such an engaging read is his commitment to art and to artists, ancient and modern, with the musical avant-gardes of the last century getting several shout-outs (though not much more) and the poems of the distant past treated seriously as sound art. Nevertheless, this commitment does not always keep him from trying to make sound be about something other than itself, which, for this reader at least, slightly short-changes the initial promise of his approach.

That analogic tendency is very much on display in the first of G.'s principal chapters, 'Figures', which for this very reason is one of the book's most accessible, and one I certainly look forward to assigning to students. Indeed, the chapter reads a bit like the transcript of a brilliant graduate seminar, with G. taking up text after text (from Homer to Aristophanes, with mostly lyric in between) to show us how to read for sound, both as represented in the poem and as embodied sonically by the poem. Sound, though, is always sound-symbolism: it matters because it can be yoked to the linguistic and narrative logic of the text.

The reader who finds this disappointing, however, gets far more satisfaction from the next chapter, 'Affect', concerned most memorably with tragedy. Tracking sound as it slips in and out of language, across space, between characters and even through the fourth wall, G.'s close readings are virtuosic and intense, emboldening him to claim, 'This is the tale of tragedy: terrible sounds invade and almost overcome – *almost* – dramatic form, resonating uncannily within the curved space of the theater' (pp. 82–3). The one thing I missed in G.'s otherwise thrilling readings was adequate attention to the pleasures of performance. The (sonic) tale of opera, we might say, is no less terrible than that of tragedy, but the comparison reminds us that terrible sounds can be wonderful – indeed, *beautiful* – to hear.

Performance is instead an important prompt in G.'s final chapter, 'Music', in which his deft unleashing of the sounds of Greek texts (Pindar is a centrepiece, and the finale returns to tragedy) achieves a crescendo. Sound still always seems to mean something constituted by its opposition to something else, but the sides are always shifting positions and even swapping places; even Nietzsche's *aulos*/lyre dualism becomes magnificently porous. G. comes into his own here, offering a model for what sound work on sound can do.

G.'s 'Coda' offers a belated effort to replace the key of 'structure and opposition' with one of 'a nascently ecological impulse' (p. 134). Such a move would have been more productive had it been made, forcefully, in the book's overture and sustained as a motif throughout. But this only means that one looks very much forward to any sequel. *Encore!*

*Johns Hopkins University* SHANE BUTLER
shane.butler@jhu.edu

## THE ROLE OF ANCIENT SOUND

BUTLER (S.) *The Ancient Phonograph*. Pp. 278, ills. New York: Zone Books, 2015. Cased, £20.95, US$29.95. ISBN: 978-1-935408-72-7.
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A phonograph, as B. explains at the outset, is a technological mechanism for recording the voice; not merely (or indeed perhaps at all) a mechanism for recording words, but rather for capturing the paralinguistic properties of speech, the sonic attributes that make listening a sensual, quasi-haptic experience. *Vox* is everything that *verba* ('language') appears to

exclude, the roughness, softness, hoarseness and mellowness of the sounding body. And yet, as B. goes on to demonstrate, ancient literature developed its own devices, its own technologies for recording the elusive voice and making it virtually available to readers who receive it as auditors, not only contemporaneously but also, somewhat more radically, centuries later.

This is a book about absence. It is not sensory history as such, whose preferred *modus operandi* is the rearrangement of extant data to restore components of a soundscape. Rather than seeking to recapture sound or reinscribe its textual inscription, B. marks out instead the limits of its availability, providing an indispensable theoretical companion to the performance practice which is the (re)composition of sensory history. The paradox informing Keats' conceit that 'heard melodies are sweet, but those unheard / are sweeter' is drawn out as a paradigm of reception, namely that it is precisely those elements of spoken sound resistant to verbal rendition that produce the most profound affective and aesthetic impact. The recognition of this barrier, and the strategies which writers and readers can apply to render it soluble, form the essential substance of B.'s study. The comparable image used by B. by way of illustration is the synesthetic *mise-en-abîme* of a wine-cup rendered in Anacreontic verse by Aulus Gellius (Chapter 3), the evocative description of which recalls to the reader-listener the sensory properties which it simulates.

