book) can now be seen to have very close stylistic similarities to some pagan tombs, which may support the idea that they are themselves originally pagan. F.-G. has provided an invaluable tool for the study of Roman tombs as complete entities.

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A COLLOQUIUM ON ANCIENT MUSIC

G.-J. PINAULT (ed.): *Musique et poésie dans l'Antiquité*. Pp. 129, ills. Clermont-Ferrand: Presses Universitaires Blaise Pascal, 2001. Paper, €15. ISBN: 2-84516-175-1.

Classicists will want to read and recommend to their students the chapter by Annie Bélis on 'Euripides as a Musician'. Much of the material gathered (not just on Euripides) is well known, but the collection and analysis of ancient evidence on the topic, useful in itself, is suffused with the very interesting point of view of someone who is a practising musician as well as a classical scholar. Where else do we find, among the oft-rehearsed evidence on choral and other developments in early Greek tragedy, an emphasis on Sophocles' adoption of the more exotic, curved, Phrygian form of aulos and (as she argues, more speculatively but plausibly) of the equally exotic Thamyrian cithara? Alongside evidence from Aristophanes' *Frogs* and later literary sources is placed detailed analysis of the surviving papyrus scraps from *Orestes* and *Iphigeneia at Aulis*. From that, we glean wonderful details such as at *Iph. Aul.* 792 (fatherland passage), where the note falls dramatically a seventh to emphasize the loss of the fatherland. The result is an essay that gives a vivid, refreshing look at the musical side of Euripides' genius. (I can also recommend her CD, *Musiques de l'Antiquité grecque* [Annie Bélis and the Kérylos ensemble, 1996], which I often pair with the CD, *Musique de la Grèce antique* [Gregorio Paniagua and Atrium Musicae de Madrid, Harmonia Mundia, 1979] to give an idea of the range of possible interpretation for the surviving ancient Greek melodies.)

A couple of other essays are worth noting. Elena Kraleva's clear and cogent summary and analysis of Augustine's *de musica* is a helpful introduction to a somewhat obscure but quite interesting ancient work. Christophe Vendries's thoughtful re-examination of the well-known British Museum sarcophagus of Nikokrates does a good job of highlighting the extraordinary circumstances of this man's life—a *mousikos anêr* and guild member who was poet and citharist, but also a seller of prostitutes, and whose profitable enterprise afforded him the luxury of a funerary monument far beyond what is usual for the artisan class of a musician.

The remainder of this slender volume makes for slim pickings. Philippe Brunet wishes to apply hard philology to the question raised by Rousseau, 'Is Greek the ideal language for song?'; we are relieved to read that Rousseau's formulation requires revision. (On Brunet's by-the-way contention that musical variation on a melodic theme informed the difference between strophe and antistrophe in Greek lyric poetry, see now the interesting new evidence in M. L. West and E. Pöhlmann, *Documents of Ancient Greek Music* [Oxford, 2001], pp. 16–17.) Armelle Bonnet takes up the interesting topic of poetic and musical competitions associated with the 'Valley of the Muses' near Mt Helikon. But what promises to be a well-focused diachronic study turns out to be dull summary with scandalously little citation of primary witnesses. Bonnet repeatedly speaks of the new evidence that has come to light since the last detailed treatment (J. Frei's 1900 dissertation). But only two ancient witnesses are

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specifically cited in the entire essay, both inscriptions published in 1895 (apparently missed by Frei). Marie-Christine Fayant ('The Role of Music in the Dionysiaca by Nonnos of Panopolis') catalogues and summarizes musical references in Nonnos. Murmurings of learning here (all conscientiously cited) derive from notes and introductions to the Budé volumes. Catherine Broc offers a similar, more controlled and competent, conspectus of how John Chrysostom uses music in his writings. The conclusions in both Fayant and Broc—that the use of music in these authors is of varying import, and contextually driven—are, given the strategy of inquiry, predictable.

The volume represents the proceedings of a colloquium held in May 1997 under the aegis of the *Centre de Recherches sur les Civilisations Antiques*. The best of this sort of *recueil* will give either a sampling of new approaches to a topic or a useful overview and introduction. The strong tendency towards summary treatments in the volume seems to aim at the latter, but the topics are too broadly scattered to provide a coherent picture. As to new approaches, there is little of that here. Almost no mention is made of why the study of ancient music as a topic might be productive, why the study of music in, say, Nonnos and John Chrysostom would be relevant to one another, and none of the authors aside from Annie Bélis seems aware of the revolution in the study of ancient Greek music afforded by the papyrological texts unearthed in the last generation.

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ATHLETICS

T. Aigner, B. Mauritsch-Bein, W. Petermandl: *Laufen: Texte, Übersetzungen, Kommentar*. (Quellendokumentation zur Gymnastik und Agonistik im Altertum 7.) Pp. vii + 583. Vienna, Cologne, and Weimar: Böhlau Verlag, 2002. Paper, €85. ISBN: 3-205-99116-8.

This is a most welcome work, which brings to an end the series under the heading of *agones gymnikoi.* The seven volumes on the discus, jump, javelin, boxing, pancration, wrestling, and running have been published between 1991 and 2002 by a team of young Austrian philologists and historians under the capable direction of Ingomar Weiler at Karl-Franzens University in Graz. The aim has been to assemble an accessible corpus of literary sources on different aspects of sport beyond what is readily available. They include original texts and German translations (not always their own), where the authors make a good attempt to elucidate the original terms. There is also a useful annotated index and comprehensive bibliography.

In this volume (the longest of the seven) there are over 800 literary sources on running from the eighth century B.C. to the twelfth century A.D., arranged alphabetically. These were researched through the facilities of CD-ROM and vary in length from a few lines to a few pages. For several of these sources (notably some of the scholiasts) there were previously no translations available. While there is a comprehensive selection of Greek texts, there are relatively few Latin authors; there are almost as many references to Pausanias, for example, as to the whole of Latin literature—about ten percent. At times the authors seem to select these Latin sources randomly; they list Livy 1.5.1–2 on running at the Lupercalia, but not Ovid, *Fast*.

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