A zenés akusztikaban, de a tanc is másképpen szokott lehetséges.

Ez a színház sokat foglalkoztatja mostanaban az oktatók számára. Ket taborra szakadtak, ez a egyik az angol, a másik a görög tánc.

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Agapi Syros!

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of famous Hephaestus, eager for the love of Cytherea of the fair crown. Now she had but newly come from the Ares of the golden rein keep, when he saw Hephaestus, famed for his handicraft, departing, but he went his way to the Lemnos, that well-built citadel, which is in his eyes far the dearest of all lands. And no blind watch did exceed ingly were they fashioned. But when he had spread all his snare about the couch, he made as though he from above, from the roof-beams, fine as spiders' webs, so that no one even of the blessed gods could see them, so chamber where lay his bed, and everywhere round about the bed-posts he spread the bonds, and many too were hung lovers might bide fast where they were. But when he had fashioned the snare in his wrath against Ares, he went to his of his heart, and set on the anvil block the great anvil and forged bonds which might not be broken or loosed, that the to go straightway and fetch for Demodocus the clear-toned lyre which lies somewhere in our halls."

But the minstrel struck the chords in prelude to his sweet lay and sang of the love of Ares and Aphrodite of the fair crown, their feet and marvelled in spirit. And Odysseus gazed at the twinklings of clear-toned lyre for Demodocus. He then moved into the midst, and around him stood boys in the first bloom of youth, well masters of the lists, nine in all, men chosen from out the people, who in their gatherings were wont to order all things. And let one go straightway [255] and fetch for Demodocus the clear-toned lyre which lies somewhere in our halls." So spoke Aicinon the godlike, and the herald rose to fetch the hollow lyre from the palace of the king. Then stood up masters of the lists, nine in all, men chosen out from the people, who in their gatherings were wont to order all things. They levelled a place for the dance, and marked out a fair wide ring, and the herald came near, bearing the clear-toned lyre for Demodocus. He then moved into the midst, and around him stood boys in the first bloom of youth, well skilled in the dance, and they smote the goodly dancing floor with their feet. And Odysseus gazed at the twinklings of their feet and marvelled in spirit. The minstrel struck the chords in prelude to his sweet lay and sang of the love of Ares and Aphrodite of the fair crown, how first they lay together in the house of Hephæastus secretly; and Ares gave her many gifts, and shamed the bed [270] of the lord Hephæastus. But straightway one came to him with tidings, even Helius, who had marked them as they lay together in love. And when Hephæastus heard the grievous tale, he went his way to his smithy, pondering evil in the deep of his heart, and set on the anvil block the great anvil and forged bonds [275] which might not be broken or loosed, that the lovers might bide fast where they were. But when he had fashioned the snare in his wrath against Ares, he went to his chamber where lay his bed, and everywhere round about the bedposts he spread the bonds, and many too were hung from above, from the roof-beams, line as spiders' webs, so that no one even of the blessed gods could see them, so exceeding craftily were they fashioned. But when he had spread all his snare about the couch, he made as though he would go to Lemnos, that well-built citadel, which is in his eyes far the dearest of all lands. [285] And no blind watch did Ares of the golden rein keep, when he saw Hephæastus, famed for his handicraft, departing, but he went his way to the house of famous Hephæastus, eager for the love of Cytherea of the fair crown. Now she had but newly come from the
Now all together Hephaestus was in his own house, eager for the love of Cytherea of the fair crown. Now she had but newly come from the presence of her father, the mighty son of Cronos, and had sat her down. And Ares came into the house and clasped her hand and spoke and addressed her:

