafe il joue une crécelle entre caduceus et thyrses (la crécelle était un instrument musical qu'on utilisait pendant les mystères de Isis et de Cybèle).

Les statuettes d'argil présentent un prêtre qui danse, des femmes jouant à la lyre et au luth, une masque de théâtre d'un jeune-homme qui joue un aulos, etc.

Les sources écrits et les recherches archéologiques prouvent que le chant, la danse et la musique étaient très répandus en Arménie. Il y avaient des groupes ambulantes avec des acteurs, des chanteurs, des musiciens et des danseurs. Ces groupes étaient actifs à l'occasion des fêtes nationales, des festins, des enterrements. Les temples, aussi, avaient leurs danseurs, chanteurs et musiciens. Chaque cérémonie divine et chaque rituel consacré à un certain dieu avait sa musique et sa danse spéciale. Il existaient des danse individuelles, à deux et en groupe. Parmi les instruments de musique très répandus étaient la lyre, le luth, la cithare, la flute, l'aulos double, des trompettes de formes différentes, des grelots, des timbales, le tambour et autres instruments de percussion.

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Musical instruments and images in the Roman town Luni

Donatella Melini

The colonial town Luni was established in 177 BC by the Romans as it was considered a very strategic place for their empire. Located on the Northwest of the Italian coast, on the border line between Tuscany and Liguria, and near the Magra river estuary, Luni offered with its protected harbour a safe place for the ships on route towards Gallia Narbonensis, Corsica, Sardinia and the Iberian peninsula. The Via Aurelia was, at that time, one of the most important streets that divided the city in two parts forming the *decumano*. Beside its military importance, Luni was for Rome extremely important for economic reasons, too. This was not only due to the normal trade but also because of the marble quarries that supplied the material to build the monuments of the capital and in Central Italy. The outlay of the city is formed by: the *Forum*, two temples (the so called the *Grande Tempio* and the *Capitolium*); a great *Basilica* Two *Domus* of noteworthy architectonic and decorative structure are known as the *Casa degli Affreschi* (House of the Frescoes) and the *Casa dei Mosaici* (House of Mosaics). The *Anfiteatro*, for the athletic and military competition, is located outside of the walls. For still unknown reasons, Luni was completely abandoned in 1200 AD and remained almost deserted until 1837, when the Marquis Remedi decided to start an excavation on his property there. The Remedi collection was acquired in 1883 by the Italian State and is kept in the Museo Archeologico Nazionale of Florence. Another important nineteenth-century collection of pieces from ancient Luni, probably from the Theatre, Amphitheatre and *Thermae Arca*, was assembled at the end of the last century in the Museo Civico Archeologico of La Spezia.

The purpose of this paper is to present a few witnesses related to organology and musical iconography from Luni, in order to start work for of a complete scientific catalogue. In Room 5 of the Museo Civico Archeologico of La Spezia, there is an instrument coming from the Fabbriotti collection, traditionally named as "Flauto" (flute) of the 1st/2nd century AD. It is made from a bone, probably a tibia, consisting of 15 fragments of different sizes. The most important fragment has a length of 18 cm. and a diameter of 3 cm. It has several holes and shows traces of 3 decorations turned on a lathe. The other fragments contain holes, too. The shortest has a length of 1.4 cm. and a diameter of 4 cm. Of course, an organological comparative survey could yield more answers and clarify whether these fragments belong to only one or more instruments. The number of music pictures is remarkable. A terracotta statue of Apollo playing the cithara from the pediment of the *Grande Tempio*, a terracotta *Lastra Campana* representing a winged genius who plays a cithara in front of another playing a Berycynthian tibia; two *antefisse* (by terracotta, too) representing a wing figure that plays a double tibia, and are deposited in the Museo Archeologico Nazionale of Florence. These all come from the *Grande Tempio* area. In the Museo Civico Archeologico of Bologna there is the so called "Ara bolognese" (a marble altar from the Augustan period, decorated on three faces) showing on one side a sacrificial scene with a double-tibia player. Another marble altar, called "ARA di Sceribonius Diogenes" of 2 BC, representing a similar *tibicen* scene, can be found in the Museo Archeologico of Luni. In this Museo there is also a frieze with theatre masks coming from the *Casa degli affreschi*, that indicates clearly (together with vase paintings) the favour that the Roman colony showed towards the representation of Bacchus themes.

