five beasts joined to the stillborn child that portends the death of A. may be intended to represent the five successors Ptolemy, Cassander, Lysimachus, Antigonus, and Seleucus. 'All of these generals had emerged as clear contenders by 309' (p. 256), and thus the *Liber* as a whole (and not just the will) may be regarded as a document from a period less than twenty years after the death of A.

The remaining papers in the volume do not bring us as close to the time of A., but they consider the various ways in which later writers—or their sources—presented A. according to particular interpretations: from the Homeric behaviour and the set of Parmenio-anecdotes discussed by Elizabeth Carney to the constraints of a monograph like Curtius' in contrast to the world histories of his predecessors (the subject of John Atkinson's paper).

Ernst Badian's article, 'Conspiracies', returns to a favourite theme, and emphasizes (p. 75) A.'s fear of conspiracies—a point supported, I might observe, by A.'s anguished statement to Dandamis in Palladius *On the Brahmans* 2.33, 'How far must I fear those who protect me even more than the enemy? . . . By day I torment the nations, but when night comes on I am tormented by my own reflections, my fear that someone may come at me with a sword.'

Ernst Fredricksmeyer argues that A. created himself King of Asia rather than adopting the title of King of Kings. His discussion pushes the evidence, and might have looked with benefit at the parallel question of whether A. was crowned as pharaoh or not. In the end, the question is one of semantics rather than of the realities of power.

Michael Flower shows how Callisthenes' adulatory account of A. was a central part of the 'spin' put on his career for the Greeks, while Richard Billows's discussion of Polybius' view of A., which has to be pieced together from scattered fragments, argues that the topoi he inherited concerning the favour of Fortune and the faults of A.'s character go back to Demetrius of Phalerum; these, which became the leitmotif of Roman thinking on A., thus developed in parallel, I would say, to the Onesicritean treatment which turned him into a 'Cynic hero'.

In sum, the book represents a powerful advance in the study of A., both by its concentration on near-contemporary sources and by its elaboration of the slipperiness of all the evidence that we rely on for what we think we know about Alexander.

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THE POLITICS OF MUSIC

A. C. Cassio, D. Musti, L. E. Rossi: *Synaulia. Cultura Musicale in Grecia e Contatti Mediterranei*. Pp. 320 . Naples: AION, 2000. Paper.

Greek music has long been the preserve of antiquarians and reconstructionists, distant successors of Aristoxenos, whom Lactantius accused of 'having a heart that was blind' (*Div. Inst.* 7.13) because of his soulless, technical approach. But as proper account is taken of the historical and social conditions of cultural production in other areas of Hellenic studies, so the *disiecta membra* of *mousike*—the dance and

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song as well as the pure music—are coming to be studied as a coherent whole—and, moreover, as fundamentally intertwined with other levels of social, religious, and political life. Italian scholarship has long been ahead of the game in this respect (one thinks in particular of Gentili and Pretagostini), and this volume demonstrates that the tradition continues.

Musti—'Musica greca tra aristocrazia e democrazia'—makes a strong case for a conscious 'musical programme' within the democratic politics of Perikles. At the broader diachronic level, he identifies the major historical development as the move from an aristocratic culture of engaged, communal performers, to a democratic culture in which music was increasingly performed by others, such that the growing gulf between performers and receivers led to a passive, 'consumer' culture of music, and to a notion of music for pleasure alone. My worry with this model is that it sidelines some of the ways in which the democracy promoted its own ideology and practice of active musical participation: one thinks of the fact that theatrical and musical *krisis* were treated with as much seriousness and legal attention as more narrowly political forms, or of the vast increase in participation in choral performance that the dithyrambic and theatrical choruses of the Kleisthenic Dionysia represented.

Rossi—'Musica e psicologia nel mondo antico e nel mondo moderno'—discusses the relationship between music and psychology in a comparative (Western) context. The comparative approach has been slow to make its way to the study of ancient music, and among many important insights to emerge here is the reminder that habits and practices of musical hearing are not trans-historical constants. R. identifies a radical contrast between the 'concentrazione assoluta sulla funzione conativa' (p. 75) of ancient theory and the post-Renaissance emphasis on expressiveness and 'affect'. The contrast is illuminating, not least for alerting us to the way our responses to music have been historically shaped. But are ancient musical theory and practice as free from (emotional) expressiveness as this polarization implies? Euripidean monodies (for instance) might suggest otherwise.