"Come, love, let us to bed and take our joy, couched together. For Hephaestus is no longer here in the land, but has now gone, I ween, to Lemnos, to visit the Sintians of savage speech."
**Decoration Description:**
Side A: A scene of departure of an hoplite with extispicy (omen-taking by examining the entrails of animals). The hoplite is standing towards the left, taking the omens, in front of him is a nude boy who presents the entrails. This group is framed by secondary figures: a Scythian and a woman (the hoplite's wife). The hoplite in the center of the picture has just taken with his right hand part of the entrails which the boy is holding. On either side the Scythian and the woman raise a hand in astonishment. The hoplite is the tallest figure. His helmet breaks the frame above, a paume frise. He is completely armed and carries a long spear. The boy standing before him at left wears a red wreath on his hair. Behind the boy stands the Scythian warrior. The Scythian wears a tricorne with a large circular neck-opening and decorated with horizontal stripes. He has a high-crowned cap with neck flap and two cheek-flaps on one side and he wears shoes. A gorytos (a combination of quiver and a bow-case) is hanging from his belt and a battle axe is in his right hand. He has a pointed beard, which is both short and thin (this "van Dyke" beard is distinctly different from the full beards of the Greek on side B). Between the hoplite and the woman at right at a dog looking upwards at the woman. The dog is seen from the back, a very unusual depiction for the time. The woman, in chiton and himation, has her hair gathered up and wears a diadem on her head. She is carrying a cup (phiala) in her left hand.
The picture is framed by palmette frises.
Side B: Two men and a woman to the right in an scene of komos. Two men and a woman, all nude and carrying drinking vases and musical instruments, seem to come from a drinking party or symposium. The woman at right is leading the procession. She advances to the right; her body is drawn in a frontal position, and she is turns her head back to the left to face the men. She is dark-haired and wears a red ivy wreath and a collar around her neck. She is carrying a flute on either hand and is using one of them to ward off the man behind her, in a suggestive fashion. This man in the middle carries a lyre in his left hand and a large skyphos in his right. He is also dark-haired and bearded and wears a tainia (a red fillet) on his head. The leftmost man seems to belong to the left, he is turning the whole body to the right, coming behind the other man. He has black hair, but a blond beard and wears a fillet on his head. He is carrying a large pointed amphiora in his left hand; in his right hand he holds a klyxa by the handle, as if to throw the contents in a game of kottabos. The men look drunk in their gestures. The anatomy of the woman is not realistic; the lines over the pubis are masculine and the disposition of her breasts is impossible. She is carrying a cup (phiala) in her left hand.

**Inscriptions:**
The inscriptions on both sides make no sense.

**Collection History:**
From the Fook Collection

**Shape Description:**
Belly amphora with lid

**Sources Used:**
Vos 1963, 118, n. 331; Simon 1975, 133; Boardman 1979, fig. 129.

**Other Bibliography:**
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Voor een wat gedetailleerder overzicht over de ‘Homerforsching’ raadpleeg men bijvoorbeeld


Dodd, E.R., ‘Homer’ in Fifty Years (and Twelve) of Classical Scholarship, ed. M. Platnauer, Oxford 21968 (11954), 1-

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Mazon, P. a.a., Introduction ŕ l’Iliade, Paris (Budé) 1959 [inleiding inzake tekst en tekstgeschiedenis; zie voor deze materie ook Kirk, pp. 305vv.]

UI Teulings
NOTES
1 Bielohlavek (1924-5) showed that the radical meaning of [molpi] is 'play', still seen in I. 13.233: (cf. 17.265) [koino melipthina genos]. Elsewhere in Homer the word had become quite protean, variously comprising 'dance', 'song', or 'song and dance', with or without the [forminx]. By the Archaic period [molpi], means specifically 'song' (where stringed music is often implicit). Of the many Homic passages, those which bear most closely on the present problem are Od. 1.152 ([molpi] f' orhathis te) , of Phemus' impending performance; 21.430 ([molpi kai fomigpi]).
THE LANGUAGE OF MUSICAL TECHNIQUE
IN GREEK EPIC DICTION

