

# Preface

In 2009 there was published a selection of papers of Egert Pöhlmann together with a list of the publications of Egert Pöhlmann until 2019, which presented by 21 essays examples of the different subjects of Pöhlmann's researches (Ancient Metrics, Ancient Music, Ancient Literature and its Afterlife, History of Tradition of Texts, Textual Criticism, Ancient Poetry of the Stage and Theater Buildings, Church and Church Music).<sup>1</sup>

Now a second volume is going to appear (Ancient Music in Antiquity and Beyond. Selected Essays 2009–2019), which presents a selection of 15 papers together with a curriculum and a list of the publications of Egert Pöhlmann since 2019. These essays display the manifold connections of Ancient Greek Music with Ancient Literature, the survival of Greek Music in Roman musical life, the impact of Ancient Music on Christian Hymnody, the tradition of Ancient Musical Theory and the Regain of Ancient Greek Music since the Renaissance. Four of these Essays are unpublished.<sup>2</sup>

We thank all publishers for the permission to reprint all aforesaid essays.<sup>3</sup> Likewise we thank all editors, museums, libraries and photographers for copies and the permission to publish them.<sup>4</sup> The coeditor of *BzA* (Beiträge zur Altertumswissenschaft), Prof. Michael Erler (until 1991/92 in Erlangen, since then in Würzburg), the highly esteemed colleague of Egert Pöhlmann, procured again the admission of this volume into the distinguished series of the Publisher Walter De Gruyter. For editorial help the author thanks Dr. Mirko Vonderstein and Michele Marco Acquafredda.

The scientific interests of Egert Pöhlmann went always beyond the frontiers of Classical Philology. Thus, Greek Poetry for Stage and Greek Theater Building led him to Archaeology. In 1991 he organized, together with Prof. Gauer, the interdisciplinary meeting „Griechische Klassik“ of German Archaeology and Classical Philology (Deutscher Archaeologenverband together with the Mommsengesellschaft) in Blaubeuren.<sup>5</sup> In 1993 he led, together with Prof. Fittschen, Prof. Funke und Prof. Goette, the „Attika-Kurs“ of the DAI in Athen (Griechische

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<sup>1</sup> See Pöhlmann 2009.

<sup>2</sup> See Table of Content, nr. 6 and nrs. 13–15.

<sup>3</sup> See below S. 281–284.

<sup>4</sup> See below S. 285.

<sup>5</sup> See Egert Pöhlmann-Werner Gauer (edds.), *Griechische Klassik. Vorträge bei der interdisziplinären Tagung des Deutschen Archaeologenverbandes und der Mommsengesellschaft vom 24.–27. 10. 1991 in Blaubeuren, Nürnberg 1994*, Hans Carl.

Theater und Griechische Bühnentexte).<sup>6</sup> This wide range of interests yielded him appreciation from all sides, also on the international scene. But by some he was perceived mainly as specialist for Ancient Music, which may be illustrated by an anecdote: When the undersigned was introduced in 1994/95 as young master-student in Cambridge to the renowned Hellenist James Diggle, the latter, after having been told of the native university (Erlangen) and the academic teacher of the student, exclaimed: “Pöhlmann? Oh, the music man”.

Since 2001 Egert Pöhlmann was Prof. emeritus at the FAU Erlangen. Even before, he delivered a part of his teaching and research abroad. In 1998 he was Visiting Professor at the Department for Theatre of the National and Kapodistri-an University of Athens (Seminars about the *Dyskolos* of Menander, Excursions to Classic theatre buildings).<sup>7</sup> In 2003 he was Visiting Professor of the Department for Music at the University of Athen (Pseudo-Plutarch *De Musica*). In 2004 he obtained the title of a Dr. phil.h.c. by the University of Athens. In 2005 he was Visiting professor of the Department for Music at the Ionian University in Kerkyra (Pseudo-Plutarch *De Musica*).<sup>8</sup> In 2011 he received the title of a Corresponding Member of the Academy of Athens.

Moreover, from 2004 to 2011 Egert Pöhlmann took part in the organisation of International Conferences about Ancient Music in Kerkyra, from 2014 to 2018 in Riva del Garda, and from 2019 in Bressanone.<sup>9</sup> Seven of his contributions to these seminaries are printed in this volume.<sup>10</sup> In 2006 he took part in the foundation of the MOISA (International Society for the Study of Greek and Roman Music and its Cultural Heritage), which nominated him in 2018 as Honorary Member. Four contributions to the annual meetings of the MOISA are printed in this volume.<sup>11</sup> Since 2013 Egert Pöhlmann is Coeditor of GRMS (Greek and Roman Musical Studies, Brill, Leyden-Boston), the periodical of MOISA.

Egert Pöhlmann could celebrate in 2019 his 86th birthday and at the same time look back to 60 years of fruitful scientific researches, of which this second volume of selected papers is destined to convey an impression also. Moreover his pupils still remember the long years of his substantiated, impressive and

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<sup>6</sup> See Egert Pöhlmann, *Studien zur Bühnendichtung und zum Theaterbau der Antike, mit Beiträgen von Robert Bees, Hans Rupprecht Goette, Otto Lendle, Peter von Moellendorff und Ulrike Wagner*, Frankfurt am Main-Berlin-Bern-New York-Paris-Wien 1995, Peter Lang.

<sup>7</sup> See Egert Poehlmann, *Δράμα και Μουσική στην Αρχαιότητα*, Athens 2000, Kastaniotis.

<sup>8</sup> See Egert Poehlmann-Ioanna Spiliouroulou, *Η Αρχαία Ελληνική Μουσική στο Πλαίσιο της Αρχαίας Ελληνικής Ποίησης*, Kerkyra 2007, Ionio Panepistimio.

<sup>9</sup> See Egert Pöhlmann, *Fifteen Years of Enquiries in Ancient Greek and Roman Music (2004–2018)*. The Seminaries in Corfu (2004–11) and Riva del Garda (2014–2018), GRMS 7.1, 2019, 1–20.

<sup>10</sup> See Table of Content, nr. 2, nr. 6, nrs. 10–13 und nr. 15.

<sup>11</sup> See Table of Content nr. 3, nrs. 8/9 und nr. 14.

stimulating teaching. During 30 years as examiner Egert Pöhlmann suggested and judged the admission papers of 46 candidates and led five students to the degree of MA, five to the degree of Dr. phil.

*Iterum Ad Multos Annos!*

Georg Heldmann

## Note to the Reader

With exception of nr. 4 (*Antike Bildersprache im Kirchenlied*) the essays appear in English. In the transliteration of Greek and Latin personal names and toponymes the policy of OCD in general has been followed.<sup>12</sup> Where there is a widely accepted English form of an ancient name, this has been used. But more room has been given to Greek transliteration of less familiar words.

Because of the diverging subjects of the 15 essays printed, the respective titles quoted appear in individual bibliographies following every essay, with the exception of corpora and repeatedly quoted reference works, which appear in “Abbreviations. 1. Corpora and Reference Works”. Titles in the footnotes of the essays are quoted by author and year.

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### Chapter 6

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### Chapter 12

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<sup>12</sup> See OCD 1961 XX.

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### **Chapter 13**

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