

Odyssey and Sirens:

A Temptation towards the Mystery
of the Iso-polyphonic Regions of Epirus

A Homeric theme with variations

VASIL S. TOLE

Odyssey and Sirens:

A Temptation towards the Mystery
of the Iso-polyphonic Regions of Epirus

A Homeric theme with variations

SHTËPIA BOTUESE
mediaprint

Tirana, 2015

Vasil S. Tole

Odyssey and Sirens:

*A Temptation towards the Mystery of the Iso-polyphonic
Regions of Epirus*

Translated by - përktthyes:	Petraç Pojani
English editing:	Ian PriceBej
Literary editing - redaktor letrar:	Stefan Koçi
Editing - redaktor:	Ledi Shamku
Music editing - redaktor muzikor:	Prof. Dr. Fatmir Hysi
Printing - radhitja:	Enkeleida Papa
Title-page - ballina:	Georgi S. Tole
Design & Layout:	Elzana Agolli

© All rights reserved.

No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval systems, without permission in writing from Vasil S Tole.

ISBN: 978-9928-08-182-7

SHËTËRIA BOTUESE
mediaprint

www.mediaprint.al
Kutia Postare 7467 - Tiranë; Tel.: 04 2258 156;
Cel.: 069 40 44 443; botime@mediaprint.al

Contents

Introduction	7
Variation 1. <i>Politropos, Polichromos and Polyphonos</i>	9
Variation 2. <i>Odyssey and Sirens, an Incentive towards the Iso-polyphonic Regions of Epirus</i>	18
Variation 3. <i>Location of Hades and Polyphony: Sirens – Weepers and the Legend of Pan’s Death</i>	35
<i>Intermezzo</i> <i>On Dionysian and Apollonian Art</i>	47
Variation 4. <i>Odyssey, pan-Mediterranean Ethnography and Folklore</i>	52
Variation 5. <i>Prophecy of Tiresias and the Last Trip of Ulysses</i>	63
Epilogue	67
Index of names	81
Bibliography	85
About the author	90

INTRODUCTION

The research – a theme with variations “*Odyssey and Sirens...*” - originates from a long-standing desire to show the ancient origins of Albanian Iso-polyphony as a prodigious conceptual occurrence of music itself. Theses and hypotheses on such symbolism are interlaced and, furthermore, sufficient motives can be found to substantiate the existence of Iso-polyphony from antiquity.

It has been a great pleasure to deal with this subject, though quite frequently, during the difficult task of defining the research, we had to delve into matters beyond our competencies and desires in order to make this ethno musicological interpretation of Homer’s “*Odyssey*”.

Variation 1. Politropos, Polichromos and Polyphonos

One of the main reasons in undertaking this study has undoubtedly been connected to the fact that the “*Odyssey*”, this masterpiece of the world’s cultural heritage, deals, among other things, with the hardships, or better to say, tribulations, that Ulysses – that great hero of the ancient world – had to confront in Hades while returning to Ithaca. As by an ironic twist of fate, this has nothing to do with Poseidon’s grudge against him nor his descent into Hades, rather, it has to do with an apparently simple fact: Ulysses wanted to hear the intriguing music of the Sirens who supposedly used to live and sing on a promontory. But the question is, who were the Sirens?

In ancient Greek mythology, the Sirens appeared as half-birds and half-women. Homer’s “*Odyssey*” was the first work to help in perceiving the Sirens as real beings. According to the poem,

the Sirens lured mariners with their bewitching songs, destroying their boats on the shore rocks. According to Homer, there were initially two (Odyssey, Book XII, 52), later they were believed to be three or four in number, while Plato numbers eight of them. It was also believed that their father, Phorcys, came originally from the sea, while their mother was Gaia-Gea, which is the earth. Meanwhile, there are other hypotheses that their mother might be one of muses, so this is where their special talent in singing comes from. After this last assumption, these Sirens are believed to be daughters of the Muse of Dancing – Terpsichore – and were called Parthenope, Lygeia and Leucosia, while those of the Muse of Tragedy - Melpomene were called Thelxipea, Aglaope and Peisinoe - With their songs they were able to entice the sailors and then killed or ate them. This is proved by the fact that the shores of the island of Anthemoessa (situated between Sicily and Italy) where the Sirens were believed to stay were littered with the bones of their victims. Oddly, Anthemoezë means, “filled with flowers”.

Initially the Greeks imagined them to be beautiful girls resembling the muses. However, the most widely held version in the old visual arts¹, was that of beings with a woman’s head and breast and a bird’s body, with a musical instrument in their hands mourning for the dead over their tombs. The voices of the Sirens were conceived as being very seductive, and it is for this reason that, in the VII

century B.C. they were linked to the Muses as much as they were linked to Hades precisely because of their melodious voices, etc. According to *Robert D'Angeli*, the Trojan Wars took place about 1250 B.C. and thus, as Herodotus asserts, Homer was not contemporary to the events of that battle, for he lived four hundred years later (around 800 B.C.).

Robert D'Angeli further asserts that, even the subject of Homeric epics began to be compiled and sung in the Pelasgian language, since old Greek had not been completely shaped at that time in Greece and furthermore, this kind of Greek language did not yet exist in Asia Minor, since the Ionian and Aeolian colonies landed several centuries later. Only after 500-600 years were the epics translated into Greek by Homer and his followers who knew very well both the Greek and the Pelasgian languages. Homer² wrote:

*Tell me, Muse, of the man of many devices,
driven far astray after he had sacked the citadel of Troy.
Many were the men whose cities he saw
and whose minds he learned.*

It is not new to say that, like many other researchers, we find in Ulysses a human image of a God, messenger of the Gods and, at the same time, known as the God of Changes. According to Moikom Zeqo, numerous colours of Ulysses go along with his features: hard character, lover and liar, his ability to declaim, to bewitch, and to transform³.

During his return journey, Ulysses discovered the great world, often more cruel than the Trojan Wars, but a sublime world – Paradise-like as well, which the hero entered, leaving magic testimonies of this pre-biblical trip. In this light, the “Odyssey” seems to be essentially a theme with variations where the theme is the return home of Ulysses and the variations occur as *Politropos*, *Polichromos* and *Polyphonos* in different situations leading towards the final goal. Kavaphis, in the verse Ithaca⁴, reminds everybody that all that Ulysses learned, suffered, and won on his return journey to Ithaca was, in essence, what Ithaca itself could not give to Ulysses. Everything surrounding Ulysses with its *multi-colours*, *multi-forms* and *multi-voices*, is precisely a superlative demonstration of the vital and cultural mosaic accompanying all variations of his return home.

The symbolism of the tying of Ulysses to the mast of the boat is significant to us. This mast resembles, in a figurative way, a vertical tombstone and Ulysses tied up to it is the shade of himself; the boat is nothing more than old Charon’s boat delivering him to Hades, under the grey backdrop of the mourning Sirens’ music. Symbolically, the Sirens’ music has been, and remains, the code of annunciation of Ulysses’ death. Thus, in the pre-Homeric and post-Homeric folkloric realities, the flowering of “mourning” emerges and is shaped within a very close range between mourner and the object, which, in all cases and regardless of reasons,

are the unburied dead. This is the case in Albania, as well as in other countries; the Mediterranean area in particular, where mourning has become a ritual.

It is an interesting fact that Ulysses had been prepared during a preparatory trip to Hades. As different researchers affirm⁵, the preparatory trip is a typical structure by which one is acquainted with an unknown world, where divine creatures or demigods often take the function of guides. To make this trip to Hades initially, Ulysses had Circe as a guide, while at the end of the trip he was able to foresee the future only due to prophecies of Tiresias. Here we see clearly an interweaving of the preparatory trip with Circe and with the ritual of predicting the future with Tiresias. Such a scheme is masterfully prepared by Homer, who puts Ulysses in this confrontation with the third dimension of transformation, musical polyphony, unknown to him at that time. The connection of the preparatory trip of Ulysses with the prophecy of Tiresias saying that he would confront the Sirens is another proof of the link between the Sirens and their song with the origin and real basis of the phenomenal musical occurrence of Isopolyphony. It seems that in the case when Ulysses passed near the Sirens, for the first and last time in life, he was given the chance to listen, just for a moment, and later to recall that extraordinary musical magnificence of polyphony. The Sirens' mourning polyphony coincides with the occurrence

of the mourning or lamenting for Ulysses, leading to his certain death.

As Ulysses experienced multi-voiced polyphony, it caused within his psyche a frightening extension of music as art, an art to which he could be sacrificed, not by the sword or the grudge of Poseidon, but from within himself. Nothing more than this music, Iso-polyphony of the mourning Sirens (more even than their feminine beauty and bird legs), would make Ulysses learn this third dimension of transformation: multi-voiced Iso-polyphonic lamenting.

In fact, the voices of Sirens⁶ are described as “*wondrous*” (Odyssey, Book XXIII, 326), and “*perpetual*” (Book XII, 158). It seems that the definition “*wondro us*”, has to do with the acoustic beauty of the voices, while the definition “*perpetual*”, means at least the interwoven and extended polyphonic singing.

Regarding this sonorous feature of the Sirens, we are pleased to assert that there exists an approximation among the most popular thoughts on some features of Albanian Iso-polyphonic singing. Faik Konica (1875-1942) reminds us that usually voices are loud, that baritones and contraltos are very few, while a bass voice, known in the local language as “donkey voice”, is so rare and unusual that its presence is somewhat surprising⁷. This observation of his is also confirmed by other Albanian researchers⁸, who have discovered the

trend of loud voices in performing the Iso in the folk music of South Albanian Iso-polyphony.

His direct and sudden experience of hearing this “polyphony” lead Ulysses to later state that this was an event equal to, or more important than, the blinding of the one-eyed Polyphemus or even landing in Hades. Centuries later Nietzsche affirms: *There is music that we can never truly understand.*

In Albania the word “mourn” is understood to refer to the lamenting for the dead. G. Meyer considers it a word of onomatopoeic origin, where the noun comes from the sound of the expression of the expletive and it remains its identifying sign. According to Çabej: the formation of *vaj* [mourn] with the suffix of the acting person *-tor* for a male and *-tore* for the female - *vajtore* “a woman who is mourning for the dead”; in the North also *vajtojçë*, coming from the verb *vajtoj*, and adding *-çë-* in the dialect. It results in being used in every dialect of the language, Buzuku (e.g. XXXVIII/2, Mateu 8, 12) “*and they were mourning and grinding their teeth*”; “*ibi erit fletus et stridor dentium*”. Budi (SC 384) *suffering and lamenting*. In the North mourning is called “*gjamë*”, which is a collective mourning, while in the South we find Iso-polyphonic mourning. One of the oldest forms of mourning* in Albania is that of the heroic ballads sung with the accompaniment of the ‘lahuta’, e.g.: “*Ajkuna mourns Homer*” etc.

In the Homeric geographic areas we also find examples of other artistic or musical duels but none quite like that of Ulysses and Orpheus and the mourning Sirens. A typical “*artistic duel*” in an interpretation contest, was that between Apollo and the flute player Marsias. The flute that Marsias played had been thrown away by the goddess Athens somewhere in the plains of Phrygia, because, while he was playing it her face had become ugly. It was precisely with this flute that Marsias had the audacity to compete against Apollo. At the end of the contest, Marsias was skinned alive and his skin was hung in an abandoned cave near Kilin in Phrygia. It is said that this skin wriggled about and jumped whenever the sounds of a Phrygian straw-flute reached the cave; however, when the magnificent sounds of the lyre¹ were heard in the cave, the skin remained quite still.

It is quite evident that Apollo won the contest because he was able to simultaneously play the lyre and sing. There is a similar case with the competition between Apollo and the “Syrinx” (pan-pipes) of Pan on the mountain of Tmol.

It is understood that the lyre was again declared the winner in this “duel”. Athenaeum (about 200 A.C.), in his work “*Deipnosophistae*”, Book XIII, describes the duel between Olympias (mother of Alexander the Great) and Eurydice. According to Athenaeum, Olympias entered the battle in an underhanded manner with drums, while Eurydice was armed in the Macedonian way.¹

In conclusion, it should be mentioned that “artistic duels” of ancient times have been legitimated with the creation of Pitic festivities, similar to those in honour of Dionysus, as we see below.

This is the end of Variation 1.

