



MUSIC
β
DANCE
IN
ANCIENT GREEK
SOCIETY



1998

An Exhibition of

THE CLASSICAL MUSEUM
Department of Classics, UCD

MUSIC AND DANCE IN ANCIENT GREEK SOCIETY

PREFACE

Music was an integral part of Greek life and our understanding of its role in Greek society depends not only on literary sources but also on archaeological and iconographic evidence. In the first decades of this century, the Classical Museum acquired a number of pieces with scenes of music and dance, as well as two fragments of *auloi* (pipes), thanks to Professor H. Browne, who among his many other interests was also a keen student of ancient music. These artefacts provided the opportunity for students in the Department of Classics to carry out an investigation into ancient Greek music, though a close examination of the artefacts in the Museum combined with the study of secondary sources on the subject. This exhibition and catalogue are the result of their efforts. Third year students Catherine Ivory, Denise Keating, Lyn Hagin Meade, Simon Morgan, Orna-Richella Maguire, MA students Cybelle Greenlaw and Amanda Kelly, and Erasmus student Renate Kurzman are to be commended for their hard work in writing the catalogue, mounting the exhibition and compiling the scrap-book with the additional photographic documentation. The drawings of the artefacts were executed by Amanda Kelly.

This year, as last years, we have had the good fortune to have been loaned three more vases from the National Museum of Ireland, which, with their informative scenes of music-playing and dancing, greatly add to the content and visual impact of the exhibition. We wish to extend our warmest thanks to the Acting Keeper of Antiquities E. Kelly and the Director of the National Museum of Ireland Dr P. Wallace for their support through the loan of these vases.

The preparation of an exhibition requires more than just studying the relevant material. It also demands an understanding of how to present and document the material in an direct and easily digestible manner, and furthermore how to make the display as aesthetically pleasing and attractive to the viewer as possible bearing in mind the stringent budget constraints. Through their work the students have developed a good grasp of

the principles of an exhibition and of the skills required, and this can only be an asset to them in the future. There is evidence too that they also enjoyed themselves while doing it.

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GREEK MUSIC

Greek mythology ascribed to music a divine origin. Its invention and development were assigned to gods and demi-gods, among them Apollo, Athena, Ampheion and Orpheus. Others were closely associated with it: Hermes, Dionysos, Artemis and the muses Terpsichore and Erato. Music was believed to have the magical power to cure disease, purify the body and mind, and work miracles in the realm of nature.

From the earliest times music was inseparable from religious ceremonies; images of musicians in ritual contexts were already represented in the Aegean art of the 3rd and 2nd millennia BC. After the Dark Age (11th - 8th ceturies), Sparta became the musical centre of Greece, a prominence which it retained until the 5th century BC. A school was said to have been founded there by Terpander in the 7th century. In the classical period (5th - 4th centuries) musical education was regarded as essential for the attainment of good character and moral qualities at both Sparta and Athens. In Athens one of the three schools attended by most boys and girls from the age of six was a school for music and poetry (taught by the *kitharestes*). Training in athletics also took place to the sound of music. Music formed an intrinsic part of private and public life in all its aspects, whether social gatherings, religious festivals or the celebration of rites of passage. Hymns were composed for all these occasions. Moreover music accompanied the reciting of almost all poetry, its melody and rhythm intimately bound up with the melody and rhythm of poetry.

Ancient music was based on a large number of 'modes' (*harmoniai*) which differed from one another in the sequence of musical intervals. Sadly only a few fragments of Greek music have been recovered (about forty pieces), most from comparatively late periods, but nevertheless ranging over about seven centuries. Chief among them are: a fragment on papyrus of a chorus from Euripides' "Orestes" (lines 338-44) from about 200 BC, a fragment from Euripides' "Iphigenia in Aulis" (lines 1500-09 and 783-93), which is the oldest fragment of music known, dating from the first half of the 3rd century, two Delphic hymns to Apollo, fairly

complete, inscribed at Delphi, the second dating from 128-27 BC, and the drinking song (*skolion*) of Seikilos, which served as an epitaph on a tombstone dating from the 1st century AD.

The actual interpretation of the surviving pieces is generally recognized as an incredibly difficult task. A number of attempts have been made, with musicians using faithful replicas of ancient instruments, but few of the recordings are considered worthy of merit. One which deserves respect, according to Warren Anderson (1994), is the recent album entitled *De la pierre au son: musiques de l'antiquité grecque* by Professor Annie Bélis, pianist, philologist and archaeologist, and the interpretation of the Kerylos Ensemble.

THE INSTRUMENTS

Initially the Greeks had a small number of simple instruments, but between the Geometric and the Hellenistic periods (8th - 2nd centuries BC) these developed in form and their number increased steadily. They fall into the three standard categories: string, wind and percussion.

