orientation of the lyre under the hand. 'Tighten', 'relax' (ἐπιτείνω, ἀνίημι) are naturally applied to the tuning of chordophones, and terms such as τόνος, σύντονος, and ἀνειμένος then acquire more technical meanings in relation to scales and intervals. R. broadens the picture by illustrating the use of words like ὀξύτονος and ὑπέρτονος in non-technical writers such as the dramatists. Musicologists created new derivatives such as διάτονος, τονιαῖος, and ὑμιτόνιον.

The second and longer part of Chapter 1 studies words used for playing stringed instruments: ψάλλω, κρέκω, κρούω, and their derivatives. R. notes (p. 35) that the last two are also found in connection with the aulos, by an extension of usage that goes back at least to the fifth century. (The same thing happened, as Plutarch observed, with ἁρμόττω 'attune', and in general lyre-playing was much more influential on the language of music than aulos-playing.) κρούω, κροῦσις, and κροῦμα came to be used specifically of instrumental music or the instrumental accompaniment to vocal music.

In Chapter 2 attention is focused first on contrastive terms applied to sound such as ὀξύς/βαρύς, μέγας/μικρός, σκληρός/μαλακός, λεπτός/παχύς, ἀραιός/πυκνός, and τραχύς/λεῖος. These are classed as being from the tactile sphere. Another sizeable group is derived from the visual sphere, e.g. διάστημα, χρῶμα (not first in Plato, as R. says on p. 70, but in the Hibeh papyrus), λευκός, λαμπρός, αἰόλος. One or two others (γλυκύς, μελι-; but ἡδύς should not be run together with these) belong to the sphere of taste or smell.

The third and shortest chapter is largely concerned with τερετίζω, τερετισμός, τερέτισμα, associated with the stridulation of cicadas and the twittering of swallows and then taken up in musical idiom with reference to tootling, or executing a particular rhythmic figure, on the aulos.

R. has cast her net widely, supporting her arguments with a large number of quotations and citations from authors of all periods down to George Pachymeres and Manuel Bryennios. (I should have preferred more of them to be quoted in Greek rather than in translation with sporadic Greek words and phrases in parenthesis.) The conclusions reached are not exactly eye-opening, but by the collection of material and the setting of the musical terminology in a broader context a positive service is performed.

The work concludes with a bibliography, an index of passages cited, and a twenty-one-page glossary of Greek words with page-references back to the discussion. There is a fair scattering of minor inaccuracies. Confusion of ε and η, ο and ω, is for some reason an endemic weakness in Italian publications, and in this one we encounter αἰσθέσεων (p. 73), λεπτῶν for λεπτὸν (p. 90), and repeatedly θρεττανηλό, σύνθητος, ἀσύνθητος. LSJ is listed in the 1968 edition without mention of the 1996 revised Supplement, which contains many important corrections in the field of music.

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doi:10.1093/clrevj/bni269

ORATORY ANCIENT AND MODERN

M. Edwards, C. Reid (edd.): *Oratory in Action*. Pp. viii + 216. Manchester and New York: Manchester University Press, 2004. Paper, £15.99. ISBN: 0-7190-6281-0 (0-7190-6280-2 hbk).

The focus of this lucid and engaging collection of essays is the occasion of public speaking: the intersection of orator, audience, and space to create persuasion, and

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https://doi.org/10.1093/clrevj/bni270 Published online by Cambridge University Press

with a great degree of thematic unity the contributors offer an intriguing variety of perspectives on the issue. The chapters fall into two broad categories, ancient and modern (nineteenth century and after).

Alastair Blanshard's paper on the use of ritual to create forensic space is one of few in the volume to offer a comparison of ancient and modern practice. He sets the nineteenth century vogue for overwhelming physical manifestations of the operation of justice, in the form of permanent law-courts, in contrast with Athenian lack of grandeur, with courts meeting in a variety of places, some of which were not solely judicial in their use. B. argues that Athenian legal processes relied rather on ritual to bring legal space into temporary being and takes as an example for detailed scrutiny the elaborate method by which jurors were selected from the citizen body and assigned to different courts. The Athenian juror's perception of the importance of his task is thus mediated more through the processes which have brought him, as a specific individual, to court, and less by a sense of awe in the presence of imposing and permanent buildings.

Malcolm Heath's contribution on advocacy in Roman Egypt sets ancient practice not against modern practice but ancient theory, exploring the ways in which the speeches recorded in courts transcripts on papyri might relate to contemporary rhetorical theory and training. These transcripts record both sides of the cases and thus give a sense of procedure and of the actual experience of legal advocacy which versions of speeches written up by orators after case do not; and the methods they illustrate may also be linked to rhetorical training. H. argues that such a link might underlie the developments in oratorical theory in the second century A.D. which concentrate on how to argue a specific issue rather than on all the parts of a speech: if the progress of a case were liable to interruption by the magistrate in charge, and advocates seldom had the opportunity to deliver a full-scale oration, then the attraction of learning arguments to deal with specific legal problems is obvious. Moreover, it is possible that the apparent decline in interest in more advanced rhetorical training among students which is attested elsewhere can be explained by courtroom realities, which did not provide opportunities to use such skills.