Variation 2. Odyssey and Sirens, an
incentive towards
iso-polyphonic regions

*First Circe bade us avoid the voice of the
wondrous Sirens and their flowery meadows.
Me alone she bade listen to their voice;
instead you must bind me with harsh bonds,
that I may remain fast where I am,
upright in the step of the mast, and let the ropes
be made fast at the ends to the mast itself.
And if I implore and command you to free me,
then tie me fast with still more bonds’
“I did, you must know, rehearse all these things
and tell them to my comrades. Meanwhile the well-
built ship speedily came to the island of the two Sirens,
for a fare and gentle wind bore her on.
Then quickly the wind ceased and there was a windless
calm, and a god lulled the waves to sleep.
My comrades stood up and furled the sail
and stowed it in the hollow ship, whereupon,
sitting at the oars, they made the water white*

*with their polished oars of pine.
 But I with my sharp sword
 cut into small bits a great round cake of wax,
 and kneaded it with my hands and soon the wax
 grew warm at the bidding of the strong pressure
 and the rays of the lord Helios Hyperion.
 Then I anointed the ears of all my comrades in turn.
 And they bound me in the ship hand and foot,
 upright in the step of the must,
 and made the ropes fast at the ends to the mast itself,
 and themselves sitting down
 struck the grey sea with their oars.
 But when we were as far distant as a man can make
 himself heard, when he shouts, driving swiftly on our
 way, the Sirens failed not to note the swift ship as it
 drew near, and they raised their clear-toned song:
 "Come hither on your way, renowned Odysseus,
 great glory of the Achaeans; stop your ship
 that you may listen to the voice of us two.
 For never yet has any man rowed past the island
 in his black ship until he has heard the sweet voice
 from our lips; instead, he has joy of it, and goes his
 way a wiser man.
 For we know all the toils that in wide Troy the Argives
 and Trojans endured through the will of the gods,
 and we know all the things that come to pass upon
 the fruitful earth".
 So they spoke, sending forth their beautiful voice,
 and my heart desired to listen,
 and I commanded my comrades to free me,
 nodding to them with my brows,*

*but they fell to their oars and rowed on.
At once Perimedes and Eurylochus arose and bound
me with yet more bonds and drew them tighter.
But when they had rowed past the Sirens,
and we could no longer hear their song,
then quickly my trusty comrades took away the wax
with which I had anointed their ears
and freed me from the bonds.
...We had left the island.*

A question may be raised: What does this music represent? Music with such a strong effect as to force the legendary Ulysses to surrender and consequently risk his life and the lives of his comrades on unknown shores? Did the Sirens' sing "a cappella", or did musical instruments accompany their songs? In what language did the Sirens sing for Ulysses?

It is not easy to give an answers to these questions. However, we surmise that the sounds of the Sirens⁹ impressed Ulysses, first, because their song lacked musical instruments. We stress this fact since it was not unusual for Ulysses to listen to music accompanied by musical instruments, regardless of its peculiarity. There was very much with which he was familiar. For example: the charm of the songs of rhapsody of Phemius and those of the blind Damocles which were accompanied by the musical instrument 'the *phorminx*¹⁰', he had experienced in his own

home in Ithaca and elsewhere during his life of tribulation. It seems that the songs of Sirens were not accompanied by instruments (Book XII, p.463) and this was the peculiarity of their bewitchment.

*So they spoke, sending forth their beautiful voice
and my heart desired to listen.*

Their song is, in essence, a music that emerges from the sobbing and mourning of those creatures – the Sirens, who endlessly wait for the tragic end of the renowned hero, Ulysses. It is them singing, not only to his valour (Book XII, p. 463), but also implying his terrible end, predicted by Circe if he approached the Sirens, Evidence that has described the Sirens as having musical instruments in their hands seem to be outside of the Homeric context of the “Odyssey”. We believe that such descriptions relate to a later period, which contradicts their origins as creatures that mourn using only their voices.

Regarding mourners, they are a very common occurrence within the lamentations found in Albanian folk music as well¹¹. Prof. R. Sokoli¹², has long recognised the existence of Sirens in the mythology of our ancestry, known locally as *kshetat* or *floçkat e detit* (with very sweet voices) and has surmised as being very original, the oscillations of the voice by the movements of the jawbones in some coastal mourners in

south-west Albania. There are two classes of singers in lamentation: the professional and the 'instant improvisers'. The first use simple forms, while among non-professionals there are some magnificent improvisations. Therefore, we believe that the voice of the Sirens was characteristic, not only because of its beauty in itself, but, more importantly, because of its mourning Iso-polyphonic texture, a particularity we find still in today's *Lab* Iso-polyphony in the former territories of ancient Epirus. Quite typical is *borohitja Labe* [Lab cheering] (bearer of "hidden Iso-polyphony"), as well as the singing of *two or three persons in the Iso-polyphony of Dukat*.

In the opinion of Ismail Kadare, the use of present day mourners in Albania is not that far removed from the chorus of antiquity at which time, during the lamentation, comments were made about various deeds and virtues of the deceased¹³.

*"Come hither on your way, renowned Odysseus,
great glory of the Achaeans; stop your ship
that you may listen to the voice of us two"*.

We bring to mind here the inherent link between lamentation and burial in tombs among the Illyrians and Epirotes. As it is known, tombs are massive burial monuments, where, it is believed, ancient oral poetry began, accompanying the ceremonies in honour of the dead¹⁴. Hammond

quickly brings to our minds the whole ritual performed by Achilles while honouring the dead Patroclus (Iliad, Book 23). According to him, Homer himself links it (this method was used then only in Albania and the distant North) with the origin of oral epic poetry and naturally with the lamentations for the dead¹⁵.

“Iliad”¹⁶

She uttered a shrill cry , and shouted throughout all the town:

“Come, men and women of Troy, and look on Hector, if ever, while he still lived, you rejoiced at his coming back from battle;

since great joy was he to the city and to all the people”

So she spoke, nor was any man left there

inside the city, nor any woman,

for all came in unbearable grief;

and hard by the gates they met Priam,

as he brought home the dead.

First Hector’s dear wife and queenly mother

flung themselves on the light-running wagon and,

clasping his head , wailed and tore their hair

and the people thronged about and wept.

And now the whole day long until the setting of the

sun would they have made lament for Hector

with shedding of tears there outside the gates,

if the old man had not spoken among the people

from the chariot:

*“Make way for the mules to pass through;
then shall you take the fill of wailing,
when I have brought him to the house.”*

*So he spoke, and they stood apart and made way for
the wagon.*

*But the others, when they had brought him to the
glorious house, laid him on a corded bedstead,
and by his side set singers, leaders of the dirge,
who led the song of lamentation – they chanted the
dirge, and to it the women added their laments.*

Achilles himself has been accompanied after his death to Hades with the same ritual. In the “Odyssey”, in Book XXIV, the Muses weep all together over the death of Achilles. According to Homer, they sang by turn death songs with their clear-toned voice so that every Greek would shed tears. For seventeen days and nights both humans and gods ceaselessly wept and lamented. .

Furthermore, all the findings in Albanian archaeology and musicology related to the Sirens show them without accompanying musical instruments and with a distinctive behaviour of mourning creatures. Typical examples of this are: the “Mourning Sirens” of Apollonia (without musical instruments), of which Praschniker¹⁷ speaks; the Sirens of Durrës¹⁸, of Antigone, and of Vlora, etc. This coincides with their description in Greek mythology as monsters of death, similar to Erinyes (of which there were twelve and who

were known as the night virgin girls) who lived underground and symbolize revenge for crimes. The Sirens, unlike the invisible vindictive Erinyes, stay still on their symbolic island of Anthemoessa, and on grave stones, as figures closely connected with the Underground Kingdom, taking care of the dead.

Thus, the song of the Sirens is vocal polyphony in the process of mourning and, at the same time singing: singing to lure Ulysses, and mourning because they know he will escape their claws and their song. The Sirens will save their anger and take their revenge on Telemachus when they learn that he is the son of Ulysses and Penelope¹⁹.

Some may say that symbolism of the musical origin of the Sirens is connected also with the “music” created by the crashing of the waves of the sea and the echoes of the wind against the rocks and straits. Acoustic events have been observed and raised in theory from antiquity because of the role that they have played in the lives of people. The Chinese philosopher Chuang-Tzu (365-290 BC) believed that there were three kinds of sounds, starting from the “divine sound”, the “human” and the “earth” sounds, referring thus to all sounds coming from it. In Asia the concept of sound took the shape of an “earth symphony” very similar to the concepts of Pythagoras and later of the Roman Vitruvius²⁰ on music, who considered it as a “universal harmony”, both large

and delicate”. Pak Che-Sang mentions that sound was born in “Magosong” (an imaginary land, that, according to him, was the highest point of universe) and descending sounds from there reached people, etc. In the cult of the Holy oak tree of Dodona, “music” and symbolic interpretation of the rustling of its leaves as well as the symbolic flights of birds are elements of such concepts, related to initial mythological interpretations of natural occurrences.

With regard to the Albanian musical tradition of Iso-polyphony and its performance by people; it is still regarded as mysterious, instinctive and, in general, as an occurrence containing within it reflections of nature as well as night and earth voices. This popular approach has been mentioned in some earlier researches, holding that, in the songs of mountaineers, especially in the South, there are still preserved elements of pastoral life, imitation of bells and the resounding cries of nature²¹. Habitually they say that in Labëri there exists a “dry polyphony”, which means a polyphony that they sing in the mountains and on the coast”. Çabej also asserts that in the villages of Vlora they sing with thrusts and jumps, something like waves and similar to how they sing in the villages of Himara and Dukat, with their deep-voiced melodies, Kurvelesh, Delvina, Gjinokastra, Lunxhëria, etc. have their own local colour in Lab songs²². The top of one of the hills between

Pojana and Radesh in the south eastern part of the Albanian Alps is called “The clinking Top’ because of the natural acoustic occurrences which produce typical sound effects. At the crown of mount Dajti we find the occurrence of “*Populus Tremules*” (shivering poplars), trees that produce a kind of roar when the wind blows. Konica speaks also in his literary works about voices of nature, etc.

It is known now that Iso-polyphonic music is spread along the geographic territory where most of Southern Albania is included. As much as an ethno-cultural approach is concerned, two huge ethnographic areas are distinguished in this geographic territory: Toskëria²³ and Labëria²⁴. A general overview on Iso-polyphony²⁵ of these two territories shows that Lab Iso-polyphony is set up in a “vertical multi-stage” while Tosk Iso-polyphony occurs as a “horizontal multi-wave”. No doubt such features of Iso-polyphonic music are intrinsically linked to the characteristics of the inhabitants of Toskëria and of Labëria in their respective geographic environments. Pouqueville says that Tosks are the most beautiful race among Albanians, while the Labs living in the area of Acroceraunia and along the wild shores of the Adriatic, differ due to their rough character. These natural features of those inhabitants are reflected in their musical product; Toskë and Lab Iso-polyphony.

We find also a difference between Lab and Tosk Iso-polyphony, which derives from their

essential features. Referring to the Iso (drone), we would say that, in general, the three-voiced Tosk polyphony, unlike three-voiced Lab polyphony, is not syllabic, but a “cluster pedal”. This “cluster pedal” starts the song in the three-voiced Tosk mode - an occurrence we find in no other region. It is likely done in order to produce the tones of accurate pitch and also to start the song from the lowest point and then to continue. The nature of the Iso is the most significant element to understand on what basis, the other voices are set up in multi-voiced²⁶ Iso-polyphony. Such a form mainly defines the “horizontal multi-wave” of Tosk polyphony and the “vertical multi-stage” of Lab polyphony. This particular nature of the *Iso* reminds us of another principal feature of the sounds of the Sirens as being *ceaseless* voices. Faik Konica in 1897 speaks in “*Letërsia shqipe*”, of an interest inspired by the laments and the tremors of that rhythmic crying-yelping improvised by the women in southern Albania. Prof. R. Sokoli explains that the quivering in the voice of some folk singers from Himara derives from a kind of inner agitation or from their breathing techniques; a singing technique he classifies as a left over of an ancient vocal tradition²⁷. George Gordon Byron (1788-1824) in his work “*Child Harold*”²⁸ (second canto, verse 71), has described almost the same musical effect as above:

*On the smooth shore the night-fires brightly blazed,
 The feast was done, the red wine circling fast,
 And he that unawares had there ygzazed
 With gaping wonderment had stared aghast;
 For ere night's midmost, stillest hour was past,
 The native revels of the troop began;
 Each palikar his sabre from him cast,
 And bounding hand in hand, man linked to man,
 Yelling their uncouth dirge, long danced the
 kirtled clan.*

Conducive to the extended flavour is the verse itself, which, while being sung, is smoothed and further prolonged. The normal measure of the verse in such songs is six-foot trochaic with an interruption after the third foot²⁹, while the measure of the verse of the Lab song is usually four-foot trochaic, eight-syllable³⁰. It is observed that Tosk Iso-polyphony is horizontal, in both men and women's songs³¹.

A large number of Albanian archaeological-musical findings relate to these ethno-cultural territories, since archaeological music tends to explore and to bring into light both the musical and ethno-musicological tradition³² in Illyria and Epirus, to the benefit of the continuity of the inhabitants. Among the most important Albanian archaeological musical findings that could be mentioned are: "*Cult of Nymphs*"³³, about wind instruments including the *horn, flutes, bugle, double-fife, hydraulicon, syrinx, lyre*; a *Statue of*

an Actor, found in the antique theatre of Bylis; *a ceramic showing a woman with a finger in her throat*, found in Durrës; *young musician playing the lyre* (III c. B.C. found in the castle of Bixëllenja in Elbasan); *Drunken Pan*, found near Butrint (III c. B.C.); *Dancing Athlete*, found in Irmaj-Gramsh (III c. B.C.); *Dancing Nymphs of Apollo*; *Mourning Dance*, engraved on an ashes urn; *the dance around Nymphaion* on some Apollonian coins of III-IV c. B.C.; *Pan with Dancing Nymphs*, bas-relief found in Durrës; and *the dancing Illyrian lady*, on Illyrian tombs of Treberishta, etc.

