BRILL

Editorial

Volume 9 contains a set of papers focusing on music and dance in antiquity, most of which were originally presented at the MOISA-sponsored panel (organised and chaired by Carolyn M. Laferrière and Sarah Olsen) at the 2020 Annual Meeting of the Society of Classical Studies, in Washington D.C. This first issue presents three of these contributions, introduced by a brief opening paper (by Carolyn Laferrière) that reconsiders the relationship between music and dance beyond traditional disciplinary boundaries and takes stock of the state of studies in the field. The topics covered by these articles range from Archaic lyric poetry (i.e. the so-called Newest Sappho), analyzed by Michel Briand with the aim of pointing out its multisensorial aspects, to visual culture, more specifically ancient Greek vase-painting, examined by Tyler Jo Smith and Carolyn Laferrière with special attention to the ancient ritual and sympotic contexts to which it refers.

GRMS 9.1 continues with a paper on two Simonidean fragments, possibly linked with the Argonautic myth of Orpheus (by Antonietta Provenza), an inquiry on the resounding vessels of Greek and Roman theatres, referred to by Vitruvius and found in both Eastern and Western Christian churches (by Egert Pöhlmann), and an article describing the scholarly procedure that led to the recreation of the music of the famous *Orestes* papyrus in a recent performance in Oxford, UK (by Armand D'Angour). The issue is closed by the detailed report of the first international conference devoted to the music of Classical Antiquity in South America (Pelotas, Brazil, 3–7 June 2019), written by its two organizers Fabio Vergara Cerqueira and Amanda Basilio Santos. This remarkable event testifies to the wide interest aroused by this field of study all over the world and to the vitality of Classical Studies in the southern hemisphere.

I would like to thank, as usual, all my colleagues of the Editorial Board, the members of our publisher's staff and all the authors who, despite the difficulties caused by the pandemic in recent months, have nevertheless contributed with passion and dedication to this issue. My special thanks go to Carolyn Laferrière, who has been of invaluable help in collecting and editing the batch of papers on music and dance in antiquity.

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