stringed instruments and beyond the aristocratic pale. Here Wilson also treats the relation of a series of the leading politicians to the flute and its deployment as a tool of image-formation and policy-projection.

In the fourth and final section, two articles offer close readings of texts centrally concerned with *mousikê*, its theory and practice. Andrew Ford sets out to restore the term to its proper significance in Book 8 of Aristotle's *Politics*. Where others try to slot *mousikê* into the philosopher's broader ideas on the place of literature and poetry within the state, Ford shows how a more narrow, 'musical' interpretation yields other insights. For Aristotle and his programme for the education and formation of citizens, music's acoustic and physiological powers offer a central tool. Somatic responses to music and dance also figure in Victoria Wohl's discussion of the 'dirty dancing' at the close of Xenophon's *Symposium*. In her account, the text's final portions stage an *agôn* between the dance Socrates earlier performed (an attempt not merely to reduce his girth but also part of his articulation of an 'ouranian' view of eros) and the Syracusan dance-master's own lascivious performance. Much in the way that Alcibiades' 'encomion' of Socrates at the end of Plato's *Symposium* challenges the earlier speech of Socrates/Diotima, so too this titillating representation undermines the seemingly persuasive account of love the philosopher earlier supplied. The collection ends with a fitting question: which are the specific activities over which the Muses, seemingly undisputed goddesses of *mousikê* in all its manifestations, preside? Poetry certainly, but, as Penelope Murray shows, not every form of literary activity or intellectual pursuit. While Plato places prose philosophizing under the goddesses' aegis, rhetoricians, practitioners of something viewed as a *technê*, can do without divine inspiration. The Hellenistic Mouseion turns out to prove a misnomer: with music now excluded from the study of literature, and marked off as a pursuit separate from education and culture, the Muses find themselves consigned to a silent cage.

It is the merit of this work to have opened this cage, both exploring its lesser-known corners and placing it squarely within the context of the classical and post-classical Greek *polis*.

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MUSICAL TERMINOLOGY

E. Rocconi: *Le parole delle muse. La formazione del lessico tecnico musicale nella Grecia antica.* (Quaderni dei Seminari Romani di Cultura Greca 5.) Pp. viii + 147. Rome: Edizione Quasar, 2003. Paper. ISBN: 88-7140-245-6.

This is a useful, if circumscribed, study of the emergence from ordinary Greek vocabulary of a more technical musical vocabulary. It by no means covers the whole range of technical terminology, as the subtitle might be taken to suggest. The topics discussed in the work's three chapters are: terms connected with the tuning and playing of stringed instruments; language used in the perception, classification, and evaluation of sounds; and the application to music of certain words customarily used for animal noises.

R. takes her start from the observation that specialist terminologies develop from the 'risemantizzazione di termini propri della lingua d'uso'. The basic terms for the degrees of the scale (ὑπάτη, λιχανός, etc.) derive directly from the physical

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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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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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