* * *

Furthermore, we believe that there is a common structural layer that preserves a similar set-up of numeric conditions for the mourning Sirens and for the arranging of the voices in southern Albanian Iso-polyphony. The subject of numeric conditions is a structural feature, which should not be neglected. It expresses both the unity of features and the frequently hidden links between them. It is known that the number 3 was a numeric condition for the Illyrian Pelonas, who, while defending their city from Macedonians, sacrificed 3 boys, 3 girls and 3 black sheep. Number 3 is related also to the last trip of Ulysses to Epirus, where Tiresias asks Ulysses to sacrifice to Poseidon precisely three animals: *a ram, a bull and a pig*. Three times Ulysses extended his

hands wishing to embarrass his mother down in Hades, and three times the shadow of his mother slipped away. Three is also the number of Sirens, the daughters of Melpomene, as well as those of Terpsichore, etc.

The etymological observation of the names of the Sirens shows that Lygeia, the daughter of Terpsichore, is the bearer of lamentation (grief audibly expressed and related to weeping), while the etymology of the daughters of Melpomene shows that Thelxiepeia is *magic*, Aglaope is *special*, and Peisinoe *obedient*. Considering such etymological particularities, we should find in their features as singers also a structural lining similar to that established in the placement of voices in Albanian folk Iso-polyphony. Definitely: voice I, Marrësi [leader of the song, who “throws the voice” or “takes it”] as *magic*; voice II, Kthyesi [second soloist, who “waits for it” or “cuts it”] as *special*; and voice III, Iso [who makes the drone or “holds the voice” or “fills it”], which is nothing more than the voice of the *obedient* Peisinoe.

The reason why we are emphasizing this relationship between the features of the Sirens and Iso-polyphony, is related, no doubt, to our thesis that the value and originality of an ancient culture (besides surviving and developing in another time and by new bearers), continues indefinitely to be itself. This is evident in the case of identical geographic environments, the language

of singing and genetic features of its bearers as well, which are difficult to be identified at a first glance. Without focusing on the secrets contained in the structural set up of such numbers in folk musical polyphonic folklore, we are presenting, in a general table, some combinations resulting from studies made from poetry, Iso-polyphony (voiced and with instruments), and from the Lab men's dance³⁴.

Structure of numbers:

- 1-2** -marrës ["takes it"], pritës ["waits for it"] in Tosk Iso-polyphony,
- 1, 2, 3** -marrës ["takes it"], kthyes, ["answers it"], hedhës ["throws it" in Lab Iso-polyphonic song,
- 5-7** -preference for the number of Iso-keepers in Tosk regions
- 5-7-9** -preference for the number of Iso-keepers mbajtësve in Lab regions varying according to subject of the song,
- 1, 2, 3** -clarinet, fiddle, lute, or marrës, pritës and Iso in the line up of folk orchestra with instruments,
- 7** -rhythmic constant of the line of dancing,
- 3** - the first singing foot syllable, e.g.:

ears of comrades with wax to escape bewitchment by Sirens long before Ulysses³⁵. Furthermore, with his lyre and his songs he competed with the Sirens so saving the Argonauts and their ship “*Argos*”, during the adventure of 1400-2000 B.C., to obtain the skin and Golden Fleece of Cholcida.

Variation 3. Location of Hades and Iso-
polyphony: Sirens –weepers
and the legend of the death
of Pan

In our opinion, there has been no explanation until now on the relationship between the song of the mourning Sirens and their geographic location with regards to the location recognised nowadays. Though there are different opinions as to the habitat of the Sirens, geographically it is recognised to be somewhere near the island of Sicily. All the same, we are of the opinion that it is very likely that the location of the Sirens was close to the present Albanian coastline in view of the relationship of the substance of the mourning Sirens to their role as a front door to Hades, and even more, to their polyphonic singing in the context mentioned above. The localising of Hades is very important in determining the place where the Sirens were found. As it has been mentioned above, the Sirens have always been considered

monsters of death and closely connected with Hades. Conceptually, their localisation has a relationship with musical occurrences of Isopolyphony and the mourning of the dead.

Like Hades itself, the location of the Sirens is near the seashore: *for never yet has any man rowed past the island in his black ship until he has heard the sweet voice from our lips*. In this context their site is likely to have been in the same geographic and symbolic space as described by Homer for Hades. Thucydides, in the Book XI of "The Odyssey", for the first time uses the word "*Cimmerians*", a name chosen for the people living by the border.

Oceanus, at the stream of Oceanus. Thucydides³⁶ (460-400 B.C.), in "Historia", mentions it as: the coast of *Chimaera* of Thesprotia. Strabo (63-20 A.C.) mentions the coast of *Chimaera*; while Stephen of Byzantium (VI century A.C.): *heimerion*, cape of Thesprotia, ethnic name *heimeries*. Pliny³⁷ (24-79 A.C.), says that Epirus³⁸ begins at the Acrokeraune mountains).

Hasan Ceka affirms that there is no doubt about the ancient origin and etymological relationship between Himara and the ancient city known as Chimaera³⁹. The word Himara itself, besides its etymological link, has another symbolic relationship to the mythological figure of Chimaera⁴⁰, and the latter one with Cerberus, the three-headed dog of Hades, who was his brother. Furthermore, we should mention the mountains of Acrokeraune⁴¹

(known as *Acrokeraunet*, *Acroceraurion*, *Acroceraunia*, *Acroceraunio*, *Akrokeraunion*, *Ceraunia*, *Ocroceraunia*) in the area of Himara, and near to the sea, where one of the peaks is named “*Thunderbolt Peak*” and this is closely connected with one of characteristics of Chimera: spouting flames. It is believed that chimera personifies the mountain that spouts flames

According to Prof. Sh. Sinani: the name *Himara* may be identified in Indo-European etymology from “*hima*”, from the Sanskrit: “*cold*”, and where the word “*Himalayas*”⁴² comes from. Albanian geographers define Himara as a zone with strong tectonic characteristics. Among other things they have found on the peak of the mountain range, AkroAcrokeraune, traces of ancient ice that have never thawed and which have created holes (known in the local language as *cirqe*⁴³). These icy conditions have been described by Homer in most impressive verses about the panorama where the Cimmerians lived; a panorama which is nothing else than an ante-chamber to Hades, the cold kingdom of death:

*...the land and city⁴⁴ of the Cimmerians,
wrapped in mist and cloud.
Never does the bright sun look down on them
with his rays either when he mounts the starry
heaven, or when he turns again to earth from heaven,
but instead, horrid night is spread over wretched
mortals.*

In Book XIV of the “Odyssey” it states that Ulysses also went to Dodona in Epirus to read through Zeus’ leaves of oak when it was preordained for him to return to his homeland. There are two hypotheses about the location of ancient Dodona and both refer to Epirus. The first is localized on the mountain Tomorr, in Berat, and the second is in Ioannina, on the mountain with a significant name - Tomorica. According to A. Kola, in either case, the centre of the Pelasgic world and its religious centre were to be found on these mountains of the northwestern Balkans⁴⁵. It is also mentioned that Ulysses visited Thesprotia, before his final return to Ithaca. Homer presents the description of Epirus by Ulysses⁴⁶ in one of the most accurate and concrete extracts:

*As he was when I first saw him in our house
drinking and making merry,
on his way back from Ephyre, from the house of Ilus,
son of Mermerus.
For thither, too, went Ulysses in his swift ship
In search of a deadly drug*

From the geographic point of view, the southern coast of Albania long ago has been described as, the most frightful coast for ships and travellers. According to Pouqueville, many scientists assert that Acrokeraune is the location that Circea mentions in the instructions given to Ulysses:

*I will tell you of both ways. On the one side
are beetling crags, and against them
roars the great wave of darkened-eyed Amphitrite;
the Planctae the blessed gods call these.*

It was almost the same scene, a scene of a coast full of rocks and waves, which Ulysses had to face when passing near Scylla and Charybdis:

*We then sailed on up the narrow strait with wailing.
For on one side lay Scylla and on the other divine
Charybdis⁴⁷.*

This part of the Albanian coast is very well known, especially from the writings about the clash between Cesar and Pompey. Mariners of the seas mention the cliff of Gradate in particular for its thousand-year-old inscriptions graven on it. Pouqueville⁴⁸ quotes Horace in defining *AkroAcrokeraunen Cliffs /frequently known for destruction of ships*. Lucian (39-65 A.C.), in Book V of "Pharsalia" describes almost the same horrible coast during the landing of Cesar in Paleste of Himara.

Homer relates that, on reaching the coast, Ulysses walked up the shore to the place where, according to Circe, the location of Hades⁴⁹ was, in order to get advice from Tiresias, fortune-teller of Thebes. Thus, the definition of the area in both cases coincides: on the surface, where the Sirens

played, and underground, where Persephone was taken by Pluton-Hades. Here we are encouraged to think also of the Sirens as half-bird and half-woman, who were punished by Persephone for not warning her that she would be kidnapped by Pluton-Hades. It should be mentioned here that one of the reasons of such an ambiguity in their punishment is the fact that, being friends of Persephone, the daughter of Demetra, they failed to prevent her kidnapping. The Sirens themselves told Ulysses, in Book XII, that they knew all things that would come to pass upon the fruitful earth!

*Any man... goes his way a wiser man,
for we know all the toils that in wide Troy
the Argives and Trojans endured
through the will of the gods*

And the truth is that, only those seeing off the dead to Hades could know everything about them, including the dead from this war. So true is this, that Ulysses himself had to go down to Hades to learn about “the news” of that world, because no other way of learning about it existed. It is also quite understandable; the initial hesitation of Ulysses to go underground, and who later tells Circe that, no other ship before him could find the way to the Underground Kingdom.

Showing the way to Hades, Homer mentions the word headland: *When, in your ship, you have now crossed the stream of Oceanus/ where there is a headland and the groves of Persephone/tall poplars and willows that shed their fruit/there beach your ship by the deep eddying Oceanus, but go yourself to the dank house of Hades.*

We should remember that in the area where the Sirens were located (on the southern Albanian coast from Himara to Butrint and further to Thesprotia, up to the bay of Ambrakia), there are several headlands.

Ptolemy (II century B.C.) in his work "*Geography*", mentions also the headland of Poseidon, situated in the territories of Thesprotia. There are also; the *Headland of Tongue* near the bay of Vlora, the *Headland of Qefali*, near the bay of Kakome, the *Headland of Gollovec* facing Vlora, the *Headland of Triport* near Narta, as well as the *headlands of Lera*, St Theodoros, St Demetrios, Alpun-Prato, Niqifor, Kavadon, Panorama, Spinaras and St Demetrios-Suga in Himara and up to Butrint. According to M. Kabo the main morphologic elements of the Himara coast are rocky shores, bays, abysses and pebbly beaches⁵⁰. The headlands of Himara reach from 200 m to 2.5 km into sea, etc.

Today's studies also⁵¹ locate Hades in the area of Himara-Çamëri (ex- Thesprotia). Among Albanian archaeological findings one is impressed

by the fact that, in the morphology of Apollonian steles, there are vertical types of steles, which do not coincide at all with Geek art, from both the architectural point of view and the iconographic treatment. We may refer here to the stele of the scene “Descent to Hades”⁵².

In Albanian mythological prose⁵³, “the upper world” and “the lower world” are talked about in a natural way. It speaks about “the small brother”, who descends to “the lower world” and then ascends to “the upper world” carried by an eagle that crows and carries him on its wings. Quite interesting is the etymological analysis of the name Hades=ha-and Cerber=qen-var [dog-grave] by A. Kola in the work “*Language of Gods*”, as well as the effort of French researchers Eric Fouache and François Quantin in the article “*Presentation of geographical reality of the entrance to Hades of Thesprotia*” published in 1999, localising the entrance to Hades in the region of Gliqia, on the mountains of Suli.

In favour of the thesis of placing the Sirens close to the present-day Albanian shores is also the testimony of Plutarch⁵⁴ who, in the legend of the death of Pan⁵⁵, relates that his death had been announced near lake Pelod, the present lake of Butrint. According to Plutarch, from a ship, after having been informed of the death of Pan near the above-mentioned lake, group lamenting was

heard, giving the impression that many people were weeping at the same time.

He (Plutarch) writes:

The father of Aemilianus the orator, Epitherses, said that once upon a time in making a voyage to Italy he embarked on a ship carrying freight and many passengers. It was already evening when, near the Echinades Islands, the wind dropped, and the ship drifted near Paxi [this is the name of the islands near Corfu even in the present-day]. Almost everybody was awake, and a good many had not finished their after-dinner wine. Suddenly from the island of Paxi was heard the voice of someone loudly calling Thamus, so that all were amazed. Thamus was an Egyptian pilot, not known by name even to many on board. Twice he was called and made no reply, but the third time he answered; and the caller, raising his voice, said, 'When you come opposite to Palodes, announce that Great Pan is dead.' On hearing this, all, said Epitherses, were astounded and reasoned among themselves that it were better to carry out the order than to refuse to meddle and let the matter go. Under the circumstances Thamus made up his mind that, if there should be a breeze, he would sail past and keep quiet, but with no wind and a smooth sea about the place, he would announce what he had heard. So, when he came opposite Palodes, and there was neither wind nor wave, Thamus, from the stern, looking towards the land, said the words as he

had heard them: 'Great Pan is dead.' Even before he had finished there was a great cry of lamentation, not of one person, but of many, mingled with exclamations of amazement. As many persons were on the vessel, the story was soon spread abroad in Rome...

