

SVENSKA INSTITUTEN I ATHEN OCH ROM
INSTITUTUM ATHENIENSE ATQUE INSTITUTUM ROMANUM REGNI SUECIAE

Opuscula

Annual of the Swedish Institutes at Athens and Rome

II
2018

STOCKHOLM

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Stockholm University
SE-106 91 Stockholm
editor@ecsi.se

SECRETARY'S ADDRESS:

Department of Archaeology and Classical Studies
Stockholm University
SE-106 91 Stockholm
secretary@ecsi.se

DISTRIBUTOR:

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Box 1310
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Published with the aid of a grant from The Swedish Research Council

The English text was revised by Rebecca Montague, Hindon, Salisbury, UK

Opuscula is a peer reviewed journal. Contributions to *Opuscula* should be sent to the Secretary of the Editorial Committee before 1 November every year. Contributors are requested to include an abstract summarizing the main points and principal conclusions of their article. For style of references to be adopted, see www.ecsi.se. Books for review should be sent to the Secretary of the Editorial Committee.

ISSN 2000-0898

ISBN 978-91-977799-0-6

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Printed by Göteborgstryckeriet, Mölndal, Sweden 2018

Cover illustrations from Lindblom *et al.* in this volume, p. 82.

A point to be discussed is the difference between the present condition of the tombs and their original appearance. Today they completely lack parts of preserved decoration or ornamentation, although some were preserved in the early 19th century and were commented by travellers. Nevertheless the ornamentation can partly be reconstructed from dowel-holes and other holes in the floor or walls, marks from a separate anta base, and scratched grooves showing the positions of column bases with or without plinths. Part of this was observed by Perrot's expedition but was later covered by debris; it has now been thoroughly studied. From these traces it can be deduced that Tomb A had a hexastyle front *in antis* and Tombs B and D a tetrastyle front *in antis*, whereas Tombs C and E with their archivolts had no columns. Tomb E has a large number of dowel-holes on the façade showing that it was covered with slabs laid in courses of different heights, nothing of which is preserved.

The reconstructions are shown in plans, façades and sections (partly repeated in Abb. 119) where the reconstructed parts are indicated in a red colour. The only members that can be reconstructed with the aid of holes and other marks are the façade, the column bases and anta bases, and we must observe that they must have been separate members, not cut out of the living rock as usual in rock tombs. Moreover there are marks that show members that cannot be identified. For column shafts and capitals, anta capitals, architraves, tympana, simas and acroteria which are lavishly represented in the reconstructions it should perhaps have been stressed more that we have no documentation at all although there was evidently still something preserved in the 19th century (a block with parts of a dentil and a geison now lying below Tomb D [Abb. 73] is considered much too small to belong to the tombs). Of course there is nothing that contradicts the elaborate reconstructed appearance which reminds one of Carian temple-façade tombs, but nevertheless I feel sceptical when I see them—could not the entablatures just as well look like the clumsier façades in for example Paphlagonia?

As for the façade slabs and other similar separate additions it is certainly correctly suggested that they were made of limestone and not of marble, and the author has in fact identified a quarry not far from Amasya that probably provided the material.

Traces on the archivolt of the unfinished Tomb E were interpreted by Perrot as marks for fastening letters showing King Pharnaces' name. This raises many questions concerning when the letters were executed and when they were removed, as the tomb was not used by Pharnaces who lived on many years after his move to Sinope. It is also noteworthy that in a suitable place close to and above the tomb an inscription has been cut in the rock face telling that the *phourarchos* Metrodoros has dedicated an altar and a flower bed to the gods on behalf of King Pharnaces.

The most interesting of the three other tombs in Amasya dealt with in this volume is a large tomb called the Mirror tomb by the inhabitants because of its polished and reflecting surface. It was mentioned by several travellers and has two inscriptions on the pronaos wall. One gives simply the name of the *archiereus* Tes, the other later one below it has evidently parts of names and is partially erased. Whether it is an addition to the original one adding new names or an entirely separate one is a point for discussion. The tomb has a chamber that is not only square but has an added niche with a rock-cut sarcophagus. There are numerous remnants of medieval frescoes in the chamber, and such frescoes were also on the pronaos walls as attested by travellers but now no longer survive. A similar tomb located elsewhere in Pontus features the name Hikesios in huge letters on the pronaos wall. These tombs, no doubt later than the royal tombs and much influenced by Tombs C and E, support the idea that Pharnaces' tomb may have had the name inscribed in the same way.