John Curtis Franklin
The American School of Classical Studies at Athens

"According to Greek tradition, the first treatise 'On music' ( ) was that of Lasus of Hermione, the eminent musician and musicologist of the late sixth century (Mart. Cap. 9:306; Suda s.v. ). Prior to this, of course, Greece enjoyed a flourishing and highly refined musical culture, both in the melic poetry of the Archaic period and the epic tradition which reached its last great flowering with the Ionic or 'Homeric' school. Clearly the practitioners of these earlier styles were able to communicate to each other, and to their students, the essentials of their (cf. West 1992a: 218). Therefore, prior to Lasus—or whoever was first to write on the subject—there existed in oral tradition a 'technical' musical vocabulary. Some of these words may have persisted, changed or unchanged, into the Classical and later periods (two ready examples are the string names and, since these superlatives, known to Homer, dropped from ordinary speech at an early date: see West 1981: 120). Naturally, this continuity would have been most evident in the earliest written works; unfortunately, no treatises have survived from the two centuries which separate Lasus from the (substantially extant) Elementa Harmonica of Aristoxenus in the late fourth century. In this paper I shall attempt to illuminate this lost language with evidence drawn from archaic Greek poetry, and especially epic diction. The material I shall discuss is largely indirect, of course, since none of the poems purports to be a technical treatise. And yet the poets appear to have employed 'fragments' of their professional vocabulary in the not-infrequent passages which have music as their theme.

It is not surprising that this material is most concentrated in the Homeric Hymn to Hermes, where the lyre and its music—the proper domain of the poet himself—and a main point of contention between Apollo and his new-born brother. A brief consideration of this struggle is needed to establish the quasi-technical character of the passages from which my detailed evidence is drawn. Apollo is amusingly portrayed as a jealous older sibling who is threatened by a new addition to his family. For Hermes, with the theft of Apollo's cattle, his precocious musicianship, and insistent demands for prophetic knowledge, is aggressively grabbing at his brother's toys. In this way the poet exploits Hermes' traditional role as divine thief—a charge leveled by the resentful Apollo as he grudgingly admires the sound of the new tortoiseshell lyre (, 446). Sibling rivalry among divinities is necessarily a theogonic struggle: the birth of a god requires a new allotment of power, and Apollo must now make room for an interloper. This theme is brought to the fore when Hermes, to demonstrate his invention, sings a theogony (429-434). As the infant delights in the new playing, his song—a query to the powers that be: Hermes ponders his place within the wide world, knowing that a new line must be added to the poets' list of allotments, for he is latest and last 'according to age' ( ). Apollo, of course, has had his own domain prior to Hermes' birth, and according to the poet's internal chronology this included music. In response to his brother's prodigious musicality, Apollo himself asserts (somewhat petulantly, one might imagine) that he is already an attendant of the Muses (450 sqq.).

For I too am a follower of the Muses of Olympus,
To whom the splendid path of song and choruses are dear,
And flowering lyre-play and the lovely rumble of auloi."[...]

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http://www.kingmixers.com/Franklin%20PDF%20files%20copy/Musica%20Technique.pdf
S.E. Dunn
Although, broadly, information technology is a force with which the traditional humanities are still coming to terms, in many areas it is rapidly becoming a routine source of reference. As the pool of online resources grows bigger and bigger, so the resources become more diverse. We can, at the touch of a button, access the catalogue of any university library in the country (http://www.niss.ac.uk/lis/opacs.html), search the British Library (http://www.bl.uk), or even look for a job in Germany (http://www.bundesjobs.de).

The first question: why? Apart from the obvious reasons of bulk volume and convenience (although these in themselves hold some merit), why take a standard reference work like the Oxford Classical Dictionary and put it on CD at all? With its ‘Research Desk’, its ‘Gallery’, its ‘Binders’, its icons with labels like ‘Context’ and ‘Highlight’, and its ‘Search Filters’ and ‘Full Text’ facilities, it is not so difficult to comprehend at first. But, once you get used to the inflection and pronunciation of the word ‘[the article’s title]’, the software, which is far easier to browse the alphabetical list of entries.

- ‘Research Desk’, its ‘Gallery’, its ‘Binders’, its ‘Library’, and access to an online Bookstore. You select the OCD from the ‘Bookshelf’, and there it is - a roll-down menu with the headwords of all 6,250 entries in alphabetical listing. Scroll down, and select or type in your subject, and it appears in a view pane on the right, just in the form it would be in the paper book.Cross references are given in the form of hyperlinks to other headwords. Clicking on one (as on the internet) takes you directly to the relevant article: this is a fast and convenient development. The ‘Binders’ facility is also very useful, being similar to folders on a normal computer. The software environment. It is possible to save individual articles into different binders: for example, one could save ‘Mycenaean Language’, ‘Mycenaean Civilization’ and ‘Minoan Civilization’ into a single binder and entitle it ‘Aegean Prehistory’. This allows the researchers immediate access to all entries that are relevant to different areas of their work. The ‘Thesaurus’ function is also useful, allowing the user to highlight or ‘search by title’. This facility allows the user to search the headwords and titles of the dictionary, seems superficial, given that it is far too easy to browse the alphabetical list of entries.