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The Baker dancer and other hellenistic statuettes of dancers: illustrating the use of imagery in the study of dance in the ancient Greek world

F. G. Naerebout

The ancient Greek world displayed a remarkable level of saltatory enthusiasm. Our sources mention or depict a large number of individual dances and of events at which dance was apparently appropriate or indispensable. Consequently, dance (with the other performative arts with which it was combined in multimedial events) should be given its due in scholarly accounts. This is, however, hardly the case: dance is but rarely studied as an integral part of ancient society. Although the corpus of written evidence and of images in several media is quite considerable, these sources have been seldom been used in research which goes beyond the merely antiquarian.

There are many problems involved in the interpretation of sources dealing with ancient dancing. What can one actually find out about a phenomenon so evanescent? The non-verbal is by its very nature resistant to easy verbal analysis. Unwritten sources have often been seen as a panacea, but these bring their own difficulties. Though iconography is obviously helpful in analyzing the non-verbal, we have to be aware of a whole range of limitations. First of all we have to decide what imagery we may call dance, which involves on the one hand the formulation of a definition, and on the other hand a thorough analysis of artistic convention and of the system of the imagery as a whole. Next we should ask how texts and images relate to each other, to observable events, and to the mental life of the community that produced them.

We face serious problems in deciding whether the artist in any particular instance intended to portray physical activities which are covered by our definition. It is only by departing from a series of closely related material, and not from a single unrelated artefact, that we can hope to isolate a core of dance imagery. Fortunately we can build on many previous attempts at serialization. Next, we have to address the issue of the validity of the images selected as historical evidence: what can the imagery contribute to our understanding of the dancing of the ancient Greek world? Obviously, it *might* tell us *something* about what the dancing looked like. But then we have to take into account all possible distortions, especially formulas or conventions, and restrictions imposed by the medium. Conventions are many and they change over time.

In antiquarian research, nobody seems to have bothered about some serious source criticism: images have usually been interpreted as depictions of contemporary practice, and the identification with individual dances known from written sources was not considered to be problematical. Others have gone even further, and have tried to reconstruct dance movements on the basis of the iconographic sources. As to attempts at reconstruction, I am convinced that its advocates are chasing a chimera: ancient Greek movement is lost and we have to accept it is. But even the simple identification of images is in fact highly problematical: there is usually no way to ascertain that, for instance, the dancers depicted wearing *kalathiskoi* are identical with the *kalathiskos*-dancers mentioned in the written sources.

But then we might also ask whether, if all problems could be overcome, it is actually so very interesting to know about the morphology of some dance, or whether the labelling of an image with the Greek name (usually taken from a text not nearly contemporaneous) of some individual dance does get us anywhere at all. Had we not

rather consider what has been called iconology (and nowadays is sometimes subsumed under the giant umbrella of semiotics): the uncovering of certain connotations, to enable us to use visual representations as an entry into the *histoire des mentalités*? This does imply that the imagery is not only a reflection of a mental universe, merely mirroring developments outside the world of pictorial rendition, but that it is a functioning part of a society's mental make-up, its "system". There has arisen a contextual approach that obviously goes beyond iconography, but also takes us a step beyond iconology: imagery is seen as creative and contributing actively to the way in which people see and structure the world round about them.

Thus every image, if part of a series, is useful as a source: it can, and should, be seen as a living, shaping part of the mental universe of ancient society. Every image: that includes those which can be supposed to represent observable reality, ancient practice, and those which most likely do not. Indeed, often "real" versus "unreal" is not a workable dichotomy; we are rather dealing with a spectrum ranging from a very strong to a very weak linkage to practice. We also have to be acutely aware of the fact that a rendering of contemporary practice and a connotative or symbolic dimension can perfectly go together: we encounter factual symbols, and symbolic facts. A successful combination of the depiction of practice and the reference to system might very well make out much of the attractiveness of a picture: a fruitful comparison here is the ongoing discussion on the symbolic nature of seventeenth-century Dutch imagery, where the illusionistic rendering of observable reality was combined with a strong interest in electrifying this illusionism with a wide range of messages.