String instruments

String instruments were already known in the Aegean of the 3rd millennium as shown by the famous marble Cycladic figures of harpers. In the 2nd millennium, during the period of the Minoan and the Mycenaean civilizations, lyres were widely used in ritual. The later Greeks attributed its invention to Hermes who, according to the *Fourth Homeric Hymn to Hermes* (6th century BC), invented it while still an infant. The myth recounts how, on his way to steal cattle from his older brother Apollo, Hermes came across a tortoise, and swearing to make it a singer in death, he gutted the animal. He then "cut reed stalks to the proper length and fixed them in place, running through the shell along the back, and all around the front he stretched cowhide." After this he attached arms to the shell and inserted a crossbar or yoke between them and strung his instrument with strings of sheep-gut. When the young god first began to improvise melodies on the lyre, using a *plectrum*, he made a fearful clatter. Finally after he was caught

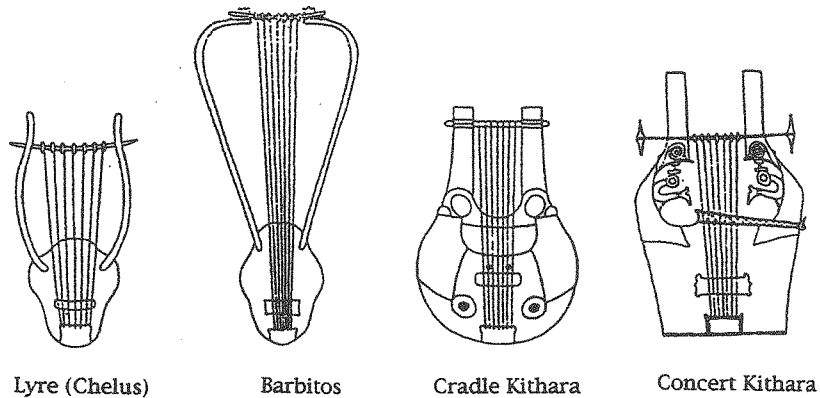
with the cattle, he had to hand over the lyre to Apollo as a peace-offering. Unlike Hermes, Apollo mastered the instrument immediately and became the patron of lyric poets. Allusions to this myth can be seen on two black-figure amphorae on display: no. 2 which depicts (side A) Apollo heading a procession of muses with Hermes following behind, and the less well-crafted no. 1, where Hermes is less clearly identified.

Homer refers to the lyre as the *phorminx*, but the *Homeric Hymn to Hermes* uses the term *chelus* and *phorminx* for the same instrument, and from then on the two terms are often used indiscriminately. The Homeric *phorminx* can be identified with the horse-shoe shaped lyre shown on vases from the 8th century onwards and which disappears in the early 5th century. After the 6th century the most common lyre-type instruments fall into two categories, both made of wood with strings of gut:

a. Bowl lyres: To this category belong the *chelus* (also referred to as "lyre") and the *barbitos*, which are the simpler instruments of the lyre-type. Although usually made by professional musicians, they could very well have been made by anyone in the same manner as Hermes made the first *chelus*. The *chelus* (no. 5) is certainly the string instrument most commonly depicted on vases and is shown being played by men, women and children. On a fragment of a late 5th century krater (no. 6), an instrument similar to, but with straighter arms than the *chelus* is played by a satyr. The *barbitos* differs from the *chelus* in that its arms, which are very long, rise in a straight line from the sound box instead of the normal inward curve. The instrument, which was played held horizontally, was first mentioned by the lyric poets of Lesbos and did not appear in Attic art until the late 6th century. Its deep sound, produced by its long strings, was linked with wine and love, and for that reason it is usually shown on scenes of *symposia* and as an instrument of Dionysos.

b. Box lyres: These are lyres with differently shaped large soundboxes. West (1992) has divided them into four types: round-based (*phorminx* or cradle *kithara*), square-based (concert *kithara*: nos 1, 2, 4), square- or round-based with horned arms (Thracian *kithara*) and the rectangular type (Italiote *kithara*). The representations on late Geometric vases (750-700 BC) are of the

phorminx-type and are sometimes shown with fewer than the standard seven strings, which has led to some debate as to whether the *phorminx* may have had fewer strings at an earlier date. In the 5th century the concert kithara is the most common type depicted on mythological scenes (like those on our vases), and it was regarded as the most noble of instruments. Supporting straps were normally used to hold this instrument at right angle with the body and the *plectrum* was secured by a thong. The *kithara* with long horned arms is often shown in connection with Orpheus, while the Italiote *kithara*, of possible Egyptian origin, is a type which does not appear until ca. 360 BC.



An instrument called *pektis*, which is mentioned among others by Alcman, Pindar, Sophocles, Herodotus and Plato, was said to produce harmonic octave intervals and to be suitable as an accompaniment to love and pleasure. It is most likely that this is the small curved harp depicted on attic vases of the 5th century, exclusively in the hands of women. Much earlier, in the 3rd millennium BC, a very similar instrument is played by the Cycladic statuettes of harpers mentioned above.