A further feature, provided by the Versabook format which powers the digital OCD, has a ‘Talking Book’ function in its ‘Library Page’. This feature ‘heads-up’ any article in a kind of flat, digitised drawl of indeterminate accent. The pronunciation does not begin before the iron age. This leads inevitably to a rather confusing debate, centring on terminology. Should a ‘Paleo-Hebrew’ be termed ‘Old Testament’, or should it be ‘Hebrew of the early Iron Age’? Hornblower and Spawforth have made a number of significant changes to the 1970 second edition of N.G.L. Hammond (1949). The third edition, edited by Simon Hornblower and Antony Spawforth, promises to continue this tradition into the 21st century. However, the general philosophy of the third edition, and its release on CD, raise specific academic issues, as well as general questions about the role - and possibilities - of new media and 'weightless technology' in the traditional humanities.

The first question: why? Apart from the obvious reasons of bulk volume and convenience (although these in themselves hold some merit), why take a standard reference work like the Oxford Classical Dictionary and put it on CD at all? With its ‘Research Desk’, its ‘Gallery’, its ‘Binders’, with its icons with labels like ‘Context’ and ‘Highlight’, and its ‘Search Filters’ and ‘Full Text’ facilities, it is not so difficult to comprehend at first. But, once you get used to the inflection and pronunciation of the word ‘[the article’s title]’, the software, which is far easier to browse the alphabetical list of entries.

The ‘search by title’ option, which allows the user to search the headwords and titles of the dictionary, seems superficial, given that it is far too easy to browse the alphabetical list of entries.

Finally, another advantage of the digital version which will be appreciated especially by the general reader and the specialist looking for references outside his or her area, is the facility to identify immediately the full name of the author of the article. Whereas, in the paper version, identifying a person represented by an unfamiliar set of initials would involve looking up the article in a separate list arranged in order of surname initial, in the digital version one simply holds the mouse pointer over the initials of the author, and their name and institution pops up in an on-screen box. It is an inconvenience that the CD has to be physically in the drive in order for the program to function. If the program is being used in conjunction with another CD-ROM program (for example, the digital Oxford English Dictionary), the user is constantly switching between CDs. The program has to be shut down when the CD is removed and restarted when it is replaced. Cumbersome this may be, it is understandable, given that it prevents, or at least strongly discourages, the software piracy to which enterprises such as this are so vulnerable. Overall, well and good, the Versabook format of the OCD-ROM is user-friendly, easily accessible to those with at least semi-computer-literate user, easy in cross-referencing, possible to annotate, simple to search for any angle, keyword or headword, and nicely laid out. At least for a general reader, these will be incentives to invest. But what of the content? Hornblower and Spawforth have made a number of significant changes to the 1970 second edition of N.G.L. Hammond and H.H. Scullard which need discussion.

In their preface, Hornblower and Spawforth ‘reject the sharp distinction made in the Preface to the second edition between “classical” and “archaeological”. They have sought to recognise the increasingly interdisciplinary nature of classical studies since 1970, by placing the emphasis on the factual record, which has always formed the heart of the OCD’s usefulness. In practice, this has taken the form of more ‘thematic’ entries, focusing on more general and theoretical aspects of classical antiquity. For example, in the new edition, there are P. Cartledge and D. Konstan’s entry on ‘Masculinity and femininity’, A. Richlin’s entry on ‘Sexuality’, and J.T. Vance’s article on ‘Anthropology’. Such new entries seek to supplement the ‘core’ entries, which will remain the main point of factual reference for workers in more traditional areas. On this latter point, the editors indicate, in particular, H.T. Wade-"
Επικλήσεις θεών, περιορίζονται σε 40 ή 32 κειμήλια. Μερικοί ανικούν στην 7η αι. π.Χ., άλλοι στην κλασική και άλλοι στην ελληνιστική περίοδο. Και έκτασή τους ποικίλει: οι τέσσερα που επικοίνωσαν με τη γλώσσα. Η γνώμη οτι ένα δύο από αυτά είναι έργα του ίδιου του Ομήρου παραμένει αμφίβολη. Οποιοσδήποτε οι Ομηρικοί Ύμνοι Ι "Προοίμιο" μας παραδόθηκαν 33 ποιήματα, που εξυμνούν πολίκες θεούς και εξουν συνειδητά σε επιταγές μετριος και γλώσσα. Ιναμοντάς οι επικοίνωση ισχύει πολύ μεγαλύτερης ανάλυσης από το οποίο ο Ομήρος έναν συνειδήτως περιοδεύει και αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση. Ενώ οι συνειδήτες θεοί εκτάσεις της "Οδύσειας" προκύπτουν από την προοίμιο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλαν μια μεταφορά αποκλείει τον θεό, ως ενός άλλου, οποιοσδήποτε "προόμιτο" αναφέρεται στον Ομήρου επικοίνωση, το ίδιο σημαστικά και άλλα

