

Although the etymology of *mystērion* is not entirely clear, scholars have traditionally thought it to be derived from the Greek *muō*, meaning “to close” or “to shut.” The word may thus refer to shutting not only the eyes (during the initiation ritual), but also the mouth, since initiates were not allowed to reveal what happened in the ritual. Nevertheless, the mysteries were probably not as esoteric as scholars have thought (see R. Turcan and W. Burkert).

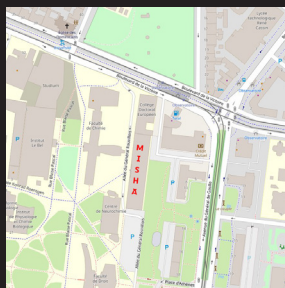
While scholars have, in the past, treated a variety of cults as mysteries, nowadays they operate with a stricter definition of the term. “Mysteries” designate, first, ancient Greek mysteries (the Eleusinian, the Dionysian and the Orphic-Bacchic Mysteries) and, secondly, new mystery cults worshipping divinities that Greeks and Romans adopted gradually from other cultures (Cybele, Isis and Mithra). Mysteries supplemented civil religion rather than competed with it: they had the same goal of creating an individual relationship to deities through votive offerings. Any individual could easily observe the rites of the state religion, be an initiate in one or more mysteries (whatever her/his status might be), and at the same time adhere to a certain philosophical school.

A variety of inscriptions, inscribed instruments, ritual objects, iconographic representations, and texts all attest to the importance of music and sound in mysteries. For instance, the rattling noises in the cults of Dionysos and Cybele were imbued with magical and protective qualities. The archaeological remains of a *mithraeum* in Strasbourg (Koenigshoffen – the very site of our conference) give an opportunity to reflect more precisely on the sounds heard in Mithraic mysteries, in which initiates imitated the cries of ravens and the roaring of lions. The representation of a sistrum on a mosaic in the *mithraeum* in Ostia suggests that there were sonic connections between the mysteries of Isis and Mithra.

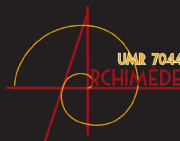
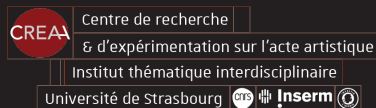
The recent discoveries of golden tablets related to the Orphic mysteries shed new light on those rituals and their conception of the afterlife. The connection of the tablets with Pythagoreanism should be explored, since both try to understand the secrets of the universe. The theory of the harmony of the spheres is a way to decipher the sounds of the beyond, the inaudible music that rules the *kosmos*. Gaudentius made this clear at the very beginning of his *Introduction to Harmonics* by quoting a famous Orphic statement: “I sing for the intelligent; uninitiated, close the door!”

Since there has never been any full enquiry into the soundscape of mysteries, there is need for close examination of this rich material. A variety of questions arise, in particular:

- what role did music and sound play in the ritual for a new initiate?
- what role did initiates attribute to music and sound in the afterlife?
- how do we access a sound that was supposed to remain secret to all but the initiates?
- what does the corpus of Orphic Hymns contribute to our understanding of the soundscape of the mysteries?
- how does music theory try to explain the secrets of the universe?
- how has the music of mysteries been re-imagined by modern composers (e.g. Mozart’s *Magic Flute* (1792), G. S. Mayr’s *I misteri eleusini* (1802) and Y. Markopoulos’ *Liturgy of Orpheus* (1994))?



MISHA  
5 allée du G<sup>ral</sup> Rouvillois  
STRASBOURG



# XIII<sup>E</sup> COLLOQUE INTERNATIONAL ΜΟΙΣΑ

In memoriam Andrew Barker

27-29 juin 2022

MISHA Strasbourg salle des conférences

## THE SOUNDS OF THE BEYOND The Mysteries of Ancient Greek and Roman Music

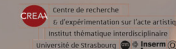
ORGANISATION : S. PERROT

CONCERT DE GALA MARDI 28 JUIN  
20H, PALAIS UNIVERSITAIRE, SALLE PASTEUR

1<sup>ERE</sup> PARTIE : MUSIQUE ANTIQUE / 2<sup>EME</sup> PARTIE : ORCHESTRE D'HARMONIE  
HIPSO FACTO

MUSIC BEYOND BORDERS  
FROM ANTIQUITY TO TODAY

Entrée libre à toutes les manifestations



SCAN ME

Mithraeum de Koenigshoffen (musée archéologique de Strasbourg) et Prétréssé isiaque au tympanon (collection A. Michéalis, Université de Strasbourg)