The lyre-type instruments were the most widely used instruments in Ancient Greece, only to be rivalled, in certain contexts, by the *aulos*.

Wind instruments

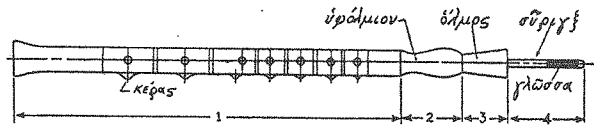
The wind instruments of the Greeks were of the *aulos* type (*aulos*=tube). There were several kinds of *auloi*, among them the *monoaulos* (single-pipe *aulos*), the *plagiaulos* (side-*aulos*) and the *syrinx* (panpipe), but the most common was the double-reed *aulos* consisting of two pipes of equal length (as shown on nos 9 and 10), which the player almost always played together.

The double-pipe goes back to the Bronze Age. The earliest representation is on a marble statuette of a standing piper from Keros (Early Cycladic, 2200-2000 BC). On the Minoan sarcophagus from Aghia Triadha (1400 BC) in the Herakleion Museum, a performer dressed in a ceremonial robe plays on two long pipes at the scene of a sacrifice of a bull. The *aulos* did not become a common instrument until the Archaic period (7th -6th centuries BC). In Homer it is only mentioned twice (Il. 10.13; 18.495). By the early 5th century it had gained great popularity, but in the latter half of the century aristocrats ceased to regard it as an instrument befitting the freeborn man, as it was played by professional musicians.

In the development of the *aulos* the name of the Theban virtuoso Pronomos (ca. 400 BC) is of particular importance. He was the first to devise an *aulos* on which several different modal scales could be played. As suggested by Pausanias (Paus. ix, 12), he may have invented the device of sliding bands, with their extra, secondary, fingerholes. Some late *auloi*, found at Meroë, Sudan (from Pyramid N. IV, late 1st century AD), and Pompeii were of this type, and our fragments (nos 11 and 12) are also probably from such *auloi*.

The ancient Greeks thought of the *aulos* as an eastern, Phrygian, instrument. They attributed its invention to Athena, who, it was said, threw it away when she saw her swollen cheeks in a reflection of herself playing the instrument. The pipes were picked up by the satyr Marsyas who foolishly boasted that his music was better than that of Apollo, thus provoking the god to a contest. The contest was won by Apollo, who sentenced Marsyas to a gruesome end. The myth explains the association of the *aulos* with Dionysiacs, maenadic groups, satyr plays and the theatre. It

was also the instrument most commonly used at funerals and *symposia*, but it also accompanied lyric poetry.



Essential features of the double-reed aulos (Meroë, ca. 15 BC)

The *aulos* has four principal parts. The main part, usually a little under two feet in length, was made of either cane, bone (especially the tibia of a deer), ivory, wood or metal, or bone or wood encased in metal. It was normally made in several sections which fitted together. Two such sections from separate instruments are represented by our examples (nos 11 and 12). The other parts were the "bulb" (*hypholmion*), the reed socket (*holmos*) and the reed mouthpiece (*syrinx*) which could be double or single. The classical *aulos* normally had four round finger-holes at the top and one on the underside for the thumb. Representations on Greek vases show that the *auloi* were played bag-pipe fashion, i.e. the finger-holes were covered by the fleshy parts of the fingers, not with the finger-tips, as can be clearly seen on no. 10.

The aulete sometimes wore a special kind of strap, called a *phorbeia* (halter), which went across his mouth and round the back of the head and was secured with another strap over the head. The purpose of these straps was to support the lips and cheeks and to take away the strain involved in blowing. When not in use, *auloi* were kept in a skin-bag or *sybene*, which is shown on no. 9 being carried by a young man.

Early surviving *auloi*, or parts of *auloi*, come from Brauron, on the east coast of Attica (of bone, late 6th - early 5th century BC), the Athens agora (of bone, 5th century BC) and from an unknown location (the so-called Elgin *auloi* in the British Museum). Two Hellenistic *auloi* of wood in the Louvre are not a matched pair as

was originally thought. The *auloi* of Meroë are made of ivory cased in bronze; the fragments come from at least nine instruments.

In the Hellenistic period (3rd - 2nd centuries BC), a large-scale instrument, the water-organ (*hydraulis*), the precursor of the modern organ, was invented in Alexandria by the engineer Ctesibios. It operated with compressed air which was first channelled through a container of water to equalise the pressure, and then emerged from a row of pipes of unequal length. The unique discovery of the bronze pipes and casing of this instrument dating from the Roman period was made during the excavations at Dion in Macedonia in 1992.

Percussion instruments

The most common instruments were the hand-held drum or tambourine (*tympanon*), and the hand-held clappers (*krotala*).

