

the B O N E F L U T E from the City of David exhibit

- References: (1) Garth Gilmour
(2) Booklet from the exhibition
(3) note below ... ref.

Bathyah Bayer

The Material Relics of Music in Ancient
Palestine and its Environs
An Archaeological Inventory
Israel Music Institute (1963) Tel Aviv

Foreword pp 3/4/

Study of the music of the ancient Near East ... the
written word is no longer the only evidence available.

Archaeology has raised from the dust a body of
material testimony, the weight of which
not only adds, but imposes a new dimension on every
enquiry: the musical culture of ancient Palestine
cannot be studied without the evidence of its tangible
remains. Several scholars, even as recently as 1957,
have said:

"Of the instruments themselves not a single
example has come to light, and from
the pre-Hellenistic period no native
representation of a Palestinian instrument
survives."

Kraeling/Mowry, MUSIC IN THE BIBLE
New Oxford Hist. of Music 1957 p.295

How did they draw such conclusions?

They did not make use of primary sources i.e.
excavation reports.

Even the eminent music scholar Sachs, writing in 1940,
said:

"As the Bible was opposed to depicting
men and objects of any kind, we have no
reliefs or paintings to consult
concerning the nature of the few instruments
named in the Holy Script. Some lyres and
oboes represented on coins from the time
of Bar Kochba's revolt against Emperor
Hadrian (132-135 A D) are too late to
give any information about Biblical
instruments."

Sachs, HISTORY OF MUS. INSTRUMENTS
1940 p.105,6

Bathyah Bayer began to study every excavation-report
published for Palestine, Transjordan, Syria and Lebanon
since the beginning of systematic archaeology in this
region about one hundred or more years ago.

She wrote (and this was in 1963): NOWADAYS WE HAVE A NEW

/ over

re Bayer

" Nowadays we have a new reason for optimism : during the last few years the Judean desert has proved to the spade its extraordinarily favourable conditions for the preservation of organic material, and where a basket has survived five thousand years - a flute, a drum or even a lyre may also have been kept."

above quote from Bathyah Bayer.

At this point

draw in ref. to CITY OF DAVID exhibit at the Jewish Museum

Cape Town August Sept. 1996

involvement/S.African connection Mendel Kaplan

Garth Gilmour

bone flute

PHO COPY

P H O T O C O P Y

from

Q E D E M

CITY OF DAVID EXCAVATIONS
FINAL REPORT II

The City of David Society

Published by the Institute of Archaeology
HEBREW UNIVERSITY OF JERUSALEM

pp 142, 143

article by Bathja Bayer

(Dept Musicology, Hebrew University)

on Fig.24 BI196

B O N E F L U T E

photocopy courtesy Richard Newman (Jewish Museum, Cape Town)

Info supplied by Dr Garth Gilmour

Research officer, Archaeology, Kaplan Centre, U C T.

Plate ① ② ③ &  ④

Signal whistles
of reindeer bone from Dolní Věstonice and the Pekárna cave (Moravia)
④ = Whistle from Pekárna cave; paleolithic. Moravian Museum, Brno.

Caption to ⑥⑥

Assyrian harp, lyre and double flute
on a relief from the royal palace in
Nineveh; c. 700 BC Louvre Museum, Paris

Caption to ⑱ Musical bow from the Kilimanjaro region
in East Africa.

⑥④ Sumerian drum from the
middle of the 3rd millennium B.C.
Louvre Museum, Paris.

From the text, p. 5 The most primitive of the stringed instruments
is the musical bow. Fundamentally, it is the hunter's bow
made to emit a tone by plucking the taut string;
at one end of the bow the mouth acts as a resonator, and directs
the sound. At a later stage of development, for instance, a
GOURD is added which the player holds against the body
or the ear.

Re: ① ② ③ Signal whistles of reindeer-bone, from the paleolithic era.
Whistle flute ⑦

Edmund 30/10/96 to
make copies for me.

EDUCAT LIBRARY U.C.T.

C13 0012 ~~76~~ 7368

From

Dr. Alexander BUCHNER

MUSICAL INSTRUMENTS THROUGH THE AGES

(Spring Books, London).

(Printed in Czechoslovakia)