The above implies that the ancient world has left behind enough written material on the dance to enable us to formulate (partial) answers to the questions of who, when and where, and to gain some insight into contemporary thought on the nature and the societal uses of dancing, but hardly anything worthwhile to respond to questions about what and how. Also, without supportive evidence hardly any image can be used just like that to reconstruct observable reality. If only we acknowledge this, and turn away from the antiquarian concern with individual dances, and towards a study of the undifferentiated concept 'dance', we can reach the stage where the images can function as a source in their own right, a source which informs us about the ways in which dance was viewed and was put to use in ancient society.

In my paper I will illustrate the above statements by looking at the famous bronze statuette of a dancer in the Metropolitan Museum in New York, known after its previous owner as the Baker dancer, and some other hellenistic bronzes and terracottas. I shall explain, how these were interpreted, why interpretations move in circles, and how we can get out of this impasse.

Bibliography

At the risk of being considered very immodest, I refer only to my own recent book titled *Attractive performances. Ancient Greek dance: three preliminary studies*, (Amsterdam: Gieben, 1997) which contains a full discussion of the use of imagery as a source (pages 209-253) and a comprehensive, 30-page bibliography. Corrigenda and addenda can be found on the Internet: <http://hammer.toolnet.org/bn/discor.htm>

The *nabulum* of Dion

Dimitrios Pandermalis

Thus every image, if part of a series, is useful as a source: it can, and should, be seen as a living, shaping part of the mental universe of ancient society. Every image, that includes those which can be supposed to represent observable reality, ancient practice, and those which most likely do not, indeed, often "real" versus "unreal", is not a workable dichotomy; we are rather dealing with a spectrum ranging from a very strong to a very weak linkage to practice. We also have to be acutely aware of the fact that a rendering of contemporary practice and a connotative or symbolic dimension can perfectly go together: we encounter factual symbols, and symbolic facts. A successful combination of the depiction of practice and the reference to system might very well make out much of the all-inclusiveness of a picture: a fruitful comparison here is the ongoing discussion on the symbolic nature of seventeenth-century Dutch imagery, where the illusionistic rendering of observable reality was combined with a strong interest in elucidating this illusionism with a wide range of messages.

The above implies that the ancient world has left behind enough written material on the dance to enable us to formulate (partial) answers to the questions of who, when and where, and to gain some insight into contemporary thought on the nature and the societal uses of dancing, but hardly anything worthwhile to respond to questions about what and how. Also, without supportive evidence hardly any image can be used just like that to reconstruct observable reality. If only we acknowledge this, and turn away from the antiquarian concern with individual dances, and towards a study of the undifferentiated concept 'dance', we can reach the stage where the images can function as a source in their own right, a source which informs us about the ways in which dance was viewed and was put to use in ancient society.

In my paper I will illustrate the above statements by looking at the famous bronze statue of a dancer in the Metropolitan Museum in New York, known after its previous owner as the Boier dancer, and some other hellenistic bronzes and terracottas. I shall explain how these were interpreted, why interpretations move in circles, and how we can get out of this impasse.

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At the risk of being considered very immodest, I refer only to my own recent book filled with attractive performances: *Ancient Greek dance: three preliminary studies* (Amsterdam: Gieben, 1997) which contains a full discussion of the use of imagery as a source (pages 209-253) and a comprehensive, 30-page bibliography. Comments and additions can be found on the Internet: <http://hamnet.tooniet.org/indisacor.htm>

Music and sacrifice in the Hellenistic period

Georgia D. Papadopoulou

The presence of music, especially the aulos, in the sacrificial rituals of ancient Greece is so early (frescos of the Agia Triada sarcophagus in Crete dating back to the middle of the 2nd mill. B.C.), and so self-evident during the historic era, that Herodotus was surprised by its absence from the Persian sacrifices. Music functioned on multiple levels during the sacrifice, setting the pace, facilitating the animal's approach to the altar, transforming awe and fear into participation and offering, creating a state of piety among the participants, enhancing the divine presence. Its use in sacrificial rites may also have had a dissuasive character (the instruments themselves being in a sense the consequence of a sacrifice).

Of great value, moreover, is the inscriptional evidence during the Hellenistic period, concerning the role of music in sacrifice, the instruments that accompanied the ritual, the wages and social status of musicians etc. Professional musicians often were members of the hieratical personnel of a temple and attended the sacrifice. *Auletrides* and *oioyktries* were registered in the sacred laws of different cities, who took part at the sacrificial rituals and were paid either with money or a portion of the sacrificial animal. On Delos and in Olympia, according to ancient sources, all sacrifices were accompanied not only by music but by dance as well, a fact which is inscriptionally verified for a number of other sanctuaries as well, where groups of singers and dancers participated.

