

In Chapter 19, "Herodotus and foreign lands", T. Rood moves on to other non-Greek areas and analyses how H combines ethnographic and geographic information in order to explain the historical and political impact of those areas. After all, the essence of H's whole work is to understand why and how Greeks and barbarians fought with each other. It is uncertain, however, to what extent we can say that H (anachronistically) used an anthropological method in order to try to understand foreign customs in their own right. H clearly directs his work at a Greek audience, always explaining how foreign people and customs differ from the Greek standards, and only rarely providing explanations for why that is.

The book on the whole focuses on the world and times of Herodotus himself. The last chapter by S. Hornblower is the only to discuss the reception of H, and that takes only into account "Herodotus' influence in antiquity". Hornblower first deals with allusions, borrowings and denials of H visible in his contemporaries (writers of tragedy and comedy as well as historians). After that, in the fourth century and later, H is referred to also by name, although borrowings can of course also be unattributed. Hornblower also studies the impact of H on the Hellenistic historians as well as on those of the Roman period.

Marja Vierros

Die Fragmente des Aristoxenos aus Tarent. Neu herausgegeben und ergänzt, erläutert und übersetzt von STEFAN IKARUS KAISER. Spudasmata 128. Georg Olms Verlag, Hildesheim 2010. ISBN 978-3-487-14298-2. XXXIX, 247 S. EUR 39.80.

This book contains the literary fragments by Aristoxenus of Tarentum, a Greek philosopher and musical theorist who lived in the fourth century BC. Kaiser has collected over 400 references to the writings of Aristoxenus and to "the Musician" himself from the works of later authors dating from the second century BC to the 15th century AD. The texts are arranged chronologically and subdivided by their context into four categories: 1. *philosophica* 2. *historica* 3. *ad Aristoxenum vel ad rem musicam pertinentia* and 4. *miscellanea et incerta*. The majority of the sources are Greek and Latin texts but there are also some Arabic musical writings included (Al-Farabi and Al-Katib), although not the original texts but only French and German translations. Nearly all of the Greek texts are translated into German, some of them for the first time. There is also an introduction which includes a brief account on Aristoxenus' life and his works and an examination of his significance in literary history.

This is a thorough and well-organized study which will surely be useful to anyone looking for further information on Aristoxenus and more details regarding his contribution to the theory of music in addition to the *Elementa harmonica* and the *Elementa rhythmica*. The reader also learns about less-known sources dealing with ancient Greek music. Although this book does not introduce any revolutionary new evidence on Aristoxenus or his works, it clearly demonstrates his influence on later musical writings, also in the Arabic world. In summary, Kaiser's book is a highly recommendable read for those interested in ancient Greek music.

Kimmo Kovanen