The *tympanon* was an instrument which came from the east. In Cyprus, where it is also believed to have come from further east, the tambourine first appears in the coroplastic art of the Late Bronze Age. It is the most common instrument held by votive model-musicians like ours (no. 13) in the Cypro-Archaic period (8th - early 5th centuries BC). The Greek instrument was under two feet in diameter and was made of a piece of hide stretched over a wide wooden hoop. On vases, the hide and hoop are often decorated with patterns. The *tympanon* had no melodic capacity; its function was to punctuate rhythm and enhance spirituality, and it was therefore a popular accompaniment of dancing (no. 14). It remained a distinctly foreign instrument in Greece associated with orgiastic, non-Greek cults, and with the cult of Dionysos.

The clappers or *krotala* resemble and were played like castanets, but were larger and held differently. They were made of wood, shell or pottery. As shown on no. 16, where a dancer holds just one such object, they did not have to be played in pairs. They often accompanied dancing, especially cultic dancing associated with the worship of Dionysos, and they were also played at *komoi* (as seen on no. 16) and *symposia* by prostitutes or young men.

MUSIC, POETRY AND DANCE

In Ancient Greece music was often combined with the singing of poetry. Lyric poetry was by definition accompanied by music (lyric means "sung to the lyre"). Alcman, Sappho, Anacreon, Simonides and Pindar are among the most renowned lyric poets of Greece. The accompanying instrument was either the lyre or the *aulos*; the choice depended on the preference of the poet-composer, the popularity of the instrument at the time and the type of poetry. Lyric poetry was sung either by one man (monody) or by a chorus (choral lyric). Monody ("solo singing") was sung at private occasions (e.g. the *skolia* sung at *symposia*). Choral lyric, which was sung (and often danced) by a chorus, took various forms and was performed at a variety of occasions including festivals, dramatic performances, weddings and funerals (see below). The dithyramb (*dithyrambos*), a special literary genre of lyric poetry sung in honour of the god Dionysos, formed part of the musical contests in Athens at the festivals of Dionysos (the *Dionysia*).

OCCASIONS FOR MUSIC

Drama and musical competitions

Performances of tragedy, comedy and satyr plays were normally accompanied by a single aulete; it is thought that the lyre and the *tympanon*, which appear in some plays (for example Euripides' *Bacchae* and Aeschylus' *Eumenides*) may have just been used as props, although opinion among scholars varies. The aulete was an accomplished professional who bore much of the responsibility for the success of the play. His main role was to accompany the chorus, and he probably did so from an altar of the *orchestra*. He is also believed to have accompanied lyric monodies in drama and the formal *komos* or lament.

At festivals, musical contests (*agones*) were held in singing, lyre and *aulos* playing. A number of red-figure vases show solo musicians at a musical *agon*, mounting or performing on a podium (*bema*). During the dithyrambic competitions at the *Dionysia*,

choruses of boys and men from the different Athenian tribes, accompanied by an aulete, competed against each other under the charge of a *chorigos*. The competitions took place in the *orchestra*, the chorus forming a ring around the perimeter of the *orchestra* with the aulete at the central altar.

Symposia and komoi

The main form of private entertainment for well-to-do men in Classical Athens was the *symposion*, which took place in the men's quarters (a room called the *andron*) of private houses. But the practice, a celebration in honour of Dionysos, is older. Homer is the first to mention music on the occasion of all-male drinking parties; its purpose according to the *Iliad* (Il. 18) was to calm down the participants and prevent them becoming rowdy as a result of drunkenness.

At 5th century Athenian *symposia* the *aulos* was usually played by professional musicians, either a boy or a prostitute, during the drinking part of the celebration which followed the meal, and was often accompanied by dancing (see below, Dance). On vases, the common double-reed *aulos* is the only wind-instrument played by musicians, like on krater no. 10 which represents a girl-piper among reclining symposiasts. However, a smaller type of *aulos* (*gingras*) from Phoenicia, apparently played with a bellows, was first introduced at the Athenian *symposion* in the 5th century. String instruments, most often the *barbitos*, were played by the guests; the *barbitos* accompanied dancing or the *aulos* as a response in a duet.

Singing formed an important part of post-prandial entertainment and could take different forms: guests could sing a song in chorus (choral lyrics) or the singing could take the form of *skolia* in which each guest sang a song, which had to be completed by the next guest with his own version, and so on. Professional singers were also employed, to accompany the *aulos* or lyre.

Symposion scenes, with or without musicians, are common on black-figure and red-figure pottery, particularly on kraters, like no. 10. The imagery here is self-referential: kraters, which were used specifically for mixing wine and water, were indispensable vases at *symposia*.

The *komos*, a procession in the open air which normally followed the *symposia*, involved drinking, dancing and music. A typical *komos* is shown on no. 16, where four inebriated naked men dance frenziedly around a girl who is clapping a *krotalon*.