For us, the relationship between the announcement of the death of Pan and the weeping is clear. We also believe that this has to do with the major role of the Sirens linking them to Hades, and thus, with the weeping for the dead. Nevertheless, the Iso-polyphonic mourning remains the most complete requiem for both the death of the celebrated Pan and for the symbolism implying the end of the times of the Olympic divinities. It is quite impressive that both Homer and Plutarch have almost the same description of the route and the timing when the ship of Ulysses and that of Thamos pass near the location of the Sirens. This is what Homer says:

*Meanwhile the well-built ship
speedily came to the island of the two Sirens,
for a fair and gentle wind bore her on.
Then quickly the wind ceased
and there was a windless calm,
and a god lulled the waves to sleep.*

So Plutarch says: "...*Thamus made up his mind that if there should be a breeze, he would sail past and keep quiet. But when the vessel came*

opposite Palodes and there was neither wind nor wave, Thamus, looking toward the land said loudly that the Great Pan was dead."

Regarding the location of the Sirens in the area between Himara and Butrint, another legend – that of the Argonauts – can be used. The journey of the Argonauts included passing by that area. In this particular case Orpheus confronted the music of the Sirens by playing his lyre. It seems as if by chance (lucky or unlucky) that people such as Ulysses and Orpheus, who descended into Hades at different times and remarkably came out alive, as though they had been taught a lesson, had to face the Sirens above ground because death did not make any exception for them.

In the oral tradition, especially that of Himara, we still come across the portrayal of beings similar to the Sirens. In this area, monsters are mentioned, who have a body; half human and half fish. These creatures, half-human and half-fish lived in caves along the seashore. Like the Sirens they were sly and they cried out. If someone approached them, they stood at the entrance of their cave and people ran away terrified⁵⁶. According to N. Papeka, in the tradition of Himara, the coastal people held a white belt made of sheep's wool with nine holes, called "*prokozon*", to catch sea jinns. In the case of Ulysses, while passing in front of the Sirens, he held a similar belt keeping him bound fast to the mast. Atheneus (200 B.C.) reminds us that

when Illyrians drink, they bind their bellies with wide belts and the more they drink, the more they tighten their belts⁵⁷. We should not fail to remember also the undersea sources called “undersea mills”, which are typical along the Himara seashore and appear in the sea causing vortexes.

We have mentioned above the different representations that the Sirens (initially mourning beings like Erinyes) and later looking more and more like muses⁵⁸, have suffered. We believe that such changes have influenced the theories as to their location as well. Later, such changes became violent due also to the process followed by the Latins in the collection and publication of all Homeric materials, which, according to Kadare, remained as such even after the fall of Rome. Without any particular reason the location of the Sirens was changed from Hades to the Cimmerian barbarians, neighbours of the Greeks on the Italian shores of Sicily.

It is well known, that years later, Italy, and Southern Italy in particular, was colonised by the Greeks. Regardless of this, because of its economic and cultural development and of its role in the development of Greece itself, everyone has considered Southern Italy as the “Second Greece”. Didn’t great Aeschylus emigrate from Athens to Sicily where he died on the eve of the seventies?

Intermezzo: On Dionysian and
 Apollonian art

Passing from Dionysus⁵⁹ to Apollo ⁶⁰ is an expression of artistic development in ancient Greek civilisation. Festivities of the cult of Dionysus and their choreographic rituals have been the most ancient source of tragedy and theatre. Dionysus personified the death of autumn and the revival of spring in a mythic shape. He was the divinity of tragic death and of yearly revival of nature. Looking more closely; the eating of the heart of Dionysus by Zeus, reflects the main element of orphism which is enthusiasm, i.e. incarnation of the divine being in men achieved by communion of the blood of god's body.

Dionysian culture occurs also as an artistic expression of a given ethnographic reality. As such, the elements delineating it as a culture are, no doubt, in essence folkloric. Dionysian festivities have appeared and are described as loose festivities full of orgies. Frequently at such

festivities there would appear young people dancing and drinking heavily, as well as satyrs with goat's legs and tails. The whole gathering was accompanied by the music of drums and tambourines and the screams of the people. Dionysus himself, according to the image of the time, would appear leading the people celebrating. He had a wreath on his head, ornamented with vine leaves and a stick in his hand with spiral tree leaves attached.

Festivities in honour of Dionysus marked the beginning of the theatrical show season in Athens. Among other things the participants in such shows, willingly or not, became the first bearers of the folkloric heritage emerging from a very rich ethnographic terrain, as was ancient Greece. Melodic and rhythmic structures were moving and evolving in the midst of frenzied crowds, being tested by the spirit of the crowd that created and absorbed them. Then, in such an atmosphere, the Dionysian "*exhilaration*" followed, which was so precious to those who desired it.

We should avoid interpretation of these Dionysian festivities as specific festivities only of the ancient Greeks, for they were rather massive expressions of the fete of joy for all of mankind. The chorus of the Greek tragedy appears as a symbol of the excessively enraged Dionysian crowds, while inside Dionysian culture it shows up and emerges and develops by rhythm. From this point of view

we believe that the “*Greek Dionysian*” can hardly be distinguished from the “*Barbarian Dionysian*”, regardless of the opinion of Nietzsche on the matter. Dionysian festivities in essence hide the true nature of the man as a child of nature. According to Nietzsche “...*Dionysian art tries to convince us that existence is endless joy*”. Has not the music of Elvis Presley been considered a Dionysian reflection of modern times?

One of the forms of Dionysian music is dithyramb. Young girls marching solemnly with laurel leaves in hands toward the temple and singing serious songs remain always what they are, retaining their names, while a dithyrambic chorus is a chorus of transformed people, whose civil heritage and social status is completely forgotten. This Dionysian festive crowd was also called bacchic, as the followers of Dionysus-Bacchus. In a bird’s eye view, Dionysian culture has the shape of a mythological archaic occurrence. It is precisely this phase of mythology that nourished the successive classic mythology.

* * *

According to Nietzsche: “... *in essence, he is bright, he is the god of light* (Foibos- bright). Apollo is one of the 12 gods of Olympus, together with Zeus, Hera, Poseidon, Plutonian, Demeter, Hephaestus, Athena, Eris, Artemis, Hermes

and Aphrodite. Apollo was honoured throughout Greece. Apollo, in addition to other actions, washed away the crime of bloodshed from man and it was Apollo who, through his priests, foretold the will and desires of his father – Zeus. The god Apollo usually holds in his hands the lyre – the most perfect instrument of Greek antiquity. They say that Apollo took the lyre of his brother Hermes when the latter stole the cows of Apollo. It is said that Hermes prepared the lyre from the shell of a turtle, three limbs of a tree and strings, producing sweet tones. Plutarch believes that Apollo devised the lyre himself.

Apollonian art in music is presented as well structured and cultivated, as well as being a high level expression of Greek thought and civilisation in general. From this approach, music is created as an art, which emerges from a combination of musical parameters. The Rhythmic parameter, for example, is as important as the musical or harmonic one. Generally, Apollonian culture is represented as an occurrence of classic mythology. In Pythic festivities – the fete in honour of Apollo – we find Dionysian pith intertwined with Apollonian culture. In such activities organised in Delphi, initially every nine years and later every four years, musical competitions were naturally combined with horse and poetry competitions. The motive of these festivities was the killing of the snake Piton by Apollo and, after that, the

immediate foundation in Delphi of the temple of Apollo. The most particular feature of the event was the creation of a song for the victor Apollo over the enemy called *peana*.

Pythic festivities were reorganised after 590 B.C. The image of Apollo began to be identified as the champion of civilisation. So, in a way, Dionysian culture appears as mythology and Apollonian culture as art.

National Park of Apollonia, May 2005.

Variation 4. The Odyssey, as pan-
Mediterranean ethnography
and folklore

“Song and tale have no god”

Saying

This chapter deals closely with how the Homeric subject has been collected through years into a single text. It is true that ancient Greek art passed from the idea of chaos to the idea of an harmonic world, from cult and adoration of nature to the cult of the human being, from the idea of destiny to the idea of freedom, from the idea of god to the idea of man glorified as god, from enigmatic figures to determined and individualised figures⁶¹. Four or five centuries separate Homer from his stories. The “Iliad” and the “Odyssey” represent the first written historic documents describing the bravery of the pre-Helens in this epoch. It is strongly emphasised that the “Odyssey” was written and translated long after the “Iliad”,

and it required some 150 years to meld with the Greek of the “Odyssey”. It is correct to consider Homer as the most prominent representative of Apollonian art, and as a mirror of the epoch and people that shaped the famous Olympic Pantheon⁶². It coincides also with the opinion of other researchers, both foreign and Albanian⁶³.

Lamartine, answering a letter of De Rada (1814-1903), admitted that, after reading the Albanian verses translated into Italian, he appraised them and considered that the poetry originated from Albanian shores, implying that it was from (after M.Frashëri) Homer⁶⁴. Dh. Kamarda (1821-1882) has revealed similarities between mountain Brides and the Nereids of the Greeks, horses that speak and the immortal horses described by Homer; Naim Frashëri (1846-1900) asserts that Homer can be found in names in present day Albanian territories, e.g.: Aqilehtin-Achiles and, referring to Herodotus, he claims that words of faith and divinities have their roots in the Albanian language (geg dialects) such as: Teta-Deti [sea]; Aphrodite-Afërdita; Diana-Hanë [moon]. Furthermore, the researcher D’Angeli, referring to the “Odyssey”, focuses among other things on the etymology of the word “*Outi*”, which has been translated as *nobody*, regarding the name Ulysses utters to Polyphemus to identify himself. For D’Angeli this word coincides with the Pelagic or Albanian word *üti* = *tëndi* [yours],

in the meaning that still exists in Albania. The answer *üti-yti=tëndi*, given to the questions: *Who betrayed you? Who did harm to you?*, have the same meaning as those in the case of Ulysses.

Regardless of the thousands of years that separate us from the time of Homer and Homer's followers, the writer and researcher Ernest Koliqi (1903-1975) during his travels in Northern Albania, in a place called Krasniqë, mentions the brotherhood, Qorrat e Kolgecajve [The Blind ones of Kolgecaj], who were a real folk song 'mill'. Naturally none of them was blind, but people used to call them blind because of the trend from Homeric times that assumed that poets were beggars and also blind⁶⁵. In this regard⁶⁶, he has also noted the similarity in the way that Albanian anonymous rhapsodists render a free form to the common Balkan epic material, by creating once again a new subject in accordance with their soul and taste.

According to Çabej "...the localisation of the myth of Ulysses in Ithaca means that Ulysses is rather a hero of Northern Greece, or of a territory that has been in permanent contact with the Illyrian-Albanian tribes". This assertion is readily acceptable considering the geography of the journey of Ulysses and the places with which he was acquainted and is frequently quoted by researchers⁶⁷. It is now clear that the places Ulysses visited include; Ismara in Turkey,

Lotophages in Northern Africa, Circe in Italy, Lestrigons in Corsica, Eolin in Malta, Calypso in Spain, etc. His spending most of the time on the water and very little on the land is affirmed in the following lines:

*Poseidon, the earth-shaker
so astoundingly willed his pain,
making waves up and down
giving no chance to reach his native land.*

*So was my voyage
by ship, with many friends,
sailing on the wild sea,
towards unknown peoples.*

Various researchers have observed that Homeric poetry originates from ancient legends and songs, transmitted by oral folk traditions. In support of this assertion we quote some other approaches based on the colourful Albanian folkloric heritage.