The other classical papers in the volume (Volonaki, Usher) offer close readings of fourth century Greek oratory, and the late antiquity is represented by Aideen Hartney's assessment of John Chrysostom's appropriation of classical rhetoric to promote his Christian ideal of a *polis* in his preaching. There is nothing, however, on oratory in Latin. The 'modern' half of the collection offers a similarly stimulating range of topics and approaches. Michael Simpson is concerned with the tensions between poetical and oratorical voices in Coleridge's 'Fears in Solitude', arguing that the work's publishing history reflects the instability of Coleridge's project and the modes of speech he uses to articulate it. The remaining papers concentrate on a variety of actual oratorical occasions. Paul Robertshaw offers a systematic analysis of the judge's sentencing remarks from four nineteenth-century trials of doctors accused of murder. He concentrates on the audience in order to assess the judge's remarks, arguing that the main audience is the defendant, which explains the lack, in most cases, of detail concerning the actual crimes: the judge's task at this point is primarily not to defend the verdict but to articulate the state's authority in relation to the criminal, now condemned to death, and to exhort him to turn to religion as the only source of salvation. In the one set of remarks that R. discusses where there is any detail about the crime itself, he suggests that this relates to the conflicting medical evidence at the trial and should be understood as also being directed at the Home Secretary.

https://doi.org/10.1093/clrevj/bni270 Published online by Cambridge University Press

The remaining papers deal with political oratory and each is primarily concerned with the mechanisms by which a politician can develop a distinct personal identity through his or her speaking. The oratory of Margaret Thatcher and Tony Blair are obvious contenders for dissection; less familiar is F. E. Smith, whose maiden speech is analysed by Christopher Smith, in order to demonstrate how F. E. Smith employed language, delivery and gesture to create a persona combining high intelligence and a studied contempt for the government. Lynette Hunter's final chapter on contemporary political rhetoric opens up wider perspectives by sketching out a threefold classification of speaking to, speaking for and speaking at, seeing an increasing dominance of the third mode in current debate: politicians handle the existence of diverse audiences through the adoption of stereotypical characterizations which shut off debate.

The papers in this collection undoubtedly gain by being published together, and the excellent editorial commentaries which link the chapters reinforce their coherence: the volume is a welcome presentation of a variety of approaches to the act of public speaking.

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doi:10.1093/clrevj/bni270

ANCIENT COLOURS

L. CLELAND, K. STEARS (edd.), with G. Davies: *Colour in the Ancient Mediterranean World*. (BAR International Series 1267.) Pp. x + 154, ills, colour pls. Oxford: John and Erica Hedges Ltd, 2004. Paper. ISBN: 1-84171-373-2.

In analysing the Greco-Roman world, we are often required to state whether that world is essentially similar to our own or essentially dissimilar. The poets capture the issue: Shelley asserted that 'we are all Greeks'; Louis MacNeice held that 'It was all so unimaginably different/and all so long ago'. This issue is to be found also in the matter of colour, which is treated in this volume of twenty-five useful essays.

David Warburton invokes the work of B. Berlin and P. Kay, *Basic Colour Terms* (Berkeley, 1969; Palo Alto, 1999), to argue that the Greeks and the Romans were similar to us in their use of colour terms: 'In my opinion, the only point of departure for the study of colour in antiquity is the assumption that the languages of the ancient world used terms to express hues in similar fashion to modern languages'. But Michael Clarke, in a penetrating essay that rejects the argument of Berlin and Kay, uses the colour words of early Greek (such as *khloros*) to establish that colour may be culturally specific, and that the Greeks and Romans were not similar to us in their use of colour terms. Clarke's position is backed up by Carole Gillis, who notes that 'the evidence of bronze age Greece indicates clearly that there is not a universal, basic, inherent, mental superstructure regarding colours'.

Further support for this view is provided by the fact that it is notoriously difficult to translate into English certain Greek words for colour such as *argos* and *glaukos*. This may also be the case with a modern language such as Irish: the adjective *gorm* can mean not only 'blue', but also 'rich green' (of grass), 'dark grey' (of a horse), and 'black' (of a man). Cf. the various connotations of English 'blue' in the 1800s (as outlined by Tracey Rihll).

Colour in the Ancient Mediterranean World is divided into three sections (with an

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https://doi.org/10.1093/clrevj/bni270 Published online by Cambridge University Press