

connection to the Latin area is also a visual one. Looking at Rome and beyond towards the west is not as easy because the Janiculum and Monte Mario block the view in that direction.

One also wonders why the hills were chosen as the main attribute of Rome. The river Tiber is an equally important part of the city and it even received a personification of its own. The importance of heights and their connection with temples of gods in central Italy is also something that appears in Roman literature often and could perhaps have been discussed more prominently. Vout's book is a fascinating analysis of what is today still perceived as the essence of Rome, but also evokes other questions concerning all the attributes of the Eternal City.

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TIMOTHY J. MOORE: *Music in Roman Comedy*. Cambridge University Press, Cambridge – New York 2012. ISBN 978-1-107-00648-5. XVI, 452 pp. EUR 65, USD 110.

It does not appear an easy task to write an entire book about the music in Roman comedy, as not a single fragment of this music has been preserved to our times. Nor does it make the endeavour seem any more feasible when we consider that Roman literature offers scarcely any direct information about the characteristics of music in Roman comedy. Thus, Timothy J. Moore's (Professor of Classics and Comparative Literature at the University of Texas, Austin) latest contribution to the field is certainly of great interest.

In his book, the author focuses on the plays of two masters of *fabula palliata*, Plautus and Terence, which is, naturally, rather a necessity than the author's own choice because there are no extant plays from other writers of Roman comedy. As the actual musical compositions of their plays are not known, the author concentrates primarily on the nature and effect of music in Roman comedy. He sheds some more light on his aims by stating that he hopes in his book "to bring to life some part of Roman comedy's lost music, and to evaluate what that music contributed to the plays" (p. 3).

The bits and pieces of information that the author has utilized in his attempt to bring alive the musical essence of comedy in the third and second century BC come mainly from ancient authors (evidence from the plays of Plautus and Terence themselves, *didascaliae* [i.e. production notices that are included in the manuscripts of two of Plautus' and five of Terence's plays], Donatus, Diomedes, Cicero, Horace, and Greek sources), extant melodies from the Greco-Roman world, manuscript notation (not the actual musical one, but, e.g., the instances where it is indicated in the manuscripts that the text passage in question is performed with musical accompaniment), archaeological and epigraphical evidence (e.g., artistic portrayals of theatrical performances and inscriptions with references to Roman musical performers), and comparative evidence from other musical and theatrical traditions.

The bulk of the book is dedicated to analysis of metrical and rhythmical substance in Roman comedies. The hypothesis is that a metrical change in the text is also a musical one, and thus it is possible to estimate from the metrical structure what kind of musical accompaniment was involved in each passage. The author contemplates the musical rhythm in Plautus' and Terence's plays by focusing on how they arranged verses and variation within the verses. He also discusses, e.g., the musical effect that arises from the alternation between musical and non-musical parts of plays. The

sections that did not involve musical accompaniment can easily be identified by means of metrics because the verses written in iambic senarius were almost always unaccompanied. Moreover, the author takes a closer look at polymetric songs, in which there is a frequent change of meter, and classifies six different types of polymetric passages. He has chosen two plays, Plautus' *Pseudolus* and Terence's *Adelphoe*, as the objects of his more thorough examination on musical structures and the workings of individual passages and meters.

Besides the metrical analysis, the author examines some essential themes that shed more light on the musical accompaniment and performance practices in Roman comedy. The primal instrument used for accompaniment in theatrical performances, the *tibia* (i.e. *aulos*), and its players are honoured with a chapter devoted to, e.g., various types of *tibiae* and their tunings, playing styles, and tone. Two chapters are dedicated to the actor's role in the music of the plays. They concentrate on vocal contributions and dancing (including gestures), and are surely illustrative as they bring the essence of Roman comedy's performance practice to life. Moreover, the author speculates about the possible characteristics of melodies and the rhythm provided by actors and instrumentalists.