1. In Book I of the “Odyssey”, Telemachus, the son of Penelope, says to his mother regarding the sorrow that “*It is not minstrels that are to blame*”. This assertion seems to be in the same vein as lines in the Canon of Lekë Dukagjini, article 1200 which says that: *The go-between is not to blame.*

*And a herald put the beautiful lyre
in the hands of Phemius,
who sang among the suitors?
under compulsion;
and he struck the chords in prelude
on his sweet lyre.
For them the famous minstrel was singing,
and they sat in silence, listening.
And he sang of the return of the Achaeans,
the woeful return from Troy
which Pallace Athene laid upon them.*

This is also all confirmed in Book XXII of the “Odyssey” where the minstrel Phemius was the only one left alive after the revenge of Ulysses:

*Now the minstrel, son of Terpes,
was still seeking to escape black fate,
namely Phemius, who sang perforce
among the suitors.
He stood with the clear-toned lyre in his hands
near the postern door and he was divided in mind...*

2. A quite evident similarity with regard to the passage of Ulysses near the Sirens is found in the Cikli i Kreshnikëve [The Cycle of Knights], in the epic poem “Ora e Bjeshkës” [Ora of the Alpine Pasture]⁶⁸. As in the case of the Sirens who killed any mariner passing near their island, in the epic poem “Ora e Bjeshkës”, Ora, the mountain wood nymph⁶⁹ petrified any

travellers in the alps with her singing. This is how Muji cautions his 300 wedding guests when they are sent to get the bride:

*Do you get it, told he the guests,
those alps you have to reach,
no singing, no howling you need,
for a nymph there is,
and if you dare to sing
all of you stones will become
and nobody can save you.
Do you get it, do you?*

We shall quote below the advice that Circe⁷⁰ gives to Ulysses, regarding the moment when he and his comrades would pass near the island of the Sirens, and which is quite similar to the caution of Muji to the wedding guests:

*And now listen to what I shall tell you,
ad a god shall himself bring it to your mind.
First you will come to the Sirens,
Who beguile all men who come to them.
Whoever in ignorance draws near to them,
and hears the Siren's voice,
his wife and little children never stand beside him
and rejoice at his homecoming;
instead the Sirens beguile him with their clear-toned
song,
as they sit in a meadow and about them
is a great heap of bones of mouldering men
and round the bones the skin is shivering.
But row past them.*

The Ora of the Alpine Pasture, after petrifying the careless wedding guests who had forgotten the caution of Muji, took the bride hostage. Muji revealed through his wife that the power of the Ora was contained within a dove and only after catching and killing the dove could he release his comrades from petrification. Like the Sirens, the Oras-Nymphs were two or three in number. We also come across them in the song “The Marriage of Muji”:

*Elder nymph sings up the mountain
Younger nymph sings on the cliff,
hand in hand both of them:
Nymphs we are, nymphs will be,
Word of honour, swear we!
Woman a woman and nymph a nymph,
nymph a sun, woman a moon:
poor wretch who woman trusts!*

According to Jokli, the name “Zana” comes from Latin: Diana. While others are of the opinion that “Zana” comes from the name za=zana, [voice]. In the North it is pronounced *Zana*, in the South *Zëna*. Çabej believes that Zana is the voice of nature and human conscience. Usually “Zana of the mountain” is a girl from the mountains with supernatural powers, and with particular abilities in singing and dancing. According to R. Sokoli, the name itself, Zana or Shtojzavalle [nymph, beautiful maiden], of such transparent creatures

made of light and sounds and dance movements, is significant. They have children that they rock, that play instruments, and sing and dance. People have the saying: "Sing like the mountain Zana".

Since Zanas go out at night, they are also called "*The Blessed of the Night*". Although there is no recorded evidence as to the tunes of their songs, "mountain Zanas" are also considered as the inspiration for Albanian rhapsodists when they are playing their lutes or the karaduzen and, in this case, they can be likened to the Greek Muse of music and poetry, Euterpi, who inspired singers of ancient times. We frequently come across references to mountain Zanas in Albanian epic rhapsodies accompanied by the lute. When one of her guardians is killed, Zana starts mourning as a mother for her son. Ernest Koliqi⁷¹ has earlier noticed the relationship between the Cycle of Knights and the epic of Ulysses. He writes: *he sang that night about an adventure of Halili, which was surprisingly similar to the Homeric motive of Penelope of Prochos. A girl ruined her father by not accepting to choose a bridegroom among 300 suitors, who were enjoying their long anticipation in her father's house by being richly entertained. At last she comes before the guests and promises to become engaged to the man who will take revenge on the person who killed her brother. But the killer was a daring man and only Halili was able to win the duel and marry the girl.*

It has been accepted that both the Sirens and the Muses have similarities with the Oras of the Alpine Pasture. According to Grimberg,⁷² muses have always been considered as divinities of the mountains and they were supposed to live on peaks such as the Helicon or the Pindus in Northern Greece, on the border with Southern Albania near Përmet. Zef Jubani⁷³ (1818-1880), referring also to G. Hahn, asserted that the Albanians bestowed to the god of music, the city of Apollonia where the inhabitants of those areas are still called Myzeqarë, meaning having an aptitude for music. The weight and importance of muses in the arts of antiquity has been great. The “Odyssey” and “Iliad” start with verses: *Sing, Muse*. According to Naim Frashëri: *“Apollo was the first Muse, which were nine, with each one being a master of something or a teacher”*. Muses were all daughters of Zeus and of the goddess of memory, Mnemosyne. (Among them: *Calliope-muse of epic poetry, Melpomene-muse of tragedy, Euterpe-muse of lyric poetry and music, Erato-muse of lyric poetry and mime, Talia-muse of comedy, Terpsichore-muse of dance, Kli-muse of history, Urania-muse of astronomy, Polymnia-muse of sacred song and oratory*).

While one of the nine muses, Euterpe, represented lyric poetry and music, another daughter of Zeus, the muse Calliope, inspired ancient rhapsodies before singing epics.

3. In Book XII, when Circe cautions Ulysses, she mentions among other things the passage of Odysseus and his comrades to the island of Trinacia, where the Sun's droves of cows and sheep pastured. Circe says that there were seven herds of sheep and seven herds of healthy cows survived with no births or deaths. Two goddesses, Phaethusa and Lampetia guarded them. Circe says that such herds should not be touched and that it was on this condition that Ulysses and his comrades could return to Ithaca safely. Otherwise his ships would be destroyed and they would die.

Herodotus⁷⁴ (484-425 B.C.), in his work "*Historiae*", in Book IX, describes a similar story that happened in the city of Apollonia. According to him, in Apollonia there are sheep dedicated to the Sun; they pasture near the river Aoo-Vjosa, which springs from the mountain Lakmon and traverses the territory of Apollonia, flowing into the sea near Oricos (according to Scymni CHII⁷⁵, Oricos was a city built by Euboeans, on the return from Troy). As in the "Odyssey", the sheep were savaged, not by people, but by wolfs and for this the Apollonians punished their guard Evenios by blinding him; his fault was that, instead of guarding the sheep, he was sleeping. Years later Aristotle (384-322), in his work "*De Animalum Historia*", Book III, 20.522,b, writes about the

cows of Epirus in particular, as selected kinds of animals. He mentions also large sheep called Pyrrhic, after the name of king Pyrrus.

Within the framework of this Variation of “The Odyssey and the Sirens...”, we cannot fail to mention the survey related to the musical legend, which strives to explain the emergence of the city of Durrës, the ancient Epidamnus⁷⁶. Anna Comnena in her book “Alexiada”, asserts that Durrës was re-built in ancient times by Amphion and Zethus. As is known, the twin brothers Dioskuri of Thebes, were illegitimate sons of Zeus and Antiope was their mother. Amphion was the king of Thebes and a noted musician. They say that his power was so great that he built the walls of the town only by the might of his lyre. We are interested here mostly in the fact that Zethus, his brother, had participated in the famous expedition of the Argonauts and was witness to the confrontation between Orpheus and the Sirens, long before Ulysses was there. It is said that Zethus had wings, and was thus able to fly.

Variation 5. Prophecy of Tiresias and the
last voyage of Ulysses

Regardless of the fact that the “Odyssey” is an epic-legendary poem and reading through it is rather difficult to understand the geography of the places mentioned, we believe that in some cases some general geographic notions linked with the structure of the work itself, can be identified. Among them we consider very important the prophecy of the shadow of Tiresias, the fortune teller of Thebes. Here is how it is described in Book XI, when Ulysses is being addressed:

*But when you have slain the suitors in your halls,
whether by guile or openly with the sharp sword,
then go abroad, taking shapely oar
until you come to men that know nothing of the sea
and eat their food unmixed with salt,
who in fact know nothing of ships with
ruddy cheeks, or of shapely oars,
which are a vessel's wings.
And I will show you a most certain sign,*

*Which will not escape you:
When another wayfarer, on meeting you,
shall say that you have a winnowing fan
on your stout shoulder,
then fix in the earth your shapely oar
and make handsome offerings
to the lord Poseidon – a ram and a bull,
and a boar that mates with sows,
and depart for your home
and offer sacrifices
to the immortal gods who hold broad heaven,
to each one in due order.
And death shall come to you away from the sea,
The gentlest imaginable, that shall lay you low
when you are overcome with sleek old age,
and your people shall be dwelling
in prosperity around you.
This is the truth that I tell you.*

Ulysses will tell the same story to Penelope,
as we see in Book XXIII:

*Tiresias bade me go forth,
To a great many cities of men,
carrying a shapely oar in my hands,
till I should come to men
that know nothing of the sea,
and eat their food unmixed with salt,
who in fact know nothing of ships with purple cheeks,
or of shapely oars which are a vessel's wings.*

Evidence from the work *“Urbibus et Populis”* by Stephen of Byzantium (VI cen. A.C.), shows that in the depth of mountains of Epirus, Ulysses, fulfilling the instructions of the oracle Tiresias, built the city of Bunima and offered to Poseidon a ram, a bull and a boar near Trampyas, at the place where people did not know the sea. The above is confirmed also by Apollodoros (180-109 B.C.), in his work *“Bibliotheca”*, where he writes: Ulysses, after making offerings to Hades, Persephone and Tiresias, walked through Epirus and reached Thesprotians and, following the advise of the oracle Tiresias, made offerings to Poseidon and eased his anger⁷⁷.

Making an effort to shed light on the issue of the location of places visited by Ulysses and taking into consideration the etymology of names, we would like to remember that, in the Albanian language⁷⁸, the root of word Bunima is *bun*, *buni*, *bune*, *bunet*, means a small hut covered with wood and leaves, erected by herders of dairy farms in summer pastures. Another meaning of this word is a house built with dry walls and lime. The other word *bunishtë* means a dairy farm in the alps, where herders built *bunet* during the migration of animals to their summer pastures. Such a description of the environment is out of the context of a sea scene, it represents the infrastructure of people living in the mountains, who know neither salt nor sea. Regarding the

word *Trampyas*, we would like to emphasize that Prof. E. Çabej⁷⁹, classifies the word *tram*, *tramtë* as, exchange, illustrating it with the expression “*bëjmë tram*”, meaning exchanging one item for another item. (i.e.: bartering) It is likely that the city of *Trampyas* represents symbolically the location where the word and the goods might take different meanings, i.e. where the oar of Ulysses’ vessel is called also a spade for grain. Isn’t this a sign that Ulysses fixes the oar in the earth and makes handsome offerings to Poseidon?

In relation to this issue we should note that Ulysses, in accomplishing the prophecy of Tiresias, traversed non-Greek mountainous territories. Considered quite early by Çabej as a hero of Northern Greece, thus of a country in permanent contact with Illyrian-Albanian tribes, Ulysses is believed to have certainly known with and to have used the common Pellasgic language of those areas and of Epirus in particular.

Epilogue

Polyphony is still one of the miracles created by man for his life and his death. Based on Mediterranean Iso-polyphony and traditional songs, the Byzantine liturgy and melurgy lamented and still lament the death of Christ and his revival as well. By with polyphony, J. S. Bach accomplished the real evolution in music reaching its climax with the comprehensive polyphony of Ligeti in the XX century, etc. Polyphony will always remain a magic song of the Sirens or a kaba on the clarinet, performed by Master Laver Bariu, which not everyone will have the chance to listen to even once during the voyage to eternity.

Note:

- 1 To be mentioned among them: “*Corinthian black figure*”, 560 B.C; “*Odyssey and Sirens*”, 480, B.C. British Museum; “*Red figure*”, 4th cent. B.C, Berlin Antikenmuseen; “*Sirenes decorative*”, 4th cent. B.C, J. Paul. Getty Museum; “*Roman Mosaic*” from Dougga, Tunisia, 3d Century A.D. etc.
- 2 Homer, “*Odyssey*”, London, 1998. Book I, p. 13
- 3 Zeqo, Moikom, “*Grishja e Florimontit*”, Tiranë, 2004, p. 297.
- 4 Kavaphis, “*Poezi*”, Tiranë, 1997, p. 45.
- 5 For details see “*Çështje të folklorit*”, no. 6, Pappleka, Ndoc, “*Inicimet luftarake dhe poezia orale*”, Tiranë, 1998, p 119-133.
- 6 Homer, “*Odyssey*”, Harvard, 1998, Books 1-12, 13-24. Revised by George E. Dimock.
- 7 Konica, Faik, “*Vepra*”, Tiranë, 1993, p. 402. Study quoted.
- 8 See also Benjamin Kruta (Vlorë 1940-† Tiranë 1994), ethno-musicologist.
- 9 Literature on Sirens: Apollodore, *Bibliothèque*: I, 3, 4; I, 7,10; I, 9, 25; Homère, *Odyssée*: XII,1; Ovide, *Métamorphoses*: V, 512; Pausanias, *Périégèse*: IX, 34,3; X,5,12; X,6,5; Encikopedia e madhe sovjetike, Vol. 30, p. 204; Fraser M. P, and Ronne T, “*Beotian and west grek tombstones*”, Lund, C.W.K. Gleerup, 1957, p. 48, 64, 90, 102, 178, 191-4 etc.
- 10 Musical instrument with four strings. See “*Odyssey*”, Book I, and VIII. It is mentioned also in the “*Iliad*”,

when Achilles uses the phorminx while singing. Hesiod and Pindar use the phorminx to describe the musical instrument used by Orpheus. Another instrument mentioned in the work of Homer is syrinx or fife of Pan. We find it also in the form of auloi in *"Iliad"*, Book X, when Agamemnon listens to the Trojans playing the auloi and the syrinx. See also Abraham Gerald, *"The concise Oxford history of Music"*, Oxford, 1985, p. 22-23.

