

YANN LE BOHEC: *Das römische Heer in der späten Kaiserzeit*. Franz Steiner Verlag, Stuttgart 2010. ISBN 978-3-515-09136-7. 309 S. EUR 42.

This book, translated from the French original (*L'armée romaine sous le Bas-Empire*) and published in 2006, aims to give an overview of the Later Roman Imperial army from Diocletian to the mid-fifth century AD. Beginning with Diocletian, the book proceeds in chronological order, but the chronological account is suspended after the description of the wars during the reigns of Constantius II and Julian.

The focus is now transferred to a thematic account of the Imperial army of the mid-fourth century AD. The thematic chapters begin with a discussion of recruitment, proceed to troop unit types, and then to rank structure and the fundamentals of military service. Le Bohec then discusses fortifications before considering tactics in two chapters, the first covering the circumstances of a battle and its context, and the second concentrating on the battle itself. Tactics is then followed, rather than preceded as one would have expected, by a discussion of strategy, beginning with the concept itself, the debate surrounding it and the realities in which strategy was conducted. This is followed by a chapter considering strategy in the "European Theatre" and another one concentrating on the East and the South. The final thematic chapter discusses the relationship of civil society and the military.

At this point, the author switches back to the chronological account, first discussing the wars of Valentinian and Valens and then the subsequent phases of the army to the mid-fifth century AD, this account being followed by a concluding discussion. All in all, Le Bohec presents a good overview of the Roman army of the Later Empire, although one heavily focusing on the mid-fourth century AD.

*Joonas Sipilä*

ROBERT W. SHARPLES: *Peripatetic Philosophy, 200 BC to AD 200: An Introduction and Collection of Sources in Translation*. Cambridge Source Books in Post-Hellenistic Philosophy. Cambridge University Press, Cambridge – New York 2010. XIX, 309 pp. ISBN 978-0-521-88480-8 (hb), 978-0-521-71185-2 (pb). GBP 60, USD 99 (hb), GBP 21.99, USD 36.99 (pb).

This book, the swan song of Robert Sharples, a distinguished scholar of ancient philosophy, gives us a concise insight into how post-Aristotelian peripatetic thought developed from 200 BC to AD 200. As its name suggests, this book is concerned with the philosophical themes of this often underexamined era, and it aims at providing not an exhaustive collection of the material, but a selective sourcebook "for those who wish to become familiar with the main issues relating to its subject matter" (xiii). Sharples's book begins with a preface and an introduction in which he briefly introduces the main figures and the intellectual developments of the period from the death of Aristotle to Alexander of Aphrodisias. The introduction is surprisingly short, but the core substance of the book is situated in the footnotes and commentaries of the translations of the original Greek and Latin passages. It represents well the philosophical and philological expertise of Sharples.

*Peripatetic Philosophy* is divided into four thematically arranged main chapters ("Individuals", "Logic and Ontology", "Ethics", and "Physics"), and each main chapter consists of several subchapters. This user-friendly structure mirrors the layout of the *Hellenistic Philosophers* (1987) by A. A. Long and D. L. Sedley. However, in terms of typography, *Hellenistic Philosophers* is easier to consult because its commentary parts are printed in smaller font than the original passages, whereas in Sharples's book it is sometimes difficult to distinguish where the ancient text ends and the commentary begins, which affects the readability. In sum, *Peripatetic Philosophy* is a useful introductory sourcebook that demonstrates Robert Sharples's meticulous scholarship.

*Iiro Laukola*

STEFAN HAGEL: *Ancient Greek Music. A New Technical History*. Cambridge University Press, Cambridge – New York 2010. ISBN 978-0-521-51764-5. XIX, 484 pp., 115 figs. GBP 65, USD 115.

In 1992 Martin L. West (who passed away earlier this year at the age of 77) published *Ancient Greek Music*, which soon became a classic. Almost 20 years later Stefan Hagel has published a book with the same title as West's work, but his contribution, subtitled "A New Technical History", is not meant to challenge its predecessor. The main difference between these two books is their target audience. While West's book is an overview of its subject written in order to be accessible also to people without special knowledge of music, Hagel's book could be seen as an advanced sequel to West's work or any other elementary manual about ancient Greek music. Hagel himself clarifies his aim stating that "[...] this book does not claim to present some new key that unlocks the doors to all secrets. Instead, it keeps very much to the paths that have been opened by previous research, while trying to fit some previously unconnected pieces together, and in some respects suggesting (I hope) a more coherent view" (pp. xv–xvi). A strength in Hagel's approach to Greek music and musical instruments is the fact that he has practical experience of the subject as he has himself reconstructed *lyrai* and *auloi*, and, naturally, also learned the gentle art of playing them. Thus he is certainly the right person to search for a solution of the enigma: What was the relationship between ancient Greek musical theory and practice?

In the first chapter ("The Evolution of Ancient Greek Musical Notation") Hagel introduces his vision about the original conception of ancient Greek notation and its early evolution. As no first-hand evidence has survived on the subject, this chapter largely presents the author's own speculation based on internal structure of Greek notation and on clues offered by extant documents of ancient Greek music. One of his major aims here is to point out that there is nothing wrong with the fact that Lydian and Hypolydian *tonoi* are in an eminent role in the notation and that Dorian, which usually holds the central position in Ancient Greek musical theory and practice, is marginalised.

The second chapter ("Notation, instruments and the voice") deals with the ranges of different musical instruments and human voice and explores how these pitch ranges can be connected with *tonoi*. The author proceeds by observing, e.g., the different selections of *tonoi* that were associated with different kinds of music (e.g. *aulos* or citharodic music). He also investigates the ranges of *lyrai* and *kitharai* by analysing the physics of their strings based on materials that were used for manufacturing them and exploits the iconographical evidence on relative string lengths. He also