The 'hyporkhema' of Pratinas receives a full, if heavily doxographic, treatment from Napolitano. The importance of this seventeen-line fragment to the history of Greek musical culture is matched by its opacity, and we do not penetrate the gloom much further here. Most promising is the attempt to give some sort of historical and political context to the piece: pursuing an idea of Stoessl, N. argues that the 'hyporkhema' was (probably) a dithyramb, performed in Athens as a conservative retort from the Peloponnese to the musically and politically new scene of the Kleisthenic city.

Pagliara takes a wearyingly long route to arrive at a convincing conclusion about the Phrygian mode: he resolves the well-known 'problem' of the Platonic Sokrates' unexpected retention in his city of a mode associated with frenzy and orgiastic passion (*Rep.* 3.10, 399a–c) by identifying a therapeutic and allopathic model of musical katharsis at work in Plato's thinking, with probable Pythagorean influence.

Mosconi is given—and abuses—the luxury of a full ninety-nine pages on democracy, the 'New Music', and the Odeion. To his credit, like Musti, he asks us to take seriously the 'musical politics' of individual leaders; and to consider the way musical culture was a battleground of conflicting ideologies. The Odeion, for instance, was viewed—as one's politics inclined—as a sign of the power and wealth appropriated triumphantly from the Great King by the *demos*, or of the 'tyrannical' aspirations of the *demos* itself. Though somewhat dependent on the work of Miller in particular (*Athens and Persia in the Fifth Century B.C.: a Study in Cultural Receptivity* [Cambridge, 1997]), M.'s politicized interpretation of this extraordinary building is very welcome. A compelling contribution of his own is the broader idea that resentment

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from the élite at this opening of access to cultural riches once their preserve actually fuelled the very real political violence of the late fifth century. M. remarks that evidence for resentment specifically to the Odeion as a 'music hall for the masses' is lacking: he might have made something of the fact that Kritias chose it as the place for his kangaroo court in 404 (Xen. *Hell.* 2.4.9).

In short, the occasional lapses into suffocating repetition and doxography in *Synaulia* should not detract from its very real importance in signalling new directions in a fundamental and under-explored area of Greek culture.

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VISUAL AND VERBAL CULTURE

N. K. RUTTER, B. A. SPARKES (edd.): *Word and Image in Ancient Greece*. Pp. xiv+ 258, figs. Edinburgh: Edinburgh University Press, 2000. Paper, £16.95. ISBN: 0-7486-1405-2.

This collection of essays originates in a conference held at the University of Edinburgh in 1999; the aim of the conference was to bring together specialists in different areas to consider the theme of the spoken word and visual performance, and the papers do indeed cover a wide variety of topics and approaches. Topics discussed include sculpture (monumental and funerary), vase-painting, drama, and aesthetic theory, while approaches encompass both the theoretical discussions of Goldhill and Halliwell, and the traditional studies of pottery by Sparkes and Moignard. Some of the essays focus very clearly on the interplay between inscriptions or literature and images, while others treat single topics related to the overall theme.

The collection is divided into four sections covering four broad themes, the first of which, 'Images in Early Greece', focuses on pottery. Snodgrass surveys the uses of writing on early Greek pots, discussing the ways in which writing was used by painters, and suggesting reasons for its gradual disappearance in red-figure. Moignard offers an interesting discussion of the effect of vase shape on styles of depiction, demonstrating that myths were adapted to fit metope or frieze designs. Lemos, in contrast, considers the absence of images on pottery in the tenth and ninth centuries B.C., concluding that this was due not to the artists' inability to produce images, nor to lack of available models, but because word was more important than image in this cultural context.

The second section, 'Narrative and Image', comprises three more varied papers. Palagia considers the reconstruction of the statue-bases for the cult statues of Phidias and analyses the reconstructed scenes for political meaning. Sparkes's essay on pygmies is an excellent comparison of literary and visual representations of the battle between pygmies and cranes, charting the development of the pygmy into a representation of true dwarfism, and of the meaning of the scenes as heroic parodies. Both papers, however, claim rather more for their studies than is demonstrated; Palagia's is not really a discussion of 'narrative technique', while Sparkes's claims for the sophistication of ancient pot painters are not clearly substantiated. In the final paper of the section, Halliwell considers Plato's theories of artistic images and their purpose; I am

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