One way in which we can be brought to realise the sonority or musicality of poetry, rather than its semantics, is by attending to phonemic repetition (Chapter 2). This may in part be most vocally effective when it approaches nonsense, non-sense, stripping syllables of their referentiality in order to refocus on their physical attributes as sound. Unlike F. Ahl (*Metaformations: Soundplay and Wordplay in Ovid and other Classical Poets* [1985]) or J. Wills (*Repetition in Latin Poetry: Figures of Allusion* [1996]), B. does not pursue the allusive cross-references generated by Ovidian sound effects. Rather, he concentrates on their potential for opening onto what J. Kristeva calls 'the space underlying the written [which] is rhythmic, unfettered, irreducible to its intelligible verbal translation … musical, anterior to judgement' (quoted by B., p. 81). Surplus to the requirements of translation or (a certain mode of) literary criticism, such sonic abundance overflows the bounds of intellectual interpretation and seeks a connection via the corporeal.

Another distinction B. identifies between *verba* and *vox* (or between *phônê* in its capacity as *psophos*, 'sound', and *phônê* in its capacity as *logos*, 'discourse') is Donatus' definitions of *vox articulata*, which can be written down, and *vox confusa*, which is resistant to notation (pp. 112–13). A voice can similarly be described as *clarus* and *candidus*, 'clear', or *fuscus*, 'obscure' (pp. 135–8), an epithet that appears to refer to the interference caused by bodily ineptitude, damage, emotion or strain. B.'s beguiling comparison of Nero's singing voice, notoriously *exigua* and *fusca*, to the husky tones of Billie Holiday exposes the value judgement that renders these descriptors pejorative. 'I have been imagining Nero as a dusky-voiced torch singer', B. suggests. 'The emperor takes the stage to offer us his unforgettable rendition of *Stormy Weather* – which in Latin, as we have seen, would be *Fuscitas*' (p. 142). Voices that minimise interference come closest to transparency, eliminating the idiosyncrasies of their instrument, the imperfections which – like scratches on the record or textual lacunae – cause glitches and stutters, recalling the auditor to the presence of the medium of transmission and the effort involved in (re)production.

B.'s touchstone in this respect is 'experience' (Chapter 4). Tragic experience is equated with suffering, tragedy a medium in which the body in pain 'erupts into audibility. That is to say, it erupts into voice' (p. 153) – not necessarily as intelligible *logos*, but in its purest form as Cassandra's wailing, Heracles' sobs or Philoctetes' bubbling shrieks. Voice acts as an index of *pathos* or, indeed, of acute *trauma*. Tragic *pathos*, however, is simulated; and here the other kind of experience comes into play, namely experience as professionalism.

The trained voice (that is, the trained body) differs from the amateur voice in its capacity to utilise the psychophysical resources at its disposal in order that imagined pain might be represented effectively to an auditor. According to Seneca, professionally faked emotion can paradoxically prove more persuasive than genuine passion (*De Ira* 2.17). (See also J.R. Roach, *The Player's Passion: Studies in the Science of Acting* [1985], after Diderot's *Paradoxe sur le comédien*, on the professional manufacture of emotion.) Experienced voices know how to read – that is, how to embody – a written text. As shown by C. Berry, a pioneer of vocal training techniques for delivering Shakespearean English, resonant voices are those which minimise such interferences as the constricted throat that produces glottal fry (C. Berry, *Voice and the Actor* [1973]). It is not only voices which have suffered that make themselves intrusively heard over the fictional content a performer wishes to convey, but also those which are *in*experienced. G. Bloom, in her study of Elizabethan stage vocality (*Voice in Motion: Staging Gender, Shaping Sound in Early Modern England* [2007]), points out that boys' voices were particularly susceptible to cracking and disrupting the illusion of femininity, a comic possibility exploited by contemporary playwrights. The voice indeed functions as an index of bodily condition, but onstage the discrepancy between the material condition of the actor and the supposed condition of the character is one that would bear further anatomisation.

B.'s analysis of poetic texts as vocally instructive is likewise affirmed in the domain of performance theory and practice. Connection with the verbal content of a script, especially one in which the language is stylised ('heightened'), is predicated on bodily absorption of its sound-patterns. For director Jean-Louis Barrault, Racine's tragic language functions as a score, a visceral 'incantation' of plosives, fricatives and cries enclosing an alexandrine heartbeat, his *Phèdre* 'une symphone pour ochestre d'acteurs' in which Phèdre is the dramatic soprano, Hippolyte the tenor, Thesée the baritone (J.-L. Barrault, *Phèdre de Jean Racine: mise en scène et commentaires* [1946], p. 22). Classical texts and their translations contain traces not only of their inherent musicality and vocal dynamics, but also of the movements prompted by their arrangement on the page and their demands on breath and bone (S. Harrop, 'Physical Performance and the Languages of Translation' in E. Hall & S. Harrop [edd.], *Theorising Performance: Greek Drama, Cultural History and Critical Practice* [2010], pp. 232–40). The voice that B. recovers from theatrical text could be further amplified by the testimony of theatrical practitioners.