- 11 *Vajtojcat* [mourning women] are called also *britmëqare* [crying women]. In Lumë they are called *migjatore*.
- 12 See Sokoli Ramadan, *"Veglat muzikore të popullit shqiptar"*, Tiranë, 1991, p. 25.
- 13 In the ancient Greek art both mourning and early compositions had a common source where tragedy and comedy represented the same musical-dramatic basis, merged in a unique syncretic manifestation. It is admitted frequently that alternated lamentation between actors and collective characters composed of chorus may be considered as a perfect type of those noble, poetic and musical architectures, where Aeschylus was distinguished as well.
- 14 See also Zeqo, Moikom, "Monumente antike dhe mesjetare me mbishkrime në vargje", *"Monumentet"*, 2/1986, p. 21. Study quoted.
- 15 See also N.G.L.Hammond, "Varrimi me tuma në Shqipëri dhe problemet e etnogjenezës", *"Kuvendi i parë i studimeve ilire"*, V.I, Tiranë, 1974, p. 153-161. See also Hysi, F. *"Estetikë në tri pamje"*, Tiranë, 2005, p. 188.
- 16 Homer, *"Iliad"*, Book 24, pp.615, 617.
- 17 Praschniker C, *"Musekhia und Malakstra"*, "Archäologische Untersuchungen Mittelalbanien Oster. Jahreshefte", Bd. XXI-XXII, 1, Wien, 1922. We refer among others to stele of *"Parmeniskos"*, with

- two mourning Sirens, the stele “*Coronation of Bull*”, again with two mourning Sirens, the stele “*Floral motives and Siren*”, etc. For more details see also Pojani, Iris, “Relieves of Apollonian funerary steles of classic and Hellenic periods”, “*Iliria*”, 1-2/1997, p. 205-241.
- 18 Osmani Ylber, “Një skulpturë me figurën e sirenës nga Durrësi”, “*Iliria*”, No. 1/1987, p. 231-232.
 - 19 Photius, *Myriobiblon*, 190. Quoted after Ptolemy *Hephaestion Bk7*.
 - 20 Marcus Vitruvius Pollio, “*Ten books on architecture*”, Cambridge Mass, Harvard UP, 1914.
 - 21 See Abas Ermenji, “Vendi që zë Skënderbeu në historinë e Shqipërisë”, Tiranë, 1998, p. 127.
 - 22 Eqrem Çabej, “*Për gjenezën e literaturës shqipe*”, “*Studime gjuhësore*” V, Prishtinë, 1975, p. 130.
 - 23 According to Rrok Zojzi, “*Etnografia Shqiptare 1*”, p. 47, 49: “*Regional division of the Albanian people*” by Toskëri is understood “*entire South of Albania, from the river Shkumbini extended to the South, beyond political borders up to the ethnic border of the Albanian people, deep in the Greek territory*”. After Zojzi, division of Toskëria in smaller groups is as follows: Tosknia, situated on the east of southern Albania; Myzeqeja, in the west; Labëria, in south-west; Çamëria, situated in extreme south, beyond political borders. For details see also “*Fjalori Enciklopedik Shqiptar*”, Tiranë, 1985, p. 1105.
 - 24 As people say it is situated between three bridges: bridge of Dragoti, that of Drashovica and the bridge of Kalasa, found respectively in districts of Tepelena, Vlora and Saranda. For details see also “*Fjalori Enciklopedik Shqiptar*”, Tiranë, 1980, p. 933.
 - 25 See also Tole, Vasil S. “*Polifonia shqiptare*”, Tiranë, 1999. Among foreign authors who have studied

Albanian Iso-polyphony, the following should be mentioned: “*Muzika popullore shqiptare paraqitur nga këngëtarja amerikane Stela Cushing*”, “*Vatra*”, 1934, No. 214, 29 July, p. 4; *Cvijeto Rihtman*, “O iliriskom porjeklu polyphony oblika narodne muzike, Bosne i Hercegovine, Rad Kongresa Folklorista Jugoslavije”, Na Bjelasnici, 1955, I u Puli 1952, Zagreb, 1958; *Arbatsky Yury*, “The Roga and Balkan bagpipe and its medico-magical. Conjurations read at the annual meeting of the American musicological society in Capitol Hill, Dec. 30, 1953; *D. Peristeris*, “Demotika tragoydia dropoleou Boreioy Epeteris toy laographikoy archaioy, 1958, No. 9-10; *Stockmann*, “Zur Sammlung und Untersuchung albanischer Volksmusik”, *Acta Musicologica*, Vol. XXXII, 1960; *Stockmann, D.Flieder, W.Stockmann* “Albanische volkmusic”, Vol.I (Gesange der Çamen), Berlin, 1965; *D.E.Stockmann* “Die vokale bordun mehrstimmigkeit in Sudalbanien”, “*Ethnomusicologie*”, Paris, 1964, III; and *E. Stockmann*, “Albania”, at the “The New Grove Dictionary of Music and Musicians”, London, 1980; *Samuel Baud-Bovy*, “Chansons d’Epir du Nord et du Pont”, *Yearbook of the International folk council*, Vol; 3, 1971; *A. L. Lloyd*, “Albanian folk song”, at “*Folk Music Journal*”, Vol. I, England, 1968; *Birthe Traerup* “Pa sporet af den albanske folke-musik: historien om en ekspedition til Kosovo og Makedonien 1959”, Kobenhavn: Kobenhavns U., 1995; *Rudolf M. Brandl* “The yiftoi and the music of Greece: Role and function”, *The world of music: Journal of the International Institute for Traditional Music XXXVIII/1*, 1996; *Jane C. Sugarman*, “Engendering Song, singing and subjectivity at Prespa Albanian weddings”, Chicago and London, The University of Chicago Press, 1997 etj.

- 26 See also Tole, Vasil S. *"The Albanian intangible heritage in CD"*, Tiranë, 2004.
- 27 Sokoli Ramadan, *"Gjurmime folkloricose"*, Tiranë, 1981, p. 244. See also Stamati, Frederik *"Restaurimi dhe konservimi i Epitafit të Lashovës"*, XVIII-XIX centuries, "Monumentet", 2/1981, p. 81-83.
- 28 Childe Harold's Pilgrimage Lord Byron George Gordon, Byron George Gordon publisher: Kessinger Publishing, released: 30 March, 2004 ISBN: 0766184951
- 29 Eqrem Çabej, *"Studime gjuhësore"*V, Prishtinë, 1975, p. 130.
- 30 Eqrem Çabej, *"Studime gjuhësore"*V, Prishtinë, 1975, p. 131. Study quoted.
- 31 See Beniamin Kruta, "Vendi i polifonisë shqiptare në polifoninë ballkanike", *"Kultura Popullore"*, 1/1990, p.12.
- 32 See also Tole, Vasil S. *"Cluster"*, Tiranë, 2004.
- 33 We are reminded here of the antient city of Buthrotos **"Cultural Heritage Site under Unesco Protection"**, where there is a water spring related to the cult of nymphes and a note by a citizen of Buthrotos, who had to pay for the renewal of the spring in the II century BC. The full note is *"Junia Rufina, mik i nimfave [friend of nymphes]."*
- 34 For the observation of numbers in the Lab dance we have been assisted by the research made by the poet Fatos Arapi.
- 35 Orpheus was the son of the Muse Calliope and of the god Oagres. The role of the musical art, as a multidimensional art, is insolubly linked with the figure of Oepheus. The descent of Orpheus into the kingdom of Hades to take his beloved Eurycide, is the only case in the history of antiquity when an artist manages to confuse, by the strength of bewitching

musical interpretation, the rules of the world beyond the grave. This was Orpheus, who bewitched with his voice, the boatman Karont on the river Acheron, and the god Pluto, the underworld, Hades. The only one who confronted him was Heracles, the hero of human strength, who managed to take the three-headed dog Cerberus from Hades, thus performing one of his brave feats on the surface and underground. Orpheus was killed by Bacchics, the followers of Dionysus during a Dionysian festivity in Thrace. It is said that the first stone to strike him was so bewitched by the interpretation of Orpheus, that it fell to without striking him. Then Bacchics dismembered his body and broke his dear instrument and threw the pieces into the river Evro. The lyre appeared on the shores of the island Lesbos, where the prominent poets Alceus and Safo were born. The art of inspiration should be looked for first in the Dionysian orgies rather than in the cult of Apollo.

- 36 *"Ilirët dhe Iliria te autorët antikë"*, Tiranë, 2002, p. 27.
- 37 *"Ilirët dhe iliria tek autorët antikë"*, Tiranë, 2002, p. 195.
- 38 See Mid'hat Frashëri, "Çështja e Epirit", Tiranë, 1998, p. 27. For the ancient Epirus see Thucydides (460?-40 B.C), "The Peloponnesian War", 2 vol. University of Michigan Press, 1959; Strabo (63BC-AD 19), "The nations of Epirus are Pelasgic" in "The geography of Strabo", 3 vol. London, 1889; Pliny, "Natural history", 10 vol., London, 1947. P. Wisowa, "Real-Encyclopedie der classischen Altertumswissenschaften", vs. Epirus, Stuttgart, 1894-1948; H. Treidler, "Epirus im Altertum", Leipzig, 1917; D. Mustilli, "*Gli Iliri nell'Epiro*" in "Le terre albanesi redente II, Ciameraia", Roma, 1941 etc. Lidhur me Epirin në shek XIII-XIV See also Emanuele Polito "I

- Musachi di Berat”, “*Storia e genealogia della famiglia Musachi, scritta da Giovanni Musachi Despota d’Epiro*”, Italy, 1996. Sami Frashëri, “Shqipëria, Ç’ka qënë, Ç’ është, e ç’do të bëhet”, Tiranë, 1924; “Ilirët dhe Iliria te autorët antikë”, burime të zgjedhura për historinë e Shqipërisë, Vol I, Tiranë, 1965; Edvin E. Jacques, “The Albanians, An Ethnic history from prehistoric times to the present “; Hasan Ceka “Në kërkim të historisë ilire”, chap. “Përputhje onomastike ilire-epiriote”, “Epiri në kohë të lashtë” , “Historia politike e Epirit” and “Kultura”, p. 282-284; “Burime të zgjedhura për historinë e Shqipërisë”, p. 27, 31, 43, 65, 66, 77, 84, 85, 110, 188, 275, 276, 286, 287, 298, 320, 321, Tiranë, 1962; “Dokumente të shek. XVI-XVII për historinë e Shqipërisë”, Vol. I, p. 201, 218, 231, 232, 249, Tiranë, 1989; Vol. II, p. 170, (LVI,87, LXXXII/148-149), 175 (24,25), 176 (386-387), 175(25), Tiranë, 1989; Vol. III, p. 2, 9, 70, 167, 190, 201, Tiranë, 1989; Vol. IV, p. 126, Tiranë, 1990; Arben Puto, “Pavarësia shqiptare dhe diplomacia e fuqive të mëdha”, 1912-1914, p. 238, 405, 409, 495, 519, 539, 553, 580, 585, 589, 590; Pëllumb Xhufi “The ethnic situation in Epirus during the middle ages” tek “*Studia Albanica*”, No. 1-2, Tiranë, 1994, p. 41-58. See also Jean Clod Faveirial, “*Historia e Shqipërisë*”, chap. 2, Tiranë, 2004.
- 39 See Ceka Hasan, “Gjurmë të trashëgimisë ilire në toponiminë e sotme të vendit tonë”, “*Monumentet*”, No. 5-6, Tiranë, 1973, p. 7-8.
- 40 See Ugo Bardi in “*Chimaera: The origins of the myth*”: According to Homer, the Chimaera were “in the fore part a lion, in the hinder a serpent, and in the middle a goat”. Hesiod uses almost identical words, although he specifies that the creature Hades had three heads. Both also says that it was capable of breathing fire.

All authors describe the Chimaera as female, and that may be something related to her name, which in ancient Greek means “young she-goat”. Despite this rather humble name, she was of divine origin. Her father was the giant Typhon and her mother the half-serpent Echidna.