Weddings and women in the home

From the 7th century BC onwards hymns and songs were composed which were intended to be sung at weddings. Sappho was the first poet to have composed *epithalamia* (wedding songs, literally "at the bedroom" songs), which were sung by young men and girls outside the bedroom on the wedding night. Music and dance commonly accompanied the most public event of the wedding celebrations: the procession which escorted the new bride to the groom's paternal home where she would hence live. An early representation of this procession, on the famous François vase (ca. 570 BC), shows the nymph Calliope playing the pan-pipes at the wedding procession of Peleus and Thetis attended by the gods. In Athens during the wedding processions, attendants accompanied the couple singing *hymenaea* (wedding-songs deriving their name from the god Hymen who was thought to preside over weddings), while others danced and played instruments. A wedding procession is vividly depicted by Homer in his description of the scene on Achilles' shield :

'They were conducting brides from their chambers by torchlight through the city, and the hymenaeal rang loud; young male dancers spun about, and among them *auloi* and lyres sang out..' (Il. 18.492-6)

Sappho provides an even livelier description in her poem on the wedding of Hector and Andromache:

'Lyres, melodious shawms, and the clatter of clappers blended there, and the voices of girls in the holy song; up to heaven the glorious clamour arose . . .' (Sappho fr. 44)

During their married years, women played music in the privacy of their homes. Red-figure vases show women in domestic settings

playing the simple lyre (no. 3), the cradle *kithara* or the hand-held harp (*pektis*). Their songs, which very likely were improvised, and were probably mostly sad and sentimental, have remained entirely unrecorded.

Funerals

The earliest representations of music at a ceremony clearly connected with the dead is on the Bronze Age sarcophagus of Aghia Triadha (ca. 1400 BC) mentioned above. On this remarkable coffin, on the opposite side to the bull sacrifice, libations are poured to the accompaniment of the lyre in the presence of the "mummy" of the deceased.

Both the lyre and the *aulos*, but particularly the latter, were associated with the death ritual from the Archaic period (7th - 6th centuries) onwards. The inventor of the lyre, Hermes (see Wind instruments) was also the guide of souls to the Underworld (*psychopompos*) while Athena, the inventor of the *aulos*, composed a mournful song (the *polycephalos*) in imitation of the wailings of Medusa's sisters after she helped Perseus to kill the Medusa. At Greek funerals pipers accompanied funeral processions or played at the graveside as shown on black-figure vases of late 7th century BC. Rather paradoxically, however, the most common instrument shown in funerary scenes on White lekythoi of the 5th century is the simple lyre.

Mourning and the singing of laments played a key role in Greek funerals, and there were several forms of songs sung by women and professional mourners at the various stages of a funeral. A spontaneous song, the *goös* (a form which has survived in modern Greece), and the formal *threnos* (dirge) were the most common. Dirges were composed by the best poets. In the 5th century those of Simonides and Pindar were the most famous; unfortunately only fragments of them have survived.

The use of professional singers/mourners goes back to Homer's time, when one is mentioned on the occasion of the death of Hector (Il. 24.720). Plato later comments on the practice of hiring foreign singers who escorted the dead with music of Carian character. Along with other displays of wealth at funerals, mourning was also at times regulated by law. Solonian law (H.I.8),

the earliest of its kind, restricted the formal lament to the house and the graveside, thus excluding it from the funeral procession (*ekphora*).

DANCE

Dancing in connection with ritual goes at least as far back as the Greek Bronze Age: On a clay model from Palaikastro (Crete), dating from 2000 BC, three female figures dressed in ceremonial robes dance in a circle holding hands around a lyre-player.

In the Classical period (5th - 4th centuries), dancing was a component of religious festivals, when it frequently accompanied choral singing and the playing of musical instruments. Among the festivals where dancing was performed were the *Panathenaea*, the *Osthophoria*, the *Daphnophoria* (Thebes) and, most importantly, all the festivals in honour of the god Dionysos, who was closely associated with dance, music and ecstatic trance. At the *City Dionysia*, dancing choruses attended the ritual at all twelve altars in the city. It is likely that in the last phase of the *Anthesteria* festival, when the sacred wedding took place between the *archon basileus* (impersonating Dionysos) and his wife, dancing was performed as in weddings generally (see below), although the only evidence for this comes from scenes on vases which may depict this festival, or vases which show the wedding of Dionysos and Ariadne on one side and, frequently, maenads, the "mad-women" followers of the god Dionysos, on the other side.

During festivals, dancing was highly organized. The dancers might dance in procession towards the altar, while singing or being accompanied by musical instruments, particularly the *aulos*. Round dance, first documented in the Bronze Age by the terracotta from Palaikastro mentioned earlier, is also represented on a Geometric vase of the 7th century where an aulete accompanies the dancers. Similar dancing is frequently described by Homer in a secular context, and in that form it survives in Greek folk dancing today. On representations, the most frequent dancers are maenads. It is obvious that when they are shown along with the god and satyrs, as in the case of a vase on our

exhibition (no. 4), they belong to the world of mythology. But maenads did not only exist in myth. We know that women played the role of maenads in the Classical period and later. At Miletos, during the Hellenistic period, maenadic groups performed ecstatic dances to the sound of *tympana* and *auloi* during their overnight stay in the mountains. The lekythos (no. 17), which depicts maenads dancing, probably in a circle, may represent such "living maenads" although the vase dates from the 6th century. The movements of maenadic dances as depicted in the representations show the women taking large strides, while moving their arm. On vases, clappers or tambourines are often played by the maenads while dancing. The concert *kithara* held by the maenad on no. 4 is an atypical instrument in a Dionysiac context.