The rock-tombs in Pontus are not very numerous, and the book provides an excellent treatment of a small number of them. Of the rest many have not been studied or published, and in fact little is known about the previous tomb tradition. Although few of them can provide an interest comparable with the royal tombs it can be hoped that they may also be the subject of a similar treatment and be published in the same excellent way as the present study.

PAAVO ROOS
Department of Archaeology and Ancient History
Lund University
Box 192
SE-22100 Lund
Sweden
paavo.roos@gmail.com

A. Bellia & C. Marconi (eds.), *Musicians in ancient coroplastic art. Iconography, ritual contexts, and functions* (Telestes. Studi e ricerche di archeologia musicale nel Mediterraneo, 2), Pisa & Rome: Ist. Editoriali e Poligrafici, 216 pp., black and white ill. ISBN 978-88-8147-458-5

<https://doi.org/10.30549/opathrom-11-14>

The terracotta figurines featuring musicians and music-making have often been rather neglected in the iconographical studies of ancient music. This makes this volume all the more important, since it in various ways demonstrates how these, usually fairly small and often undistinguished objects, may be used as a source material for different scholarly approaches and thus can reveal a lot about music and music's place in a society. The background to the volume is a conference in New York in 2015 that was devoted to the functions of representa-

tions of musicians in coroplastic art in the ancient world, with the aim to incorporate this into the *corpus* of sources for the study of ancient music. It must be said from the start that this book goes a long way to fulfill this aim.

The volume has an interdisciplinary archaeomusicological approach: a number of scholars discuss terracotta figurines with musical associations from various cultures mainly around the Mediterranean. This interdisciplinary character of music iconography is stressed in the introduction (pp. 17–22) by Clemente Marco, who notes such modern studies concern subjects and approaches that may range from methodology to iconographical studies as well as studies of music's role in various societies. Thus the visual sources for ancient music likewise require a wide range of specialist researchers: archaeologists, art historians, ethnologists and historians of religion just to mention a few. Marco also gives a timely warning not to take the visual sources as “snapshots” that reflect reality, and rightly states that “for later periods, the evocative rather than the descriptive approach to the reproduction of contemporary practices ... is particularly transparent” (p. 20).

The geographical areas of the articles range from the Ancient Near East to the western Mediterranean region, but in a final paper Daniela La Chioma Silvestre Villalva in ‘The social roles of musicians in the Moche world’ (pp. 179–190) takes us all the way to Peru, where, the author suggests, certain instrument are associated with certain social roles reserved for individuals performing significant functions.

The themes of the articles show the wide scope of the topic, with a concentration of papers discussing the functions of terracotta figurines in ritual, funerary and symbolic contexts. Clay plaques with musical motifs from the Near East are discussed in two papers. Socio-cultural roles of clay plaques displaying musicians, that include also animals such as monkeys, are discussed in an interesting paper by Regine Pruzsinszky, ‘Musicians and monkeys’ (pp. 23–34) who also brings in the literary sources in her discussion. The paper by Annie Caubet, ‘Terracotta figurines of musicians from Mesopotamia and Elam’ (pp. 35–44), treats terracotta plaques from three places and periods dating from c. 2000 to 1200 BC with similar iconographic material. She discusses a group of figures identified as dwarves of which a number are playing a lute and wants to see them as illustrations of the ambiguous status of music and musicians in antiquity.

A couple of other papers also bring up the social roles of musicians. In a thought-provoking article Manolis Mikrakis (pp. 57–72), concentrating on the coroplastic evidence from the Early Iron Age Cyprus, discusses the genre in relation to the historical-political development in the region, concluding that musical performances and related practices were a resource of great symbolic power. He suggests that a change in the end of the 12th century in depiction from multi-stringed

harps of Eastern type to a fewer-stringed lyre and the introduction of ring-dancing groups in an Aegean tradition should be seen against the major political and social changes in the Eastern Mediterranean, but also as a change that contains a continuity in the social role of music.

