

TELESTES

AN INTERNATIONAL JOURNAL
OF ARCHAEMUSICOLOGY
AND ARCHAEOLOGY OF SOUND

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EDITORIAL

I AM delighted to introduce the third issue of «Telestes». This volume includes a set of five contributions pertaining to a broad geographical space and a wide chronological spectrum in the ancient world. This is in line with the aims of the journal, which welcomes research on the broadly defined Mediterranean region and from other areas of the world, such as Northern Europe, Central and South America, Africa, Southern Asia, and the Pacific Rim. The range of different cultural and social contexts allows us to enhance our knowledge with regard not only to the different forms of material evidence and sources related to music and dance in antiquity, but also how musical and dance performances contributed to giving a contextualised sense of ritual and shared social space. In this regard, the study of musical instruments allows us to improve our comprehension on how each instrument was not an isolated unit, but a component of a cultural, social, and religious activity.

In this third issue, third our scholarly journey begins with an important article by one of the most prominent experts in instruments on what he calls an «Assyro-Hittite long-neck lutes». In his article *The Warriors' Song: Defining the Ancient Assyro-Hittite Long Neck Lute (1550-629 BC)*, Jeffrey P. Charest provides a broad overview on this lute's specific morphology, its social and cultural niche within a bardic warrior milieu, and its mythological associations with the lion hunt, warfare, and the ritual of the royal banquet by exploring a rich body of ancient figurative and written sources. Moreover, the author provides parallels and analyses aiming to demonstrate how the Assyro-Hittite lute constitutes a distinctive lute genus, previously unremarked. The article is completed by two very useful appendices and includes an extensive list of the available information on this ancient instrument.

The topic of the second article is dedicated to the study of sounds in working activities in antiquity. This subject was raised at the session *Arts in Work: The Interaction of Soundscapes and Taskscape in Antiquity*, organised by Angela Bellia, Agnès Garcia Ventura, Mireia López-Bertran, and Meritxell Ferrer, as part of the 27th Annual Meeting of the European Association of Archaeologists, which took place on 8-11 September 2021 in Kiel (Germany). Combining both written sources and archaeological evidence, Angeliki Liveri presents literary sources and images of people in Ancient Greece who worked whilst playing or listening to music, singing and/or dancing, with a focus on the Archaic to the Hellenistic periods. In her article, *Ancient Greek Work Music, Songs and Dances*, the author reconstructs Ancient Greek work-life to gain a better understanding of interaction soundscapes and taskscape.

Meanwhile Angela Bellia's contribution explores material evidence related to musical performances, sounds, and rhythmical movements as essential aspects of ceremonies in funerary contexts. The article *Esperienza sonora e performances musicali nel rituale funerario del mondo antico (Sound Experience and Musical Performances in Funerary Rituals of the Ancient World)* highlights how sounds, musical performances, and body movements in funerary rituals allowed participants to experience spaces and contexts in ceremonies which accompanied the deceased to the tomb.

Through careful analysis of the *hydraulis*, Luis Calero explores this instrument, providing a survey on ancient written sources and a review on the related recent research

and bibliography. In his article *Some Considerations on the Tubes' Disposition in Roman Iconography of the Hydraulis*, the author analyses how figurative and written sources are useful for rethinking not only the role of this instrument in the past, but also for better understanding its shape and morphology. Calero's research is a valuable contribution to the knowledge of the tube disposition of the *hydraulis*, one of the most important instruments in Late Antiquity.

The final article in this issue, *Roman Domestic Soundscapes: A Preliminary Survey on Literary Sources*, is an overview of Roman domestic soundscapes, based on written sources. Mirco Mungari analyses sonic events in two interesting examples: some epigrams by Martial and the famous *cena Trimalchionis* in Petronius' *Satyricon*. The author highlights how sounds could be a sign of the power if they are considered in a domestic context related to the Roman ancient social order.

The preparation of this third issue has involved many people. I would like to thank to all the members on the Editorial Board for their collaboration, and especially all the authors who have contributed to this issue.¹ I am also especially grateful to the anonymous reviewers for their valuable comments on the various contributions. Finally, my warmest thanks go to Giulia Tozzi and Fabrizio Serra, our publisher of this journal: he always encourages me to take on new initiatives that promote the work of young scholars in relation to the «TELESTES» editorial project.

ANGELA BELLIA

¹ Non-native speakers of English were asked to have their contributions proofread by a native speaker before submitting to the journal. The publisher and editors are not responsible for language errors.