Dancing was also performed in every day contexts in ancient Greece. Homer, in his description of the shield of Achilles, mentions dancing at a wedding procession, where young male dancers perform accompanied by singing, and the playing of harps and pipes (Il. 18.492-96). Dancing, along with music, is known to have taken place during wedding processions from the Archaic period onwards.

The reciting of poetry was often accompanied by dancing. In Sparta, youths danced to the the sound of the *aulos* during the recitation of famous Spartan poems. Dancing was regularly performed while lyric poetry, particularly choral lyric poetry, was being recited, to the sound of the *aulos* or the lyre.

Less noble forms of dancing (among the least noble was the *kortex*) were performed by scantily clad females, usually prostitutes, at *symposia* as shown on many red-figure vases. The female performer on the chous oinochoe (no. 14), however, may not be a prostitute, although the peplos she is wearing indicates low class. The mirror she is holding suggest a domestic setting. The tambourine in her right hand highlights the importance of this instrument for keeping the rhythm during dancing.

As with music, dance was also performed by women in the home, the likely venue for the scene on no. 19 showing a young woman dancing with Eros, symbol of conjugal love, in the presence of her seated husband.

CATALOGUE

PIRA = Proceedings of the Royal Irish Academy

1. UCD 101

Black-figure amphora
Attic, about 515-10 BC.
Height: 0.28 m, diameter: 0.20 m.
PRIA 73, 1973, p. 432 no. 948.

A poorly crafted piece.

Side A, Apollo playing the *kithara* with females on either side.
Side B, Apollo between two figures, probably his brother Hermes and sister Artemis.

2. NMI 1921.96 (long-term loan)

Black-figure amphora
By the Leagros group
Attic, about 505 BC.
Height: 0.45 m, diameter: 0.263 m.
PRIA 73, 1973, p. 373 no. 334

Side A, Apollo heading a procession of "Muses" with Hermes following behind. A lion accompanies the females, and Hermes carries a vine tendril instead of a caduceus.

Apollo "*kytharodos*" is often shown with his brother Hermes who, according to the myth, supplied him with his lyre. The *kithara* is a magnificent instrument, its seven strings clearly drawn.

Side B, Satyrs with maenads on their shoulders face each other on either side of a goat.

3. NMI 1882. 3220 (short-term loan)

Red-figure lekythos
Attic, 5th century BC.
By the Kluegmann painter
Preserved height: 0.025 m, diameter: 0.086 m.
PRIA 73, 1973, p.383 no. 434.

Handle and mouth lost.

A woman, seated on a high-back chair, plays a lyre, her head bent in concentration. The domestic environment is indicated by the mirror and sash hanging on either side. Athenian women learned how to play music at home and indulged in playing the lyre privately.

4. NMI 1917.37 (long-term loan)

Black-figure lekythos
Attic, about 500 BC.
Height: 0.174 m, diameter: 0.098 m.
PRIA 73, 1973, p. 433 no. 963.

A satyr and a maenad on each side of a seated Dionysos. One of the maenads plays the *kithara* and steps lively; the satyrs hold out drinking horns, as does Dionysos who is dressed in well-pleated himation and chiton.

Music and drinking were closely associated with the cult of Dionysos.

5. UCD 453

Fragment of closed vase
Attic, 450-25 BC.
Size: 0.043 x 0.055 m..
PRIA 73, 1973, p. 451 no. 1119.

Reclining male nude, left elbow propped on thigh, a *chelus* lyre by his right side.



No. 6

6. UCD 459

Fragment of wall of bell-krater
Attic, about 400 BC.
Size: 0.14 x 0.12 m.
PRIA 73, 1973, p. 447 no. 1078.

A scene from Dionysiaks. A satyr sitting on a rock playing a lyre which has straighter arms than those of the ordinary *chelus*. To his right, a draped dancing figure holds up a plate with a white mound in it. No strings have been drawn on the lyre, but the ties are shown on the yoke. The satyr is depicted playing the instrument in a lively manner.

7. UCD 445

Fragment of closed vase
Attic, about 450 BC.
Size: 0.45 x 0.5 m.
PRIA 73, 1973, p. 451 no. 1121.

Part of female figure facing right holding a lyre with her left hand.