Turning to the Western Mediterranean a couple of papers concern the Punic world. The article by Mireia López-Bertran and Agnès Garcia-Ventura (pp. 45–56) is a useful presentation of the mainly female figurines holding musical instruments from the Punic area of Iberia, Ibiza and Carthage. The figurines are mostly from funerary contexts, and the authors suggest that it demonstrates the strong connection between music and funerary rituals for the Punic world. Evidence for funerary connection in another cultural sphere is discussed in a well-written paper by Alessandro Pagliari, ‘Masks of death’ (pp. 141–156), where he discusses music, theatre, and burial customs in Lipari in the 4th and 3rd centuries BC against the historical situation of the island.

Mythical figures are foci for some of the papers. In ‘Eros *Mousikos*’ (pp. 97–108) Kiki Karoglou sees the role of Eros as musician in the Late Classical and Hellenistic times as an integral component in the education of young men, naturally associated with love and marriage but also increasingly associated with death. The Locrian *pinakes* discussed by Monica de Cesare (pp. 109–116), are interpreted as depicting the Theban *dioskouroi* Zethus and Amphion (known as the inventor of the seven-stringed lyre).

Cybele and her drum in a Roman context is the topic of the interesting paper by Aura Piccioni (pp. 157–162) where she connects the figurines with epigraphic and written material. Percussion instruments are also discussed by Rebecca Miller Ammerman when she considers the role of *tympana* and *syrinx* as a musical metaphor within the system of ritual practice and belief at Metaponto (pp. 117–140). She finds that they, within the larger composition of a dancing mythical couple by a grotto, offer a multilayered metaphor, associated both with Dionysiac revelry and nuptial song, while the *syrinx* relates to the pastoral landscape of Pan.

Most of the terracotta figurines presented in the volume seem to be playing either string instruments, such as various lyres, or the *auloi* and occasionally other wind instruments. In the paper ‘Gods, men, turtles’ Daniele F. Maras (pp. 163–178) discusses terracotta lyre players from Etruscan votive deposits. Maras concludes that the male figurines may be connected with Apollo and the Apollo cult, but also suggests that some figures may refer to human musician attendants in the rituals, and that the nudity of some may even reflect “stage costumes”. He also suggests that turtle votive figurines may relate to the story of the invention of the lyre, and suggests that finds of turtle shells among votives in Etruscan tombs and sacred places may be evidence for the same idea.

Likewise Elçin Doğan Gürbüz (pp. 73–84) discusses the numerous finds of terracotta figurines holding string instruments from the Apollo Sanctuary on Claros from the second half of the 6th century to the Hellenistic period, while Maria Chidiroglou presents a number of terracotta figurines of various musicians, now in the Athens National Museum, in a paper (pp. 85–96), where some illustrations of the various types would have been helpful to the reader.

Finally Angela Bellia brings the various threads together in an afterword, where she presents and discusses an archaeomusicological approach to representation of musicians in ancient coroplastic art (pp. 191–207). She points out that of the aims of archaeomusicology is the study of musical performances as an essential component of worship and ritual. She rightly stresses that the analyses of the figurines and the musicological motifs need to be combined with archaeological analyses of find contexts and find assemblages. From this standpoint three themes are discussed: the iconography especially of reclining banqueters, the ritual context in the case of especially

finds from the Caruso Cave at Locri, and functions of male and female musicians from 4th- to 3rd-century Sicilian sanctuaries, and Bellia concludes that the link between sacred events and musical performances may be the key to understanding the symbolic meanings and the large production of musicians in coroplastic art.

Finally two indices, one of places (pp. 209f.) and the other of subjects (pp. 211–216) are very welcome and helpful, but more illustrations of the figurines would have made the volume all the more useful for the reader. But even so, the volume is, as intended, of interest and may be recommended to a wide range of scholars of various approaches.

GULLÖG NORDQUIST
Department of Archaeology and Ancient History
Uppsala University
Box 626
751 26 Uppsala
Sweden
gullog.nordquist@arkeologi.uu.se