Another interesting point is the fact that devotional songs were a source of creative expression for many poets/composers. Plato's anxiety concerning the quality of the music that was played and heard around altars indicates that the purely devotional music was subjected to influence from new musical trends, a fact closely connected with the participation of professional musicians and other *technitai* in cult.

Auloi fragments from Delos

Georgia D. Papadopoulou in collaboration with
Evangelia Papathoma

A great number of aulos fragments has been found on Delos, dating from the 2nd/1st c. BC. The purpose of this presentation is to intimate certain manufactural details pertaining mainly to the copper-coating of the auloi and indicating a high level of skill in the manufacture and also the performance techniques of the instrument. The discovery of certain types of auloi associated with the Egyptian rituals and very common in Egypt itself, too, proves that music did not remain uninfluenced by this cultural convergence which took place on Delos, during the late Hellenistic period.

The paper will also discuss details concerning the copper-coating that are revealed through X-ray photographs made by the Chemistry Lab of the National Archeological Museum. Finally, we shall consider fragments found in two sites that may have been workshops of instrument makers.

The Kithara in the Attic Art of the 6th and 5th century B.C.

Antonia Roubi

Our first glimpse of the Greek *kithara* dates back to the second half of the 7th century BC., when it seems to be the most popular stringed instruments of the period and the one most frequently depicted on black-figured vases. During the 5th century, the kithara, in its "classical" form, falls gradually out of fashion, representations become rare and disappear altogether around the middle of the 4th century. The kithara is intimately connected with the god Apollon, who is sometimes holding, sometimes playing it. Aside from its connection with Apollon, it is also found in the hands of Satyrs and Silens, the followers of Dionysos, as well as that of other mythological figures, such as Herakles. Kithara players are almost exclusively professionals, who play at rituals and sacrificial processions or participate in musical contests.

The systematic study of a fair number of pictures, especially the ones connected with Apollon, shows a considerable consistency in the depiction of both the general form and the specific features of the instrument. I believe that the detailed study of a greater mass of examples could provide more answers to questions concerning the form, construction, and function of the instrument. Central points of the research are:

- a) To combine iconographic and textual studies for establishing a typology of mythological and everyday-life scenes, their symbolic content and their relation to specific social and political conditions, and an understanding of the *Kitharistes* as a professional musician, his training and status in Greek society.
- b) The general form of the kithara and its specific organological characteristics. Problems that concern the technique of kithara playing, the methods of supporting and tuning the instrument. Here too, literary sources and musical writings will help to arrive at more results than have been possible so far.

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Some thoughts on images of Orpheus

Tilman Seebass

Although the myth of Orpheus who has power over man through his music is a red thread that can be traced from the fifth century BC to today, it is by no means the only aspect that makes him an important figure in occidental culture and subject of depiction. Indeed, if we consider the evidence produced during Hellenism, Late Antiquity and Early Christian time, other aspects do not seem to be less important. In particular we have to consider Orpheus as the founder of the Orphic religion. Which are the elements of this Orphean phenomenon?

1. Orpheus' capacity as a musician to be in tune with nature -- animals, plants, and stones.
2. Orpheus' musical power over the human soul
3. Orpheus' musical power over the gods of the underworld (stories of the Argonauts and of Euridice)
4. Orpheus' power is misunderstood or not accepted and as a martyr he pays with his life under the hands of Thracian women. His head lives on as an oracle.
5. Orpheus is a psychopomp. He visits the Underworld and redeems Euridice -- a story particularly known in Southern Italy in connection with funeral rites.
6. Orpheus' lyre is a witness for the harmony of the spheres and the world. A symbol of the immortality of music, it is eternalized in the configuration of seven stars on the firmament.
7. Orpheus is founder of a religion (Orphism) and a seer. He sings (among other things) of the creation of the world (cosmogony) and of the genealogy of gods and goddesses (theogony).
8. Orphic doctrine describes the separation of mortal body and immortal soul. The redeemed soul ascends to the fields of the blessed, the sinning soul remains condemned.