8. NMI 1880.509 (short-term loan)

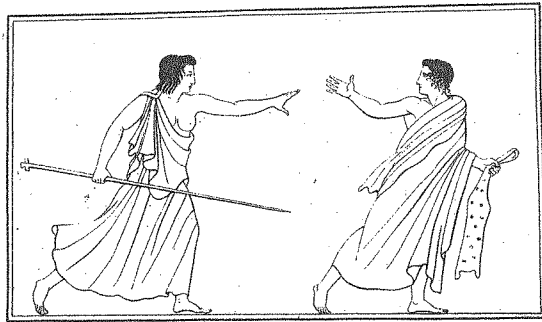
Red-figure bell-krater
Attic, ca. 420 BC.
Height: 0.355 m, diameter: 0.325 m.
The vase was originally in the private collection of the La Touche family.
PRIA 73, 1973, p. 382 no. 431.

Side A, *symposion*; four youths recline on a couch, with laden tables in front, two to either side of a flute-girl who stands in front, wearing a short-

sleeved chiton. Flute girls were a class of prostitutes, normally slaves, who played at private gatherings.
Side B, three draped figures.

9. NMI 1903.515, (long-term loan)
Red-figure pelike
Attic, 450-25 BC.
Height: 0.218 m, diam. 0.18 m.
PRIA 73, 1973, p. 380 no. 421.

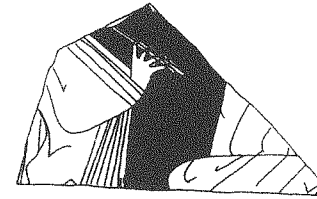
On one side of the vase, a woman, perhaps a maenad, wearing a chiton, is running holding a long stick. She is pursuing the young man shown on the other side of the vase who is running away from her, looking back. From his left arm hangs a *sybene*, a skin-bag for his *aulos*. The *sybene* was the standard case in which to carry the *aulos*. It was a little shorter than the pipes, as these were often made in sections and could be taken apart. Attached to the bag was usually a small box, the *glottokomeion*, (not shown on this vase) for the all-too-easily damaged reeds.



No. 9 (drawing by Tischbein, vol. III, pl. 53)

10. UCD 418
Fragment of wall of red-figure krater
Attic, about 425 BC.
size: 0.76 x 0.118 m.
PRIA 73, 1973, p. 448 no. 1086.

Probably part of a *symposion* scene. On the left, a female *aulos*-player. She wears a garment which reveals her anatomy and holds up the double pipes in both hands. Note that the fleshy parts of her fingers are shown as covering the holes, not just the finger-tips; this is true to life as the amount of flesh covering the holes affected the pitch of the note played. To her right, a draped figure, possibly reclining.



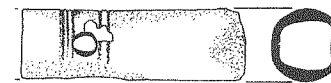
No. 10

11. UCD 1075
Fragment of bone *aulos*
Provenance not known
Probably Roman
Length: 0.073 m, diameter: ca. 0.024 m.

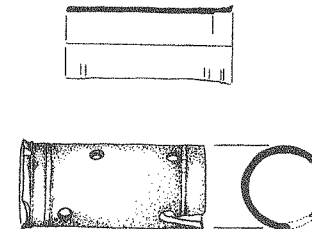
At one end of the fragment there are sets of parallel grooves, and between them is a circular finger-hole.

12. UCD 1076
Fragment of bone *aulos*
Provenance not known
Probably Roman
Length: 0.057 m, diameter: ca. 0.025 m.

Auloi were made up of lengths that fitted into each other, and this is a complete length. There are grooves at either end of the fragment, and between them four small holes in two parallel rows. This is the type of late *aulos* with extra finger-holes reputed to have been invented by Pronomos, the grooves forming the rails around which metal rings could be moved by the aulete to cover and uncover the holes, thus altering the mode of the instrument.



No. 11



No. 12

13. UCD 96
Terracotta figurine of male tambourine-player
Cyprus, Cypro-Achaic Period, 6th century BC.
Height: 0.20 m.
Publication: H. Cassimatis, *Terres Cuites Chypriotes a Dublin, Report of the Department of Antiquities of Cyprus, 1986, 179.*

The figure has a hollow, wheel-made, cylindrical body. The arms are bent forward. The left hand is supporting a tambourine from below while the right hand is beating it. The head was made separately and has a rectangular *coiffe* and a moulded face. A beard appears to be moulded on one side of the face only. H. Cassimatis compared the head with that of some Egyptian *ushabtis* and suggested that it was made with a mould imported from Egypt. On the back of the head there is a rectangular firing-vent. The hair and other details are painted black and the lips have traces of red. The long robe, tied at the waist with a sash, denotes the ritual function of this musician. Very similar tambourine-players came from the Cypriote sanctuary of Aghia Irini.

14. UCD 417
Upper part of chous oenochoae
Attic, about 400 BC.
Pres. height: 0.097 m.
PRIA 73, 1973, p. 446 no. 1071.

On central panel, a woman dancing, wearing a peplos. She holds a tambourine (*tympanon*) in her right hand and a mirror in the left. In Classical Greece the *tympanon* was played exclusively by women.