- 41 For details see also “*Ilirët dhe Iliria te autorët antikë*”, Tiranë, 2002, p. 553.
- 42 See “*Himara në shekuj*”, Tiranë, 2004, p. 322.
- 43 “*Himara në shekuj*”, Tiranë, 2004, p. 12.
- 44 Kimerët, *our note*.
- 45 Kola, Aristidh, “*Gjuha e perëndive*”, Tiranë, 2003, p. 57.
- 46 “Odyssey”, Book I, p. 44.
- 47 *Ibid*, p. 222.
- 48 Poqueville, “Në oborrin e Vezirit të Janinës”, Tiranë, 1999, p. 64.
- 49 Hades in “*Odyssey*”: 03.410 ...*At his home, Nestor sat on the same stones that his father Hades sat upon before he was taken to the house of Hades*; 04.834 ...*In a dream, Penelope asks Athena if her husband, Odysseus, is in the house of Hades* 06.011 ...*The founder of the Pheasant city, Nausithous, died and went to the house of Hades* 4; 09.524 ...*Odysseus tells the Cyclops, Polyphemus, that he wants to send him to the house of Hades*; 10.175 ...*On Circe’s island, Odysseus killed a large stag and encouraged his hungry men by telling them that they were not yet fated to go to the house of Hades*; 10.491 Circe tells Odysseus that he must go to the house of Hades and Persephone to seek out the prophet, Teiresias; 10.502 ...*Odysseus weeps and tells Circe that no ship has ever found the way to Hades*; 10.512 ...*Circe gives Odysseus instructions on how to find the mouldering home of Hades*; 10.534 ...*Circe tells Odysseus that,*

when he reaches the abode of Hades and Persephone, he must not let the dead drink the sacrificial blood until he has questioned them;10.560 ...Elpenor died when he fell from the roof of Circe palace and his soul went down to Hades;10.564 ...Odysseus tells his men that they must go to the house of Hades and Persephone;11.047 ...After making an animal sacrifice at the entrance to the Underworld, Odysseus prays to Hades and Persephone;11.065 ...Odysseus meets the ghost of Elpenor and he tells Odysseus how his soul went down to Hades;11.069 ...The ghost of Elpenor says that, in order to avoid a curse by one of the Immortals after Odysseus leaves the house of Hades, he must return to Circe's island and give proper death-rights to the body of Elpenor;11.151 ...After giving his prophecy to Odysseus, the ghost of Teiresias returned to the house of Hades;11.164 ...Odysseus explains to the ghost of his mother, Anticleia, that a duty brought him to the house of Hades;11.211 ...Odysseus laments that he cannot hold his mother, Anticleia, while she is in the house of Hades;11.277 ...While in the Underworld, Odysseus learns that the mother/wife of Oedipus, Jocasta, went down to Hades because she hanged herself;11.426 ...In the Underworld, the ghost of Agamemnon tells Odysseus that he came to Hades with his eyes and mouth still open because his murderous wife, Clytemnestra did not care enough for him to give him that simple dignity;11.475 ...In the Underworld, the ghost of Achilles asks Odysseus how he could bear to come to the house of Hades; 11.571 ...In the Underworld, Odysseus saw the ghost of Minos passing out judgments to those who were seated and standing at the house of Hades;11.625 ...In the Underworld, Odysseus saw the ghost of Heracles and the hero told Odysseus how he once had

taken Cerberus from the place of Hades into the light of day; 11.627 ...; 11.635 ... After speaking to Odysseus, the ghost of Heracles returned to the realm of Hades; Odysseus feels genuine fear before he finally leaves the Underworld; he fears that Persephone will send the head of the Gorgon from the house of Hades to attack him; 12.017 ... After returning to Circe's island, the goddess did not know that Odysseus come from the house of Hades; 12.021 ... Circe addresses Odysseus and his crew and tells them that most humans only have to go to the house of Hades once but that they will have to return there when they die; 12.383 ... Helios threatens Zeus that he will go to Hades and shine his light on the dead if Odysseus and his crew are not punished for killing his cattle; 14.156 ... The disguised Odysseus tells the swineherd, Eumaeus, that he detests the gates of Hades as much as he detests a poor man who lies to gain favour; 14.208 ... The disguised Odysseus lies to the swineherd, Eumaeus, and says that his father is in the house of Hades; 15.350 ... The disguised Odysseus asks the swineherd, Eumaeus, if Odysseus' parents are alive or in the house of Hades; 20.208 ... The cowherd, Philoetius, meets the disguised Odysseus and says that he hopes his master (Odysseus) is not in the house of Hades; 23.252 ... Odysseus tells his wife, Penelope, about his encounter with the prophet, Teiresias, at the house of Hades; 23.322 ... Odysseus tells his wife, Penelope, about his encounter with the prophet, Teiresias, at the house of Hades; 24.204 ... Odysseus tells Penelope about the ghosts of the dead he saw at the gates of Hades; 24.264 ... Odysseus speaks to his father and makes a reference to the house of Hades.

50 “*Himara në shekuj*”, Tiranë, 2004, p. 16. Study quoted

51 See also Shkreli, A, Lubonja. F, “*Albanian heritage*

- in danger*”, Tiranë, 1999, p. 86; Kola. A, “*Gjuha e Perëndive*”, Tiranë, 2003; “*La nature et ses représentations dans l’Antiquité*”, France, 1999.
- 52 Pojani, Iris. “Reliefs of funerary steles of Apollonia during classic Hellenic period”, “*Iliria*”, 1-2/1997, p. 229. Study quoted
- 53 “*Proza populllore 6*”, Tiranë, 1988, p. 19.
- 54 PLUTARCH, *Moralia*, vol.v, Harvard University Press, London 1999, pp. 401-403
- 55 Part of the Dionysian crowd was also the god Pan, son of Hermes and of the nymph Dneope. Pan who, from birth had goat’s legs and horns and a very long beard. After Prof. A. Uçi, when Dionysus accompanied Panin with goat’s legs to Olimpous, gods laughed at him. The divinity Pan is known as protector of shepherds. In memory of the love for Syringe, Pan created a fife with a sweet sound naming it *syringe*.
- 56 “*Himara në shekuj*”, Tiranë, 2004, p. 445. Study quoted
- 57 “*Ilirët dhe Iliria të autorët antikë*”, Tiranë, 2002, p. 285.
- 58 Among works of painters that have given an image of the Sirens resembling Muses: there should be mentioned William Etty (1787-1849), Theodor Van Thulden (1601-1669), Nicolas Mignard 1607, Ogilby 1669, Bernard Picart 1730, John Flaxman 1805, Charles Edward Boutibone 1883, Herbert James Droper 1909, Pablo Picasso etc. Quite significant is the musical description of the Sirens in the musical work “*Mer*”, of Claude Debussy.
- 59 Many of them consider him as one of Gods of Olimpous. In fact, according to researchers in this field, Dionysus was a god of the third category in Hellenic space. It is believed that following the Persian wars, his figure as an Olympic god was reevaluated. Dionysus was the

- son of Zeus and Semela, the daughter of the king of Thebes, Cadmus. Because of the hatred of the wife of Zeus, Hera, Semela died and, in her death-throws she gave birth to Dionysus. Dionysus is described by biographers as a sick and unhealthy child, but Zeus sewed up little Dionysus on his calf to convey his health. They say that Dionysus became so strong that he was re-born from the calf of Zeus. After leaving Zeus, Dionysus grew up in the valley of Nisas, in the midst of nature and local nymphs. With the passage of time Dionysus was recognised as the god of wine which brings strength and happiness to people, along with prosperity and the harvest. Seleni, the wise teacher of Dionysus is quite often also recalled.
- 60 Apollo, the leader of muses was the illegitimate son of Zeus and Leto. He was born on the island of Delos (together with his sister Artemis), an island that only after the birth of Apollo was able to stand in the middle of the sea on pillars.
- 61 Uçi, Alfred, *“Mitologjia, folklori, letërsia”*, Tiranë, 1982, p. 100. Study quoted
- 62 See also Kola Aristidh *“Gjuha e perëndive”*, Tiranë, 2003, p. 22.
- 63 For details see *“Antologji e mendimit estetik shqiptar 1504-1944”*, prepared by Nasho Jorgaqi, Tiranë, 1979.
- 64 See also Frashëri, Mehdi, *“Kujtime të viteve 1913-1933”*, Tiranë, 2005, p. 39. Study quoted
- 65 Koliqi, Ernest, *“Vepra”*, 6, Prishtinë, 2003, p. 454-455.
- 66 Koliqi, Ernest, *“Vepra”*, 4, Prishtinë, 2003, p. 57.
- 67 “Odyssey”, parathënia nga Engjëll Sedaj, Prishtinë, 2000, p. 18. See Cleret Maxime, *“Die Reisen des Odysseus”*, Vevy, 1960.
- 68 “Epika legjendare”, Tiranë, 1966, p. 406.
- 69 The Albanian mythological figures-hyjneshat of

the Albanian mountains. According to "*Fjalori enciklopedik*": the strong cult of "Zana" in Albania and throughout the Balkans, leads us to believe that in this case we have to deal with local pre-Greek goddesses. F.Konica considers Zanas as friends of Albania. Other Albanian mythological figures like *shtozovallet* and *jashtësmet* are included also in this category.

- 70 Homer, "Odyssey", kënga XII, Prishtinë, 2000, p. 216.
- 71 Koliqi, Ernest, "Vepra", 4, Prishtinë, 2003, p. 23-24.
Study quoted
- 72 Grimberg, Karl, "*Historia botërore dhe qytetërimi*", Vol. I, Tiranë, 2003, p. 280.
- 73 See "*Antologji e mendimit estetik shqiptar*", 1504-1944, Tiranë, 1979, p. 152. See also Hahn. G, "*Studime shqiptare*", Jena, 1854.
- 74 For details see "*Ilirët dhe Iliria tek autorët antikë*", Tiranë, 2002, p. 21.
- 75 See "*Ilirët dhe Iliria tek autorët antikë*", Tiranë, 2002, p. 73.
- 76 See Zeqo, Moikom, "Disa monumente të murosura në Durrës", "*Monumentet*", 2/1985, p. 63.
- 77 "*Ilirët dhe Iliria te autorët antikë*", Tiranë, 2002, p. 76.
Study quoted
- 78 "*Fjalor i gjuhës së sotme shqipe*", Tiranë, 1980, p. 197.
- 79 Çabej, Eqrem, "*Studime gjuhësore*", Prishtinë, 1976, p. 191.

Index of names:

- Achaeon 21, 24, 58
Achilles 25, 26, 71, 78
Acrokeraune 38, 39, 40, 41
Aeschylus 48, 71
Africa 57
Aglaopea (Aglaope) 12, 33
Ajkuna 17
Alfred Uçi 87
Alkeu (Alceu) - 75
Ambrakia 43
Amphion 64
Anthemoessa 12, 27
Antigone 26
Apollo 18, 32, 49, 51, 52, 53, 62, 75, 81
Aphrodite 52, 55
Argonaut 36, 47, 64
Argos 36
Artemis 51, 81
Athena 51, 77
Bah (J. S. Bach) 69
Bardhi (See Ugo Bardi) 76
Bacchus 51
Beniamin Kruta 70, 74, 87
Budi 17
Bunima 67
Butrint 32, 43, 44, 47
Buzuku 17
Cerberus 38, 75, 79
Cesar 41
Charls Harold (Child Harold) 30, 74
Chimera 39
Cholcida 58
Circe 15, 20, 23, 40, 41, 42, 57, 59, 63, 77, 78, 79
Cimmerians 38, 39
Cleret Maxime 81
Corfu 45

- Corsica 57
- Daulle (drum) 18, 50
- Delos 81
- Demetra 42
- Dionysus 19, 49, 50, 51, 75, 80, 81
- Dithyramb 51
- Dneope 80
- Dodona 28, 40
- Edwin E. Jacques 87
- Elvis Presli (Elvis Presley) 51
- Epidamnus 64
- Epirus 5, 24, 31, 32, 38, 40, 64, 67, 68, 75, 76, 88, 89, 90
- Eqrem Çabej 72, 74
- Erinyes 26, 27, 48
- Ernest Koliqi 56, 61
- Eurydice 18
- Faik Konica 16, 30
- Floçkat 23
- Fyelli (flute) 18, 31
- Gea 12
- Gërnetë (clarinet) 34, 69
- Gliqia 44
- Greece 13, 48, 50, 52, 56, 62, 68, 73
- Hades 5, 11, 13, 14, 15, 17, 26, 33, 35, 37, 38, 39, 41, 42, 43, 44, 46, 47, 48, 67, 74- 79
- Halili 61
- Hasan Ceka 38, 76, 88
- Hephaestus 5, 72
- Hermes 51, 52, 80
- Herodotus 13, 55, 63
- Himara 28, 30, 38, 39, 41, 43, 47, 48, 77, 79, 80
- Homer 9, 11, 12, 13, 15, 17, 25, 26, 38, 39, 40, 41, 43, 46, 54, 55, 56, 70, 71, 76, 82
- Horace 41
- Iliad 25, 54, 62, 70, 71
- Illyria 31
- Illyrians 24, 32, 48, 56, 68
- Iso-polyphony 9, 16, 17, 24, 28-34, 69, 73
- Ismail Kadare 24
- Ithaca 11, 14, 23, 40, 56, 63
- J. De Rada 55
- Kaba 69
- Calliope 62, 74