Almost all these elements have their parallels in Jewish and Christian beliefs:

ORPHEUS (INCL. ORPHISM)	JEWISH BIBLE	CHRISTIAN/ECCLESIASTICAL
O., religious poet	David, Psalmist	David, Psalmist; Christ: New Canticle
O., founder of rites	David, Liturgist of the Temple	David, Liturgist of the Church
O., founder of religion and martyr		Christ, same
O. proclaims the immortality of the soul		Christ, same
O. promises paradise		Christ, same
O. overcomes <i>hades</i>		Christus, overcomes hell
O. proclaims cosmogony	cosmogony O.T.	Christian cosmogony
O., magic musician	David, magic musician	David, same
O. lives in nature	David, shepherd	Christ, the good shepherd
logikē thysia		logikē thysia

Of course these parallels have to be discussed in the chronological and local context of history, but even so, it is already clear, where, in the Greco-Roman world, the attraction of Orpheus and Orphism lies. Its knowledge helps us to understand the syncretistic and ambivalent nature of the pictorial sources and their popularity during those times, when such parallels were emphasized.

Musical instruments in the Hellenistic time in the Levant

Hans Seidel

Introduction

In the past it was common to draw a sharp distinction between Judaism and Hellenism and to argue that much of the history of post-Biblical Judaism was a record of the struggle between Jews loyal to Judaism and those who favored the new Hellenistic ideals. But there was a long history of contact between the East and the West and some scholars strengthen the new position by showing that the transition from the Persian period to the Hellenistic period was not marked by discontinuity. The cultural history of Palestine is one of constant subjection to Greek influences; already in the Ptolemaic period, every section of the country must have been shaped more or less by that influence including the music and its depiction.

We select two archaeological sites as examples: Maresha (tell sandahanne) and Karayeb.

Maresha

After the death of Alexander the Great (323 BC.), under the rule of the Ptolemaeans, Maresha prospered for the first time. The economic power was supported by a colony of Sidonians perhaps already founded during the Persian period. The ground plan of the city shows the typical layout with right-angled streets and a market place (G). Maresha is twice mentioned in the Bible (1 Makk 5,66; 2 Makk 12,35). In the time of Johannes Hyrkan I, the city became Jewish (cf. Josephus, Ant. 13,396). At the SO site of the tell we find two famous graves: The so-called "grave of the Sidonians" and the "grave of the musicians". The "grave of the Sidonians" contains many Greek inscriptions. The main room was decorated with a cycle of paintings: We see a trumpeter and a hunter on horseback with dogs fighting a leopard. Then follow several animals. The influence of Ptolemaic pictures existing in Hellenistic time in Alexandria is clear. The animal cycle of Maresha is a unique document for the presence of Hellenistic art.

The "grave of the musicians" is conceptionally similar to the "grave of the Sidonians". At the entrance to the main room we find the picture of a young man blowing an aulos and behind him a girl playing a harp.

Karayeb

Very important are the terracottas of Kharayeb. They were discovered in 1846 at the site of a temple near the village of Kharayeb, some miles NE of Sidon. Many figurines are made from one and the same mould. The majority date from the 3rd and 2nd centuries BC. We see frame drums, panpipes, a lyre and a harp.

The Hellenistic art continued in synagogical iconography in Palestine. We can select three examples: The Zodiac pavements of four synagogues (Hammath Tiberias, 4th c. AD; Hussifa, 5th c. AD; Beth Alfa and Naaran, 6th c. AD) the David-Orpheus Mosaic of the synagogue of Gaza (508-509 AD) and the wall paintings of the synagogue of Dura (244-256 AD).

The mosaic in the "villa di cicerone" at Pompei and comparative material from the Vesuvian area

Nico Staiti

Two small-sized mosaics created by Dioskourides of Samos were found in one of the rooms of so-called "Villa di Cicerone" (Cicerone's Villa) in the surroundings of Pompei. The works have been dated back to 2nd-1st century BC. Both mosaics represent the finest technique of mosaic making and seem to be aspiring to imitate the art of painting. However, on the level of drawing, they show a certain roughness and approximation.