No. 14

15. UCD 150
Fragment of wall of krater
Attic, early 4th century BC.
Size: 0.132 x 0.10 m.
PRIA 73, 1973, p. 448 no. 1091.

A composite scene featuring, at the top, the lower part of a chariot wheel and the legs of horses, and a draped female figure to the left. To her left a large *tympanon*, the presence of which in this scene is puzzling.

16. NMI 1921.94
Black-figure neck-amphora
Attic, ca. 510 BC.
Height: 0.453 m, diameter: 0.28 m.
PRIA 73, 1973, p. 373 no. 333.

Restored from many fragments.

Side A, boxers and trainer.

Side A, *komos*; a girl dancing between three youths who wear ivy-leaf crowns. A *komos* was a procession which often preceded the *symposia* and which was enlivened with music and dance.

17. UCD 112
Black-figure lekythos
Attic, about 500 BC.
Height (as restored with a neck and shoulders which do not belong): 0.31 m, diameter 0.125 m.
PRIA 73, 1973, p. 433 no. 962.

Four dancing maenads with sprays of flowers in the background. They are elaborately dressed in chiton and over it alternately a himation or panther skin (*nebris*). The scene may represent actual "living maenads" rather than the mythical creatures. They are represented in different postures which could show the steps of the dance. If this were so, the dance would involve striding backward and forward while one arm moved in a circle from above the head to below the waist, with the other bent and stretched.

18. UCD 454
Fragment of red-figure closed vase
Attic, 4th century BC.
Size: 0.05 x 0.10 m.
PRIA 73, 1973, p. 451 no. 1116.

Female dancer, wearing a dappled hide over a peplos, between two reclining figures, possibly a *symposion* scene.

19. NMI 1880.496
Red-figure hydria
Lucanian, about 400 BC.
Height: 0.265 m, diameter: 0.20 m.
PRIA 73, 1973, p.390 no. 496.

The frieze depicts a domestic scene. To the left, a young woman dressed in a *peplos* holds the hands of Eros who stands on her advanced left foot. Her flounced dress suggests that she is dancing. To the right, a young man, wearing a decorated *himation*, sits on a chair watching. He is probably the woman's husband, as it is likely that in this scene Eros symbolises conjugal love.

20. UCD 570
Red-figure bell-krater
Attic, about 460 BC.
Height: 0.28 m, diameter: 0.305 m.
PRIA 73, 1973, p. 443 no. 1044.

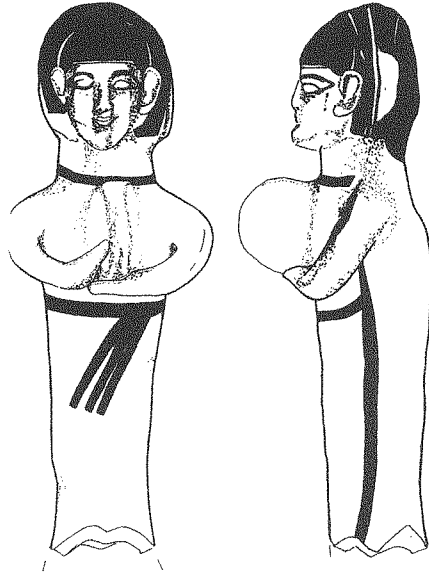
Winged Eos, goddess of Dawn, pursuing Tithonos (or Kephalos) with youth standing to the right. If indeed representing Tithonos, he would have been shown holding a lyre at the precise spot where the vase has a lacuna.

The goddess Eos, well-known from Homer's epics as "rosy-fingered Dawn" and always represented as winged, had several ill-fated romances with

mortal men, among whom was Tithonos, a Tojan prince. The *Hymn to Apollo* (8th century) relates how Eos asked Zeus to grant her lover immortality, but forgot to ask for eternal youth, condemning Tithonos to eternal old age. When he could no longer move, the goddess "set the old man in a chamber with shining doors shut fast." There his voice still chirps ceaselessly on. In a later version of the myth, Eos softens Tithonos' fate by transforming him into a cicada. In both stories the voice plays a central role, but the meaning of this is debatable. Was the lyre, with which he is always represented, added to indicate that he may have been a singer, or just as an attribute of a well educated nobleman versed in lyre-playing?

21. NM 1880.496
Red-figure bell-krater
Campanian, 4th century BC.
Height: 0.45 m, diameter: 0.32 m.
PRIA 73, 1973, p. 443 no. 1044.

A, A couple seated on a palomino mule, led by a pygmy. The woman sits side-saddle, wearing a girdled chiton and holding up a richly decorated tambourine. The scene may show a couple on the way to a festival, although the tambourine is frequently represented on South Italian vases for no particularly good reason.
B, Two draped male figures.



No. 13

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