

# **SCRIPTA CLASSICA ISRAELICA**

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FOR THE PROMOTION OF CLASSICAL STUDIES

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# SCRIPTA CLASSICA ISRAELICA

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addresses of patients, acknowledging that this information is medically irrelevant. He assumes that it assisted the author in later composing his own work (p. 205).

The third and final school is entitled 'the Doctor's Mind'. The first chapter discusses bedside manners and the doctor's *modus operandi*. Lane Fox rightfully emphasizes the paucity of therapeutic measures prescribed by the author of the Epidemics in his bedside practice (p. 214) and the importance of prognosis for establishing professional authority. The next chapters examine the use of symptoms by the author of the Epidemics and the division between relevant and irrelevant ones and diagnosis. Successive chapters contextualize the Epidemics in the wider sphere of ancient cultures: Babylonian, Etruscan, and fifth-century Greek philosophy. The book concludes with two chapters on the aftermath of Hippocratic medicine. The first (Hippocratic impact) concerns the impact of Hippocratic medicine in antiquity, which the second (from Thasos to Teheran) goes further, and outside the boundaries of the Graeco-Roman world.

To conclude, Lane Fox has produced a remarkable achievement: a monograph on fifth century BCE Greek medicine which appeals to a wide readership and offers a fresh perspective on the invention of medicine for professional historians, focusing on particular aspects of classical Greek history and culture. The book itself is beautifully produced, and is a pleasure to read. I expect to find it on a wide range of reading lists, from Greek history, social history, to Greek science.

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Tosca Lynch and Eleonora Rocconi (eds.), *A Companion to Ancient Greek and Roman Music*, New Jersey: Wiley Blackwell, 2020. 544 pp. ISBN: 978-1-119-27547-3.

Music of the ancient world has been a source of discussion and scholarly interest for many years but never before has that field of study been brought together as a comprehensive guidebook to create an in-depth and multi-layered overview of the topic. The articles collected here are the culmination of more than two decades of constructive research invigorated mainly through the activity of MOISA ("The International Society for the Study of Greek and Roman Music and Its Cultural Heritage"), presenting a wide range of methodological, theoretical, and practical outlooks by the leading experts that helped in formalizing this rapidly evolving field.

This volume is intended as an introduction to the subject, providing a general survey of many of the central issues in the study of ancient Greek and Roman music. Most of the articles are presented in a modern, readable and informative fashion and fill a significant gap in providing a well-needed resource to accompany scholars, students, and enthusiasts through the complex terrain of ancient musical culture. The assortment of subjects and approaches is wide enough to provide something of interest for practically everyone, but the reader must be warned, several articles, mainly those concerning matters of acoustics, harmonics, rhythms, and notation, are much more technically challenging and will require at least a basic musicological background in order to appreciate them fully.

In covering a topic such as ancient *mousikē* (the ancient Greek term differs from modern 'music' and refers to the whole art of poetry, music, dance, and drama) there are countless different aspects to consider: performance, ritual, mythology, organology, dance, transmission, aesthetics, historical contexts, education, and reception are just a few. Following a thematic

approach, this substantial collection of thirty-four essays, approximately equal in length, falls into five parts that cover all of the above-mentioned aspects and then some. Part I begins where every good ancient poet would have, with Apollo and the Muses, and covers the basic traits of some of the most influential musical deities and heroes. Part II introduces the reader to the performative features of ancient music with subject matter ranging from ancient drama, choreia, and dance to the near-eastern roots of Greek and Roman musical practices and instruments. Part III offers a treatment of music in thought and theory investigating themes such as acoustics, harmonics, rhythmic, and ancient notational systems. Part IV deals with issues of identity, ideology, and politics, and the last part gives an overview of the cultural heritage of Greek and Roman *mousikē*. Each author provides a short bibliography, and the appendix adds transcriptions and diagrams portraying the latest reconstructions of the ancient Greek modes (*harmoniai*).

There is no space to comment on all of the outstanding essays in this companion, and surely different articles will stick out depending on individual readers' interests and backgrounds, so I will mention just a selection. Chapters in part IV particularly attracted my attention, as they provide thought-provoking discussions of the complex political and social dynamics of ancient *mousikē*, a topic enticing significant attention in recent scholarship. Eric Csapo and Peter Wilson detail the polemic issue of theater and politics, investigating theater politics in Athens and beyond by displaying the diverse attitudes towards theater music in democratic, oligarchic, and autocratic Greek city-states. Another article that corresponds closely to recent research interests is Mariella De Simone's chapter on music and gender. Here the author examines women's participation in society through the musical medium, stating that music was one of the main routes of cultural and social participation that was open to women in both Greek and Roman societies.