One of the scenes represents two young women and an old squint one with their faces disguised by white-colored masks seated around a small round table, placed in a room, with a servant to the left from the old woman. The scene is likely to be evoking an episode from a comedy. The other mosaic (which we want to take a closer look at) represents a group of three itinerant musicians, two men and a woman accompanied by a child, performing in the front of a wall besides the door. They all seem to be wearing masks or, probably, some kind of a grotesque make-up. Beginning from the right we see a frame-drum player holding his instrument with his left hand and striking it with the right one, rising his left foot in a movement of dance. The big-sized drum has a celestial-colored frame with geometrical decoration and pairs of ribbons attached between the decoration patterns. On the rims, purple-colored (membrane like) counterstrips are visible. The instrument is held by the player at the height of his head and assumes an almost parallel-to-ground position. To the left follows the second male figure, playing cymbals and bending his torso forward as if he were also participating in the dancing. Behind his back, a little further to the left, there is a woman playing a double-cane wind instrument, the two canes being separate and divergent. This figure appears to be the one most hastily efficiently sketched in the whole composition: the right arm has been compressed in a clumsy way into a narrow space in order not to hide the hand behind the fellow's shoulder. Besides, her feet are missing, may be hidden by the long clothing. The child is holding an oblong, slightly curved and pink colored object in his hand, perhaps a salami, --evidence that it has been in charge of collecting fees.

The most widely accepted explanation is that the images are copies of oriental Hellenistic paintings from the 3rd century BC; also because of the Greek name of the author. A fresco from Stabia represents the same scene. This fresco is supposed not to derive from the mosaic but independently from the common model, probably through intermediate copies. I believe, however, that the common model is not Hellenistic but Italic, even with strong regional characteristics. The Italic origin of the picture is signaled, in the first place, by the presence of the frame-drum and its form; its size and way of holding and striking it lead firmly to Campania as place of origin.

In central and southern Italy and in Sicily, since at least 5th century BC (until today), the frame drum has undergone a substantially larger diffusion than it ever had in Greece (Guizzi and Staiti 1991). The way of holding the instrument using one hand, and its percussion by the other is an almost exclusive prerogative of the Italian peninsula; this peculiarity in the use of the instrument has also been confirmed for earlier centuries. The presence of counterstrips along one or both rims is a distinctive characteristic of Italian tambourines. Mostly, the instrument is held in an almost vertical or slightly inclined position, only in Campania the big-sized instrument like the one represented in the mosaic is inclined downwards to find the hand that strikes it.

In Somma Vesuviana, few kilometers away from Pompeii, the hin frame-drum is used for dance and singing accompaniment together with a double-cane recorder with two pipes of different length and castanets, to which are occasionally added harmonica, guitar, friction-drum and a scrape-idiophone, called "scetavaiasse". These musical ensembles, called "paranze" are formed at the occasion of the Madonna di Castello celebration that takes place in the first three days of May in order to accompany the pilgrims ascending to the sanctuary and the dancing during the days of celebration. These same pilgrims and the same musicians attend also other celebration of other "Madonne" whose sanctuaries are placed all over the region: e.g. Madonna delle Galline, in Scafati, in Montevergine.

According to Bianchi Bandinelli (1960: 132), the performers represented in the mosaic are "metragyrti", itinerant musicians of the Cybele cult. In Campania, south from Naples, along the road from Mercogliano to Benevento, in the area where later the Madonna di Montevergine sanctuary was founded, the Cybele cult had been practiced.

Madonna di Montevergine, a black Madonna, is a central figure of a pantheon where Madonnas are seven sisters, six of whom white and the seventh black. The pilgrimage itineraries of "paranze" form in the territory a route net of cult and culture, of circulation of musical models and dance forms during the celebrations of Madonnas between the pilgrims' places of origin.

It seems legitimate to consider the musicians of the mosaic from Pompeii a historic antecedent of the Vesuvian "paranze" ensemble of later times; as well as to suppose that Dioskourides of Samos depicts a local custom also known by the painter of Stabia.

The development of the water bird's head on stringed instruments from the Greek region

Martin van Schaik

Little attention has been paid to a remarkable kind of embellishment on stringed instruments in the Late Classical and Hellenistic period: the ornament on the end of the curved arms of the lyre and kithara with the shape of an aquatic bird's head. The ornament is present on *trigonon* depictions on red-figured vases as early as the late fifth century B.C. and on several *kithara* depictions since c. 350 B.C. In at least three cases a Greek angular harp is embellished with a small stylized forepillar in the form of a swann. It is worth considering the painter's and builder's motivation in adding this typical decoration on the frame. To what extent could the embellishment be a result of his fantasy?