- Karl Grimberg 89
 Karonti (Karont) 75
 Kosovë (Kosovo) 73
 Kshetat 23
 Kthyesi 33
- Labëria 29, 72
 Lahuta 17
 Lamartine 55
 Laveri (Laver Bariu) 69
 Lekë Dukagjini 57
 Liget (Ligeti) 69
 Lucian 41
- Malta 57
 Marrësi 33
 Mid'hat Frashëri 75
 Minor Asia (Asia Minor) 13
 Muji 59, 60
 Muse 12, 13, 26, 48, 61, 62, 74, 80, 81
- Nietzsche 17, 51
 N.G.L.Hammond 24, 71, 89
 Nymphs 31, 32, 60
- Odyssey 5, 9, 11, 12, 14, 16, 20, 23, 26, 38, 40, 54, 55, 57, 58, 62, 63, 64, 65, 70, 77, 81, 82
 Odyssey and Sirens 9, 20, 70
 Orpheus 18, 35, 47, 64, 71, 74, 75
- Pan 7, 18, 32, 37, 44, 45, 46, 47, 71, 80
 Parthenope 12
 Patroclus 25
 Peana 53
 Pelod 44
 Pelasgian 13
 Penelope 27, 57, 61, 66, 77, 79
 Peisinoe 12, 33
 Persephone 42, 43, 67, 77, 78, 79
 Phemius 22, 58
 Phorcys 12
 Pythagoras 27
 Pythic 53
 Piton 52
 Plato 12
 Plutarch 44, 45, 46, 52, 80
 Plin (Pliny) 38, 75
 Polyphemus 17, 55, 77
 Pompeu (Pompey) 41
 Poseidon 11, 16, 32, 43, 51, 57, 66, 67, 68

VASIL S. TOLE

- Pouqueville, F.C. 29, 41, 90
- Qorrat e Kolgecajve 56
- Ramadan Sokoli 90
- Roma 75
- Safoja (Safo) 75
- Sami Frashëri 76
- Seleni 81
- Sicily 12, 37, 48
- Sirens, mourning 14, 15, 16, 18, 26, 32, 35, 37, 72
- Spain 57
- Strabo 38, 75
- Suli 44
- Syring 80
- Scylla 41
- Telemachus 27, 57
- Terpsichore 12, 33, 62
- Thebes 41, 64, 65, 81
- Tiresias 5, 15, 32, 41, 65, 66, 67, 68
- Tmol 18
- Tole Vasil S. 92
- Toskëria 29, 72
- Troy 13, 21, 25, 42, 58, 63
- Trojans 21, 42, 71
- Turkey 56
- Thamus 45, 46, 47
- Thelxipea 12
- Thesprotia 38, 40, 43, 44
- Thycydides 75
- Ulysses 5, 11, 13-18, 22, 23, 27, 32, 35, 36, 40, 41, 42, 46, 47, 55, 56, 58, 59, 61, 63-68
- Vajtojcë 17
- Vajtore 7, 17
- Vitruvi (Vitruvius) 27, 72
- Vjosa 63
- Zana 60, 61, 82
- Zeqo Moikom 70, 71, 82
- Zethus 64
- Zeus 40, 49, 51, 52, 62, 64, 79, 81

Bibliography:

- Abraham Gerald, *"The concise Oxford history of Music"*, Oxford, 1985
- Aleksandër Dhima, "Gjurmime antropologjike për shqiptarët", Tiranë, 1985
- Aleksandër Stipçeviq. "Interpretime albanologjike", Shkup, '94
- Alfred Uçi, "Mitologjia Folklori Letërsia", Tiranë, 1982
- Andromaçi Gjergji, "Veshjet shqiptare në shekuj", Tiranë, '88
- Aristidh Kola, *"Gjuha e perëndive"*, Tiranë, 2003
- "Autoktonia shqiptare në studimet gjermane", Tiranë, 1991
- Apollodore, Bibliothèque:I,3,4;I,7,10;I,9,25;
- Beniamin Kruta, "Polifonia dyzërëshe e Shqipërisë së Jugut", Tiranë, 1989
- "Burime të zgjedhura për historinë e Shqipërisë", Tiranë, '62
- Cleret Maxime, *"Die Reisen des Odysseus"*, Vevy, 1960.
- "Çështje të folklorit shqiptar". no. 6, Tiranë, 1998.
- "Dokumente për Çamërinë", Tiranë, 1999
- Edith Durham, "Brennga e Ballkanit", Tiranë, 1990
- Edith Pierpont Stickney, "Shqipëria Jugore ose Epiri i Veriut...", Tiranë, 1998
- Edwin, E. Jacques, "The Albanians, an ethnic history from prehistoric times to the present", USA, 1995.
- Eqrem Çabej, "Studime gjuhësore" V, Prishtinë, 1975
- Eqrem Çabej, "Hyrje në historinë e gjuhës shqipe" I, Tiranë, '76

- Eqrem Vlora, "Aus Berat und vom Tomor", Sarajevo, 1911
- E.A. Lippmann "Music thought in ancient Greece", New York, '64
- Ernest Koliqi, "Vepra", 4, Prishtinë, 2003.
- Ernest Koliqi, "Vepra", 6, Prishtinë, 2003,
- Epika legjendare, Tiranë, 1966,
- Fan S. Noli, "Vepra 5", Tiranë, 1988
- Fan S. Noli, "Vepra 6", Tiranë, 1996
- Faik Konica, "Vepra", Tiranë, 1993
- Faik Konica, "Vepra 2", Prishtinë, 1997
- Fatmir Hysi, "Estetikë në tri pamje", Tiranë, 2005
- Faveirial, Jean Clod, "*Historia e Shqipërisë*", Tiranë, 2004.
- "Fjalë të urta të popullit shqiptar", Tiranë, 1983
- "Fjalori Enciklopedik Shqiptar", Tiranë, 1985
- "Fjalor i gjuhës së sotme shqipe", Tiranë, 1980
- F. Falmerajer, "Autoktonia shqiptare në studimet gjermane", Tiranë, 1991
- Gjergj Fishta.** Parathënia tek "Kanuni i Lek Dukagjinit". Shkodër 1993
- Hasan Ceka,** "Në kërkim të historisë ilire", Tiranë, 1998
- Henry Holland, "Travels in the Ionian isles, Albania, Thessaly during the years 1812-1813", London, 1815.
- H.Husmann, "Grundlagen der antiken und orientalischen Musikkultur", Berlin, 1961 Treidler, "Epirus im Altertum", Leipzig, 1917
- "*Himara në shekuj*", Tiranë, 2004
- Homer, "Odyssey", Harvard 1998, Books 1-12, 13-24. Revised by George E. DIMOCK.
- Homer, "Odyssey", Prishtinë, 2000.
- "Ilirët dhe gjeneza e shqiptarëve", Tiranë, 1969
- "Ilirët dhe Iliria te autorët antikë", burime të zgjedhura për historinë e Shqipërisë, Vol I, Tiranë 1965

- Ismail Kadare, "Autobiografia e popullit në vargje", Tiranë, '80
- Ismail Kadare, "Eskili ky humbës i madh", Tiranë, 1990
- Irakli Koçollari, "Arvanitët", Tiranë, 1994
- Jakov Milaj, "Raca shqiptare", Tiranë, 1995
- J.C. Hobhouse, "A journey through Albania and other provinces of Turkey", London, 1813
- Karl Grimberg, "*Historia botërore dhe qytetërimi*", Vol. I, Tiranë, 2003
- "Kultura popullore", 1/1990; "Kultura popullore", 1/1991
- "Kuvendi i I i studimeve ilire", Tiranë, 1974
- "*La nature et ses representations dans l'Antiquite*", France, '99.
- Luigi M. Ugolini, "*Butrinti*", Romë 2000.
- Marcus Vitruvius Pollio, "*Ten books on architecture*", Cambridge Mass, Harvard UP, 1914.
- "Mbledhës të hershëm të folklorit shqiptar", I, (1635-1912), Tiranë, 1961.
- "Mbledhës të hershëm të folklorit shqiptar", III, (1635-1912), Tiranë, 1962.
- Mehdi Frashëri, "*Kujtime të viteve 1913-1933*", Tiranë, 2005.
- Mid'hat Frashëri, "Çështja e Epirit", Tiranë, 1998
- Mitrush Kuteli, "Balada dhe rapsodi popullore shqiptare", Tiranë, 1967
- "*Monumentet*", nr. 5-6, Tiranë, 1973.
- "Music in the Aegean", Athens, 1987
- Nasho Jorgaqi, "Antologji e mendimit estetik shqiptar", 1504-1944, Tiranë, 1979
- N. Kun, "*Mite dhe legjenda të Greqisë së Lashtë*", Tiranë, '00.
- N.G.L.Hammond, "*Epirus*", Oxford, 1967
- P.W.Isowa, "Real- Eyclopedia der classichen Altertums-wissenschaften", s.v.
- Epirus, Stuttgart, 1894-1948
- Pausanias, Périégèse: IX, 34,3; X,5,12; X,6,5;

- Pliny, "Natyral history", 10 vol, London, 1947.
- Proza popullore 6, Tiranë, 1988.
- Pouqueville, F.C, "Në oborrin e Vezirit të Janinës", Tiranë, '99.
- Pouqueville, F.C. "Voyage de la More, a Constantinople, en Albanie", Paris,1805
- Pouqueville, F.C. "Voyage de la Grece", Paris, 1826
- Ramadan Sokoli, "Vallet dhe muzika e të parëve tanë", Tiranë, 1971
- Ramadan Sokoli, "Gjurmime folkloricose", Tiranë, 1981
- Ramadan Sokoli, "Veglat muzikore të popullit shqiptar", Tiranë, 1991
- Ramadan Sokoli, "16 shekuj", Tiranë, 1995
- Roberto Lejdi, "La musica dei primitivi", Italy, 1961
- Sami Frashëri,, Vepra 1, Tiranë, 1988
- Sami Frashëri,, "Shqipëria, Ç'ka qënë, Ç'është, e Ç'do të bëhet", Tiranë, 1924
- Spiro Shituni, "Polyphony Labe", Tiranë 1989
- Stefanaq Pollo, "Në gjurmë të historisë shqiptare", Tiranë, 1990
- Strabo, "The geography of Strabo", 3 vol. London, 1889
- "Studia Albanica", nr. 1-2, Tiranë, 1994
- "Studime historicose", nr. 1, Tiranë, 1980
- "Studime mbi leksikun dhe mbi formimin e fjalëve në gjuhën shqipe", Tiranë, 1989
- Strabo (63BC-AD 19), "The nations of Epirus are Pelasgic", see "The geography of Strabo", 3 vol. London, 1889;
- T. S. Huges, "Voyage en Janina en Albanie", Vol. 2, Paris, '28
- The pelican history of music, Great Britain, 1960
- The New Oxford history of music, Vol I,II, Great Britain, '66, '67
- Thycydides, "The Peloponesian War", 2 vol. University of Michigan Press, 1959
- Th.S. Hughes, "Travels in Sicily, Greece and Albania", London,1820. V.2.

Tole,Vasil S., “Polifonia shqiptare”, Tiranë, 1999

Tole,Vasil S., “Strukturë dhe analizë”, Tiranë, 2000

Tole,Vasil S., “The Albanian intangible heritage in CD”,
Albania,Unesco, 2004

Tole,Vasil S., “Cluster”, Tiranë, 2004

Zeço, Moikom, “*Grishja e Florimontit*”, Tiranë, 2004.

About the author: Vasil S. TOLE (1963)

He received his Diploma in Composition at the Music Faculty of the Academy of Arts, Tirana, in 1987, after studying with Professor Kosma Lara, and after spending three years as Artistic Director of the House of Culture in Përmet, the town of his birth, in 1991 he was appointed lecturer in Albanian Folk Music at the Music Faculty of the Academy of Arts, and subsequently lecturer in Composition. In 1994 he successfully defended his doctoral thesis in ethnomusicology on “The Structure and Semantics of Southern Albanian Folk Music”. In 1994-1995 he pursued post-university studies in composition under Professor Wolfgang Hufschmidt at the Folkwang Hochschule, Essen , Germany , and in 1996 he pursued postdoctoral studies at the Musicology Department of University of Athens , Greece . In 2000 he became an Associate Professor, and in 2004 full Professor.

An active leading figure in the younger generation of Albanian composers, Vasil S. Tole is distinguished by his position as the initiator of new compositional techniques, and as one of the most resolute advocates of the concept of restructuring musical materials from Albanian

folklore to locate an identity and innovations in contemporary music. He is also extensively engaged in scholarship and advocacy, as well as being a participant in many festivals, conferences and seminars on music in Albania, Greece, Italy, Austria, Germany, the Netherlands, Bulgaria, etc. He has supplied materials for Albanian artistic and scholarly newspapers and journals, and for Albanian Radio and Television; is the author of dozens of articles and monographs on music, and has received a number of national and international awards, including the Dimitris Mitropoulos prize for composition, for his opera *Eumenidet*, Athens 2001. From the 1990s onwards, he and his colleagues at the Academy of Arts have been responsible for the foundation of several significant musical organisations, including the Albanian New Music Association (1993), the Albanian Section of the RILM Abstracts of Music Literature, New York (1995), and the Albanian Section of the CIOFF (1966).

Since 1995 he has been the President of the Albanian Music Council, a member of the UNESCO International Music Council, Paris, and a member of SEM, USA; Gema, Germany, etc. From 1997 to 1999 he was Director of the Opera and Ballet Theatre in Tirana. In 2005, in the capacity of expert in ethnomusicology, he prepared the dossier on Albanian folk iso-polyphony, proclaimed as a "Masterpiece of the Oral Heritage of Mankind". Since 2001-2007 he has been the Director of the

VASIL S. TOLE

Cultural Heritage Administration at the Ministry of Tourism, Culture, Youth and Sports. He became as a member of the Academy of Sciences of Albania in 2008.