B.'s final chapter argues that the devices exploited by Cicero to convert oration into a written medium enabled paralinguistic content to be encoded to an unparalleled degree. Tone, in other words, became style. 'You can write Latin prose or Italian verse that sounds different from Cicero's or Petrarch's, but it is not easy, within the basic limits of decorum and sense, to make either medium make more sound than these two do', B. observes (p. 171). Writers after Cicero 'do not try to sound like Cicero; rather, they try to sound, like Cicero. That they usually wind up also sounding something like Cicero is a function of limits in the media they share with him' (p. 195). Cicero effects a form of displacement, substituting for the fallible, excessive (but supposedly authentic) body the representational technology of written style and its illusion of iterability.

What B.'s elegant formulation permits is the coexistence of both the sublimity of vocal absence, nostalgia for the 'Real' – the unheard melodies, the lyre inaudible on Gellius' wine-cup – and the cacophonous presence of actual voices, interrupted even as they are enlivened by materialisation in the indignity of an adolescent squawk or the pathos of Billie Holiday's Neronian rasp. Voice, throughout, is treated by B. as belonging to the individual, the solo vocalist self: the orator, the diva, the lyric poet. Chorality and the collective, tributary voice, however, is just as integral to tragedy as (it could be argued) it is to reception. Reception can be one-on-one, but its 'erotics', to borrow S. Sontag's term

(quoted by B., p. 87), can also be promiscuously polyamorous; Echo calls you back not once, but many times; Narcissus, caught between two mirrors. There are as many voices as there are recipients, these flawed and fleshy playback devices, all of us more or less experienced, one way or another, more or less *scitissimi*. *The Ancient Phonograph* provides an approach to the concept of voice that deserves to reverberate throughout the study of Classical literature and its reception.

*Roehampton University* HELEN SLANEY
helen.slaney@roehampton.ac.uk

## SENSES AND SOCIETY IN ANTIQUITY

TONER (J.) (ed.) *A Cultural History of the Senses in Antiquity*. Pp. xiv + 266, ills. London and New York: Bloomsbury Academic, 2014. Cased, £60. ISBN: 978-0-85785-339-4.
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This work is the first in a six-volume series examining sensory cultural history. Overseen by C. Classen, a leading voice in sensory research, the series provides a representative introduction to the senses throughout history. Like all the volumes in the series, the nine chapters follow a set of common themes: 'The Social Life of the Senses'; 'Urban Sensations'; 'The Senses in the Marketplace'; 'The Senses in Religion'; 'The Senses in Philosophy and Science'; 'Medicine and the Senses'; 'The Senses in Literature'; 'Art and the Senses'; and 'Sensory Media'. Such an arrangement guarantees uniformity across the series, but inevitably leaves gaps in the coverage of antiquity that may seem out of place. Discussion of archaeological data, for example, is largely absent, and when it does appear, it is often used for illustrative purposes rather than as the basis for argument (see, e.g., chapters by D. Potter and G.S. Aldrete). Discussion of the sensory aspects of gender, politics, morality, rural or provincial life, death, comedy, tragedy or the senses in literary metaphor must be teased out from various references scattered throughout the chapters, without the help of essential cross-references.

The chapters, perhaps meant to stand alone, exhibit a surprising lack of interplay. For example, Aldrete's section about garments and cloth should point to discussions of the same in chapters by A. Wallace-Hadrill, M. Bradley and B. Stevens. Fruitful connections could have been made that would have enlivened the volume, and enhanced the reader's understanding of the interrelatedness of ancient sensory experience. Contributors make such claims, but illustrating it throughout the volume would have strengthened the force of such assertions. Additionally, many chapters present separate discussions of the individual senses, and more connections might have been made between them. Certain constraints are necessarily built into a volume like this, but they can often be mitigated.

T.'s introduction, focusing on ancient Rome, lays out general sensory claims with particular emphasis on the senses in socio-cultural interactions, some of which are picked up in subsequent chapters. He juxtaposes disparate examples in order to illuminate larger themes. For example, a discussion of the imperial reach reflected in architectural stonework shares space with a summary of the Roman games as a way of creating social harmony, and Ovid's morality-busting account of how to touch your girlfriend surreptitiously in public sits alongside sensory components of early Christianity as examples of resistance to imperial sensory ideology. Although T. raises key themes, one might see Stevens' final chapter,