As water bird representations are already present on the curved frames of Cycladic harps (third millennium BC) and on the curved arms of Minoan lyres (second millennium BC) it may be supposed that the bird's heads are a part of an ancient and lasting tradition. The idea of a water bird, or a form of anthropomorphized bird as a creator of the cosmos, is already clearly represented in objects from the Neolithic Era. As many of the stringed instruments with water bird's heads have been related to burials or rites it may be presumed that there is a connection with religious thinking. However, the question is: what kind of thinking and what is its role within the cult or religion? Can the water bird's head be linked to the harp depictions in medieval manuscripts in our own era, as those instruments show frontal ornamentation of bird's heads as well?

The paper will present an overview of the iconographical sources related to the aquatic bird's heads, and will discuss the relationship with ancient religious concepts and the concept of the 'soul'.

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Music on Phlyax Vases

Alexandra Goulaki Voutira

From the first half of the third century B.C. have survived a few scanty fragments of a special sort of comic plays, which were played by the phlyakes, comic actors, and written by Rhinthon, a famous poet from Syracuse, and others. They mostly parodied tragic themes and were therefore called hilarotragedies (merry-tragedies). With this kind of comedy seem to be connected a large number of vase-paintings from the 4th century B.C. found in South Italy and mostly in Taras, the main centre of Apulian vase-production. They have also been found in Campania, Sicily and other Italian regions and they offer us a much better knowledge of the content of numerous comic plays as they give more concrete information about the actors, the costumes, the stage and the settings, in short, the actual performance of these plays. The type of vase mostly used for this purpose is the small krater, with the oinochoe (wine-jug) in record place, which means that they were for domestic use at symposia and other activities related to wine-drinking.

The phlyax vases depict an extraordinary and mostly entertaining variety of subjects, that could range from a simple mask, a single actor to a complete representation of a comic episode, where names are labeled and inscriptions as cartoon bubbles coming from the actors' mouths seem to quote from the text of the play.

The phlyax theatre is usually regarded as a special type of an Italian popular comedy, a sort of informal farce performed in an improvised way. Well known tragic heroes are often parodied, such as Cassandra, Antigone, Electra, Orestes, Helena, Odysseus, Heracles, a.o. Scenes from every day life, as master and servant, the punishment of a slave, the discovery of an exposed child, gossiping women, are comic stuff familiar also from plays of the Middle Comedy. Some comic vases found in Attica offered the evidence to Webster that Old Attic Comedy and Aristophanes were also reflected on South Italian plays that were performed in a similar way as in Athens. Recently, Oliver Taplin in a stimulating study on the subject attempted a reassessment of the phlyax vases arguing that it is first and foremost the Athenian comedy, e.g. by Aristophanes, that is reflected in the South Italian comic corpus.

Although already in the middle of the 19th century several scholars studied the phlyax vases and discussed the origins of this kind of spectacle and its relations to the Doric farce in Sparta or the so called Megaric farce, they paid little attention to the music and the musicians who took part in these comic plays. We shall try to explore the phlyax theatre focussing especially on those scenes where music is the main subject of the play, or musicians seem to participate in the performance.

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Dutch Open University
Museumpark 40
NL-3015 CX Rotterdam

Prof. Dr. Dimitrios Fardoulis
Dept. of Archaeology
Aristotle University
GR-54006 Thessaloniki

Mrs. Georgia Papadopoulos
10 Epaminonda Str.
GR-10555 Athen

Mrs. Evangelia Papadoulas
10 Epaminonda Str.
GR-10555 Athen

Mrs. Antonia Rousi
Amgionon 45
GR-55123 Thessaloniki

Prof. Dr. Timmer Seebal
Institut für Musikwissenschaft
Universität Innsbruck
Kar-Schönher-Str. 3
A-6020 Innsbruck

Prof. Dr. Hans Seidel
Raschweiler Str. 58
D-04418 Magdeburg

Dott. Nico Stali
Dip. di Musica e Spettacolo
Università degli Studi
via Galliera 3
I-40121 Bologna

Dr. Christoph Stroux
Music Library
Friends of Music Society
Vox Strasse 6 Kolikall Str.
GR-11521 Athen