This companion brings to the fore new research approaches that were completely absent from previous guides to the topic (Martin West's 1992 "*Ancient Greek Music*" comes to mind). Francesco Pelosi's chapter on 'Music and the Emotions' is a good example with its strong ties to the "sensory turn" that gained sway in contemporary scholarship. The author outlines the shifting attitudes toward the emotional effects that music has on humans by outlining differences between Socratic and Epicurean thinkers on the subject of sympathetic music. Sylvain Perrot's overview of musical archaeology and archaeoacoustics is another good example, pointing out the peculiarities of a musical culture wherein most performances occurred outdoors and were part of public life.

As a professional performer, I found particularly fascinating the essays dealing with the day-to-day routines, practices, and exercises employed by ancient performers. Timothy Power delivered an invigorating entry on musical competitions of the ancient world detailing the agonistic nature of Greek and Roman music and its usages as a formalizing factor in shaping Greek and Roman musical culture. In the same vein, Konstantinos Melidis offers a captivating glimpse into the world of professional voice trainers and the vocal coaching regimes they imposed on their pupils. We are introduced to rigorous vocal and physical exercises, specialized diets, and even sexual abstinence before performances, a discussion continued later in Varena Schultz's treatment of Roman rhetoric and its practitioners. Those among the readers possessing a theoretical musical background will find interest in the musicological chapters presented. I particularly appreciated Stephan Hagel's enlightening overview of Greek notational systems and Andrew Barker's concise, yet thoroughly informative, presentation that made sense of a very complex topic: the two incompatible systems of harmonics (the theoretical study of music), the empirical and mathematical, which coexisted in ancient practice and thought.

As is seldom the case with these types of collections, some topics and methodological perspectives are inevitably left out. One such omission is the strange exclusion of percussion

instruments in Chrestos Terzes' survey of ancient musical instruments. Furthermore, in the above-mentioned article on 'Music and the Emotions', I would have expected some synthesis with contemporary cognitive, physiological, and anthropological research that dominates the modern study of music and the senses. On a similar note, I found it slightly odd to encounter a discussion of music from an ethnomusicology standpoint only as late in the collection as in Mark Griffith's illuminating introduction to the role of music as a signifier of local/global ethnic identities and class differences (chapter 27). Issues of ritual, gender, dance, musical competitions, or medicine could benefit greatly by corresponding to current comparative ethnomusicological data and research. The relationship between music and religion is another matter that is a bit downplayed. Even though different essays stress the pervasive religious nature of most Greek musical performances, a dedicated chapter dealing with the affiliation of music and cult practices would have been most welcome.

Overlooking the slight shortcoming just described, this is the most up-to-date and comprehensive survey of a field of study significant in numerous ways beyond the strictly musical. The first of its kind, an English-Language volume that surveys the entire field of music in classical antiquity, covering both Greek and Roman materials, is long overdue and this collection will unquestionably turn out to be the new point of departure for future students, researchers, and performers interested in the captivating world of ancient *mousikē*.

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Tazuko Angela Van Berkel, *The Economics of Friendship: Conceptions of Reciprocity in Classical Greece*. Mnemosyne Supplements, Monographs on Greek and Latin language and literature, volume 429. Leiden; Boston: Brill, 2020. viii+539 pp. ISBN 9789004416130.

The main focus of this book, as its title indicates, is how Greeks thought about *philia* in light of the development of a market economy, what the author calls "folk-theories" of social relations, a sub-division of the "history of mentalities." This was a subject that engaged Greek writers from every genre, and Dr. Tazuko Angela van Berkel has investigated the widest variety of sources, from the fragments of Sophocles to the speeches of Lysias, from lyric poetry to historiography and philosophy. Dr. van Berkel makes good use of the theories of Menger, Carsten, Bloch and Parry, Simmel, Hochschild, Weber, Polanyi, and others, among modern theorists. She is not an adherent of any particular interpretational school of thought, and does not apply one particular methodology to the Greek world, but is comfortable with almost all the contemporary schools of thought about humanistic subjects, using their insights as a means of illuminating the thought of the ancient world. In doing so, she propounds an innovative, compelling, and pivotal thesis about the mind-frame of ancient Greece that will be valuable for anyone working on almost anything Greek.

Van Berkel argues that the rise of monetization created a model of exchange that challenged the way people thought about *philia* relations. Barter had never played a major role in the ancient Greek economy (van Berkel speaks of the "Myth of Barter" and the "Flintstone Effect," which projects backwards contemporary practices), so the development of a monetized market created a