In general, it is admirable how much information the author has succeeded in dredging up about the role of music in Roman comedy when only a few direct references are available. He definitely refrains from suggesting overblown theories, but, still, it seems that on some occasions he is even overly sceptical about the material offered by Greek and Roman sources. Thus, he ignores some interesting topics that would certainly have given a more vivid impression about the possible musical effects that could have been used in Roman comedy. For example, it would have been relevant to speculate on the possible role of different musical modes in plays because their emotional effects still have an essential role in modern theatrical plays, movies, etc. as they are used for setting moods and atmospheres. The reason why the author leaves aside the possible utilization of musical modes is evident from his disparaging comment concerning the "[...] naïve assumptions about the ethical effects of musical patterns" (p. 171). While he also discards the ancient theories about metrical ethos, he nevertheless approves of (and makes his own contribution to) modern interpretations that point out that certain kind of meters were conventionally used for expressing certain kinds of emotional contexts (e.g., iambic septenarius is associated with love [p. 185], anapaests are used in excited moments [p. 201], etc.; see also pp. 171–209). However, if we take into account that nowadays even those people without proper musical education are familiar with the "ethical characters" of the two main musical scales of modern western music (i.e. the minor scale has a sad character whereas the major sounds happy), it feels justified to have a closer look at the ancient *ethos*-theory as well. Moreover, sometimes the author's dismissive attitude towards the *ethos*-theory makes some of his conclusions inadequate. For example, this occurs in the passage where he deals with the famous anecdote about the drunken adolescent of Taormina who was incited by the *aulos* playing (in Phrygian *harmonia* as mentioned in Boeth. *Mus.* 1,1,184–185; see also Sex. Emp. *Adv. Math.* 6,7; Mart. Cap. 9,926; Quint. *Inst.* 1,10,32) and was calmed down when the *auletes* – following the advice of Pythagoras – started to play in another mode (probably in Dorian, which was considered a calming *harmonia*). It seems evident that the whole story is about the ethical effects of musical modes (and possibly also meters [see, e.g., Boeth. *Mus.* 1,1,184–185]), but still the author comes to the simple conclusion that "[t]he same *aulos* thus both excites and calms" (p. 55). It is true that it is possible to play the same *aulos* in both a calming and exciting manner, but the instrument could as well have been, e.g., a *lyra*, because in this story the weight is clearly put on the modes used, not on

the instrument. The author's decision that the use of the emotional effects of *harmoniai* in Roman comedy can be completely put aside could, of course, be justified considering the fact that we have not a single extant document from antiquity that could tell us about the subject. However, we do have information about the use of *harmoniai* in Greek drama that justifies us in suggesting that it was strictly defined, e.g., which *harmoniai* were suitable for each context of the play (e.g., Ps.-Ar. *Pr.* 19,48). This makes it reasonable to argue that the effects of *harmoniai* could also have been used in comedy because the spectators were presumably familiar with their use in tragedy (at least by habit). Thus, e.g., some jokingly played, deeply emotional melody (e.g., in Mixolydian *harmonia*; see Ps.-Plu. *Mus.* 16) could possibly have increased the comic effect when some tragic scene was parodied (compare with the use of crotchets for producing a comic effect when tragic heroines were parodied [p. 195]).

Along with the author's unconditional rejection of *ethos*-theory, his other astonishing choice is to ignore the fragment of Menander's play *Perikeiromene* [*P. Oxy.* 3705] that includes musical notation. It certainly would have been relevant material for considering the melodies of Plautus' comedies because he was deeply inspired by Menander's plays. However, it is true that there is great controversy over whether these four melody lines, which the fragment in question includes, were supposed to be sung or were rather to illustrate the different ways the actor could speak the same line (796) [See Pöhlmann – West, *Documents of Ancient Greek Music: The Extant Melodies and Fragments* (2001) 184–5]. Despite the uncertainty concerning its interpretation, the examination of the fragment definitely would have been an interesting topic to include in the book.

All in all, *Music in Roman Comedy* is undeniably an engrossing contribution for the study of ancient Roman theatre and Latin literature (especially metrics). Although this book does not bring back to life the actual music of Roman comedy, it still offers some inspiring points of view about the possible use of music in plays, and thus will also certainly be useful to those who are working with modern adaptations of ancient plays.

Kimmo Kovanen

JENNIFER TRIMBLE: *Women and Visual Replication in Roman Imperial Art and Culture*. Cambridge University Press, Cambridge – New York 2011. ISBN 978-0-521-82515-3. XI, 486 pp. GBP 75, USD 125.

As a statue type, the so-called Large Herculaneum Woman (LHW) was common in particular in the second century CE and was widely distributed in the Roman Empire. In this book, Jennifer Trimble explores the origins of this statue type, its production and replication process. Until recently, it has been supposed that the more important the Greek original was, the more Roman replicas of it were produced. Consequently, the striking sameness of the Roman statues has supported the idea of the importance of the original Greek statue. In her well-structured study, Trimble shows that this was not true in the case of the LHW.

The ideas of the original and the replica and their significance in ancient culture are explored in chapter one. Furthermore, Trimble analyses the research tradition, which has come to the conclusion that Roman art consisted of almost nothing but replicating Greek originals. In contrast to