



NEIRA JIMENÉZ, Luz, *Música y danza “a escena” en el mundo romano (I a.C. - IV d.C.). Convivia y espectáculos*, Silex Ediciones, Madrid, 2021, 224 págs. [14 x 21].

The beautiful monography that Luz Neira Jimenez dedicates to the analysis of music and dance performed «on stage» in the Roman world approaches a theme that, in recent years, is highly debated among the scholars.¹ The study covers a timeline extremely wide, from the I century

century B.C. to the VI A.D., tracing the evolution of both musical instruments and of the principal actors on stage —musician, singers and dancers— also defining the social role that they played in society in a precise chronological moment.

The third chapter draws a precise distinction among the different typologies of performances played in the classical world: the *ludi*, the *agones*, the *mimi*, the *pantomimae* and all the performace played during private and public *convivia*. What emerges is a comprehensive overview of the role that arts like music and dance played in the classic and late antique world, with a precise distinction of what was considered peculiar of the private or public context and when and where this two spheres of the social world, inevitably, merged.

An additional merit is to be recognized to this Luz Neira Jimenez’s work: the precise analysis of the sources, both literary and epigraphic —on which the study has its solid, scientific base— is combined with an equally meticulous review of the iconographic evolution of the musical instruments, investigated in the fields of mosaic, wall-paintings, sculptures, ceramic, also providing a geographic resume of where the ancient performing arts are more (or less) attested.

The wide chronological range that the author approaches helps to have a clear idea of what kind of music and dances were to be preferred by the public, which were condemned by the morality of the time and how this last changed, on the base of what was tolerated of what was not in a given period. In the Conclusions the author marks the profile of a world, the one of the performing art, extremely versatile

¹ Guidobaldi, 1996; Friederike, Moede, 2007; Delavaud - Roux, 2011; Laferriere, 2021;

and variegated for geographic context, typological evolution of the instruments and of the performance.

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