Finally, a simple yet obvious improvement is in the arrangement of Roman proper names in the general alphabetical listing. Instead of being listed by cognomen, the nomen is used as the keyword. The example used by the editors in their preface amply illustrates the sense of this. In the second edition the brothers of the gens Aemilia - Paulus and Lepidus - appear under P and L, rather than A. In the third edition, all the Aemilii are listed under A, their names descending in alphabetical order of cognomen. In the transliteration of names, especially Greek, tradition has been adhered to: the standard Latinised version is used throughout, avoiding confusion.

In conclusion, the aim of this third OCD on CD-ROM is plain: to increase accessibility to the general reader through the twin means of the CD-ROM format and the philosophy governing its content. In this, the third edition may be judged a success. The standardised system of menus and scroll bars, the help and tutorial facilities, and the large, simple to use toolbar, as well as the general user-friendliness of the package ensures that it can be easily used by those not well-versed in computing. On the content side, the new, more 'thematic' and generalised entries will appeal to the wider readership, as well as to scholars from outside the discipline and to interdisciplinary classicists working outside their specialised field. The powerful and flexible search facilities add to this appeal, as will features such as the ready identification of names and institutions of authors and the 'signpost' entries. This is to be welcomed, particularly for the possibilities it offers outside higher education, such as in schools. On the other hand, it is difficult to envisage many classicists whose work is all or nearly all contained within a single 'traditional' area investing in the CD-ROM. For people who know what they are looking for from the start, the delay the paper version will be far less effort. However, because it has the potential to carry the information to a wider audience, while retaining its traditional factual aspects, the CD-ROM version is a very positive step in the OCD's development. At the same time, sub-disciplines not previously classified as 'classical', but which are nonetheless relevant to classical studies, are being included. May this combination be maintained and developed in the fourth edition.

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See also:

The Oxford Classical Dictionary
Author: Simon Hornblower (Editor), Antony Spawforth (Editor)
Format: Hardcover
Publication Date: September 1996
ISBN: 019866172X

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Publication Date: September 1996
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epikleisis theon, periorizontai se 40 os 3 exametrous.
O oros "prooimia" faneronei ti leitourgiki tous simasia, prin apo mia apaggelia, p.x., mias perikopis tis Odysseias, oi rapsodoi synthizan na epikalountai ena theotita. Kai itan sto xeri tous na parembaloun ena syntomo mytho svetika me ton epikaloumeno theo, oto o Ymnos, paraliia me ton prooimiako tou xaraktira, na kerdei aytou epikalooi ain. O politis tou Ymnou sti Dimitra (7os ai. p.X.) prepei na ghorizei ti mystiriaki lateira tis Dimitras kai tis Koris stin Eleysina. Dinei ti mytho tis argpas tis Persetosis, apo tin ora pou i kori mazeyei touzoudia sto libadhi, ligo prin arpanthei apo ton theo tou Kato Kosmov, os tin ikanoptiki likiy sto telos(...) Sosta xaraktirisan to poimia ieri ieristia tou eleypowenakou lattreiku yxorou. Polla epodeia tis Dimitras sto palati tou Kalamou epinoithikan gia na exisoun os "aitia" orismenes leptomereies tis eleysinias lateiras...