Dr. Martin van Strijk
Galapagos 2
NL-3524 JX Utrecht

Prof. Dr. J. K. A. van Nieuwenhuis
Rijks-Universiteit Bochum
D-44780 Bochum

Dr. Karin Braun
Institut für Klass. Archäologie
Univ. Saarbrücken
Postfach 15 11 80
D-66041 Saarbrücken

Prof. Joachim Braun
Department of Musicology
Bar-Ilan University
Ramat Gan 52900

Dr. Daniela Castibos
via Crocchi 5
I-40123 Bologna

Prof. Dr. Alexander Goutas Voulas
Tsimiski 137
GR-54021 Thessaloniki

Dott. Fabio Gualdi
via Andrea Costa, 11
I-20131 Milano

Dr. Heide Pion Hecopian
Institute of Archaeology
American Academy of Sciences
Charlottesville 89, 15
275025 Yerevan, Armenia

Dr. Zhora Khachaturyan
Institute of Ethnology
American Academy of Sciences
Charlottesville 89, 15
275025 Yerevan, Armenia

Dr. Zhora Khachaturyan
Institute of Archaeology
American Academy of Sciences
Charlottesville 89, 15
275025 Yerevan, Armenia

Mrs. Donatella Melini
viale Romagna 37
I-20092 Cinisello Balsamo

**Music and Image of Music in the Mediterranean World
300 B.C.-300 A.D.**

Programme

Tuesday 15.9.98

20.30 Arrival

21.00 Dinner in Dion

Wednesday 16.9.98

10.00 Welcome (K. Pylarinos, D. Pandermalis, T. Seebass)

11.00 Dimitrios Pandermalis: The *nablum* of Dion

11.30 Music (Yannis Kaimakis)

12.00 Reception

Session 1. Chairman: Dimitrios Themelis

14.00 Dimitrios Pandermalis: The *nablum* of Dion (Discussion)

14.30 Tilman Seebass: Some thoughts on images of Orpheus

15.45 Pause

16.00 Hans Seidel: Musical instruments in the Hellenistic time in the Levant

17.10 Joachim Braun: The musical images of ancient Samaritan culture

20.00 Dinner

Thursday 17.9.98

Session 2. Chairman: Karin Braun

9.00 Martin van Schaik: The development of the water bird's head on stringed instruments from the Greek region

10.10 G. Papadopoulou/E. Papathoma: *Auloi* fragments from Delos

11.15 Pause

11.30 Febo Guizzi: A rare representation of a Roman conical single-reed pipe

12.40 Karin Braun: Cornua and litui, horn and signalhorn, new instruments in the hellenistic etruscan world

14.00 Lunch

16.00 Departure for Thessaloniki

20.30 Concert in Thessaloniki

Friday 18.9.98*Session 3. Chairman: Dimitrios Yannou*

- 9.00 Haick Pion Hacobian: Iconography of dancing couples on stone reliefs in Ancient Armenia (I mill. BC-III century AD)
- 10.10 Zhores Kachatryan: Music and Dance Iconography in terracotta and toreutic examples (III BC-III AD)
- 11.15 Pause
- 11.30 Zhenjia Kachatryan: Dionysian dances by Armenian iconography
- 12.40 G. Papadopoulou: Music and sacrifice in the Hellenistic period
- 14.00 Lunch
- 16.00 Excursion
- 20.00 Dinner

Saturday 19.9.98*Session 4. Chairman: Tilman Seebass*

- 9.00 Aiexandra Voutira: Music on Phlyax Vases
- 10.10 F.G. Naerebout: The Baker dancer and other hellenistic statuettes of dancers: Illustrating the use of imagery in the study of dance in the ancient Greek world
- 11.15 Pause
- 11.30 Nico Staiti: The mosaic in the "villa di cicerone" at Pompei and comparative material from the Vesuvian area
- 13.00 Lunch
- 15.00 Guided visit of the archeological site of Dion

Session 5. Chairman: Alexandra Voutira

- 16.30 S. Ahrens: The 'Italiote Kithara' revisited. New thoughts about a Western Greek instrument
- 17.00 A. Roubi: The Kithara in the Attic Art of the 6th and 5th century B.C.
- 17.30 Pause
- 17.45 D. Mellini: Musical instruments and images in the Roman town Luni
- 18.15 Archive for Musical Iconography
- 20.00 Music
- 21.00 Dinner

Sunday 20.9.98

- 9.30 Round table
- 12.00 Departure/Airport Thessaloniki