missed: Nicolet, for example, on antiquity includes only two references to Punic and Carthaginian urbanism, and even for Rome there are a mere seventeen references. The bibliography as a whole favours the descriptive works over key theoretical studies that have become dominant in contemporary Anglo-American geography—for example, Henri Lefebvre's *La production d'espace* does not receive a mention.

The book as a whole is difficult to keep within one's vision, and hard to define or pin down. Its object—the mega-city—shares these properties and is notoriously slippery or even fluid. Here lies a problem: we have difficulty today understanding contemporary urbanism or representing it through the medium of the written word, let alone that of the past, with its absence of evidence for some of the things we wish to know. The authors in this volume focus on the tangible—particularly demography, and allude to the realm of the cosmopolis that can extend across regions and blurs the distinction between *urbis* and *orbis.* The individual essays may prove stronger than the book as a whole.

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## ROMAN TOMB DECORATIONS

F. Feraudi-Gruénais: *Ubi diutius nobis habitandum est. Die Innendekoration der kaiserzeitlichen Gräber Roms.* (Palilia 9.) Pp. 248, ills. Wiesbaden: Dr Ludwig Reichert Verlag, 2001. Paper, €39.90. ISBN: 3-89500-076-0.

The basis of this book is a catalogue of eighty-four tombs from Rome which contain fixed internal decorations: wall-paintings (by far the most frequent type), decorated plaster, and mosaic floors. They range from the first century B.C. to the early fourth century A.D.; catacombs are excluded. Each entry contains a general description of the tomb, details of the decorations, illustrations, bibliography, and sometimes plans. The types of decoration are marked in the text in bold and the themes of the decoration are in italics, making them very easy to pick out. Other important information, such as dating and use for cremation or inhumation burials, is also presented in a clear and consistent way, and the texts of significant inscriptions are given in footnotes.

The catalogue is followed by an analytical section, also summarized in Italian. The tombs are discussed by type, by date (the second half of the second century A.D. is the best represented period), and by theme. Most of the decorative figures are mythological ones, usually shown in isolation rather than in scenes, and allusions to real life or the afterlife are rare. A final section looks at the internal decorations in the context of other recent research on tombs. F.-G. emphasizes the links with domestic art and, later, with sarcophagi; she also finds some correlation between the quality of external and internal decoration of tombs.

The book should become the first point of reference for the tombs it discusses, since the information which it makes available so easily would otherwise have to be extracted painstakingly from many different sources; even someone with little German could make good use of it. As F.-G. states, internal decorations have rarely been studied even for well-known tombs like the Vigna Codini columbaria and the Vatican mausolea. The 'painted rooms' of the Jewish catacomb of Vigna Randanini (not included in the

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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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