# The Sounds of the Beyond: The Mysteries of Ancient Greek and Roman Music

Les sons de l'au-delà : les mystères de la musique grecque et romaine

Monday, June 27<sup>th</sup>

|             |   |
|-------------|---|
| 8.30-9.00   | Welcome   |
| 9.00        | Conference opening  |
| 9.30-10.30  | <b>Keynote Lecture</b><br>E. Pöhlmann (U. Erlangen)<br>Menander, <i>Theophrumenē</i> .<br>A Song to Kybele on the Comic Stage   |
| 10.30-11.00 | Coffee Break  |
| 11.00-13.00 | <b>Eleusinian Soundscapes from Pre-Classical to Classical Greece</b><br>T.-L. Altunin (U. Oxford)<br>Ritual Soundscapes in the Homeric Hymns to Apollo and Demeter<br>F. Buè (EPHE, THEMAM – Paris Nanterre, Collège Stanislas)<br>Eleusinian Sounds behind the Victory Odes<br>A. Provenza (U. Palermo)<br>Lighted Sounds. Mystic Soundscape in Pindar's Dithyramb II (fr. 70b S.-M.) and Tragedy<br>M. Anderson (Washington U., Saint Louis)<br>Ritual Dance in the Eleusinian Afterlife (Aristophanes, <i>Frogs</i> , 312-459)       |
| 13.00-14.00 | Lunch break   |
| 14.30-16.00 | <b>The Soundscape of Roman Mystery Cults</b><br>R. Sears (Washington U., Saint Louis) – On line presentation<br>What Can Poetry Tell Us About Musical Practice in Rome? Ovid's Representation of the Sound of Mystery Cult Music<br>K. Wysłucha (Austrian Academy of Sciences)<br>What did the Music of Mystery Cults Sound Like? Ancient Written Sources on the Reception of Ritual Music<br>J. Günther (U. Göttingen) – F. Leitmeir (U. Würzburg)<br>Mysterious Noises – The Soundscape of the Frieze of the <i>Villa dei Misteri</i> |
| 16.00-16.30 | Coffee break  |
| 16.30-17.00 | <b>Ancient Notation and Digital Humanities</b><br>C. Terzis (Austrian Academy of Sciences)<br>Caught in the mysteries of the ancient notation system: the project DiAGRAM   |
| 17.00-19.00 | <b>Workshops</b> (B. Brown, U. Cambridge / Royal Conservatoire of Scotland)<br>1. Pindar, Pythian 12: a practical experiment re-assessing the Plutarchian explanation of the <i>trimelēs nomos</i><br>2. Befriending the Berlin <i>aulos</i> : insights arising from trials executing Hagel's 2010 interpretation   |



Tuesday, June 28<sup>th</sup>

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| 9.00-10.30   | <b>Material and Iconographical Evidence</b><br>A. Zangrando (U. Bologna) – On line presentation<br>Musical Presence in the Cults of Magna Mater and Attis: Archaeological and Epigraphic Evidence from Trieste and Aquileia<br>S. Perrot (CNRS, U. Strasbourg)<br>Remains of Sound Instruments from Sanctuaries with Mystery Cults in the RIMAnt Database<br>F. Vergara Cerqueira (U. Pelotas)<br>Apulian Sistrum and Death in Italiot Vases (4th cent. B.C.) |
| 10.30-11.00  | Coffee break  |
| 11.00-12.00  | Movie "Music of Ancient Greece" (B. George, 2021, O2B / CNRS / Arte)  |
| 12.00-14.00  | Lunch break   |
| 14.00-16.00  | General Assembly  |
| 16.00-16.30  | A Tribute to Andrew Barker by F. Buè and E. Rocconi (U. Pavia)  |
| 16.30        | Visit to the Neustadt and Palais Universitaire  |
| <b>20.00</b> | <b>Concert (Palais Universitaire) "Music beyond Borders, from Antiquity to Today"</b>   |

Wednesday, June 29<sup>th</sup>

|              |   |
|--------------|---|
| 9.00-10.00   | <b>Keynote lecture</b><br>M. Steinrück (U. Fribourg)<br>Syllables between Rhythmic Function and Duration: Approaching some Orphic Foil Tablets  |
| 10.00-10.30  | Coffee Break  |
| 10.30-12.30  | <b>Approaching New Mystery Worlds</b><br>K. Kolotourou (Royal Holloway)<br>The Cymbals of Adrasteia<br>A.-I. Muñoz (U. Fribourg)<br>Isis and the Syria Dea, Symphony and Dissonance<br>C. Romero Mayorga (U. Reading)<br>Heavenly Mithraic Music<br>A. Kramarz (U. Notre Dame, IN)<br>Cosmical Music or Musical Cosmos? The "Copernican Turn" of Aristides Quintilianus |
| 12.30        | Concluding remarks  |
| 13.00-14.30  | Lunch break   |
| 16.00        | Visit to the Archaeological Museum, Palais Rohan  |
| <b>18.30</b> | <b>Final concert</b><br><b>Silbermann-Organ concert in St-Thomas' Church (organist: C. Morath)</b>  |

