Part three examines the way that unequal power relationships affect the use of emotions as a means of persuasion. In an essay on the various appeals to emotions in Ovid's *Metamorphoses* (213–35), Matthew Johncock examines how these appeals to emotions fail, particularly when made by a person in a lesser position to one in a more powerful position. Johncock then applies this to more traditional lines of Ovidian study, suggesting that Jupiter might serve as an analogue for Augustus, to whom emotional appeals will be unsuccessful, and that Ovid reveals his subversive nature in arousing pity for the underdog and thereby creating anger and hatred for those in power.

Part four is the most diverse section and looks at linguistic formulae and genre-specific forms of emotional persuasion. Federica Iurescia (281–95) examines deliberately provoked quarrels in Plautus and how the negative emotions of fear and anger can be used to confound and thereby manipulate one's opponent. This chapter is particularly beneficial in that the manipulation of one's opponent by arousing anger is common enough, particularly in Roman historiography, but is rarely addressed. For this study, Iurescia employs an interdisciplinary approach drawing on the fields of pragmatics and linguistics.

This volume is to be praised for several reasons. First and foremost, a significant number of the chapters (six out of 16) are concerned with Roman texts, which typically fall well behind Greek literature in the study of emotion. The organization and the ideas addressed in each section have an important part to play in making sense of the larger use of emotions as a means of persuasion. Additionally, the volume is cross-referenced well, which helps to unify a book of this nature. These cross-references rarely feel forced.

The primary strength of this volume, however, lies in the diversity of genres covered and in the use of documentary evidence. In addition to more traditional genres, such as rhetoric and historiography, examinations are made of letters, curses and comedy. One chapter examines inscriptions and their role in establishing an emotional community; another investigates the language of polite emotional entreaties in Greek papyri. Two chapters consider the ways that emotional appeals were made physically rather than through language. Finally, several articles make good use of interdisciplinary methodologies. Various sociological and psychological theories are applied, which may be of use to classicists interested in the study of emotions.

The main contribution of this book is in revealing the pervasiveness of emotion as a means of persuasion in the ancient world (seen across time, genres and cultures), and it is in this way that the volume advances our understanding of the use of emotions in classical antiquity.

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PROVENZA (A.) **La medicina delle Muse: La musica come cura nella Grecia antica**. Carocci editore: Rome, 2016. Pp. 239. €24. 9788843070381.

doi:10.1017/S0075426918000204

In this volume Provenza presents a wide and well-documented analysis of the curative power attributed to music in ancient Greek civilization. The book takes into account a great variety of sources: poetic fragments from various epic and lyrical authors; later biographical testimonies on proto-poets such as Amphion, Orpheus, Olympus and Thaletas; and more technical and specifically medical treatises from the Hippocratic and Pythagorean *corpora*.

The first chapter offers an overview of the musical phenomenon in ancient Greece. The aim of this section is dual: to show how important and widespread music was within the chronological and cultural context of reference, and to demonstrate that the power of music to enchant and convince its listeners was commonly acknowledged. Therefore, the reader's attention is drawn first to passages which describe the figure and the role of the ancient poet and the ritual occasions on which he performed. The author's attention then focuses on the pleasure derived from listening to music and on the words through which ancient sources convey the persuasive effectiveness of music (for example, τέρπω, θέλγω and κηλέω, see 38–39). This first part ends with the consideration that, thanks to its capacity to enchant, music can – and does – also have a medical value.

The second chapter focuses in detail on the therapeutic function of music in ancient Greece. This section explains how the ἐπῳδή (chanted spell) was seen to work as a remedy in synergy with bandages and surgical practices, and shows that ἐπῳδαί acted along with paeans as poetic-ritual means to purify a community and avoid evils. From the picture thus traced, the curative value of sung words emerges so clearly as to form

a sort of 'Homeric logotherapy' (so section 2.4 is titled), and the conclusion can be drawn that, at least until the fifth to fourth century BC, music and medicine coexisted when it came to relieving afflictions of the body and soul. In this context, the careful analysis of *Iliad* 1.472–74 and *Odyssey* 19.392–466 deserves particular mention. The study of the Iliadic passage focuses on the ritual efficacy of the paean addressed to Apollo in order to remove pestilence from the Achaean camp and underlines the importance of singing in softening the wrath of the god: after, and because of, the poetic performance, Apollo is ready to end the punishment. The analysis of the Odyssean lines focuses on the healing spell pronounced by young Odysseus' maternal uncles. Here, the sung words do not address a divine figure invoked to provide care, but act directly on the disease. Indeed, an ἐπῳδή is one of the various remedies put in place to stop the blood that flows from the hunting wound inflicted on Odysseus by a wild boar.

The third chapter reflects on the healing efficacy of music and transposes it from a purely medical sphere to an educational and philosophical one, starting with Plato and Aristotle. In the concepts of the ideal education outlined in their works, both philosophers admit certain types of melody and instrument while prohibiting others; the inclusions and omissions occur by virtue of the ability of music to act on a psychological level and also to modify the feelings and the reactions of listeners. Against this background, the book ends with a broad analysis dedicated to the cathartic and therapeutic value of music in the sources on Pythagoras and the Pythagoreans. From the numerous passages quoted, in particular those of Aristoxenus, Porphyry and Iamblichus, musical catharsis emerges as an essential means to correct psychological and physical imbalances and achieve good ἁρμονία and overall μετριότης. On the whole, this concept has solid traditional roots, as the previous pages of the book demonstrate, but some details can be singled out as specifically characterizing the Pythagorean position: one example is the calming role of wind instruments (137–39) and their specific application to cases of sciatica (178, n.20 in particular).

The author's reflections are accompanied by exhaustive indices of works, authors and places, and by an apparatus of notes which is very broad although not easy to consult, because the notes are placed at the end of each chapter rather than at the bottom of each page. Overall, the book moves effectively from well-known data on Archaic Greek culture to the analysis of the Pythagorean concept and the functions of music therapy. This work is therefore recommended to those who are interested in the relationship between music and medicine in ancient Greece, not only as a generic cultural concept, but also as a technical healing practice.

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CAIN (A.) **The Greek *Historia Monachorum in Aegypto*: Monastic Hagiography in the Late Fourth Century**. Oxford: Oxford University Press, 2016. Pp. 342. £85. 9780198758259.
doi:10.1017/S0075426918000216

Cain's new monograph on the Greek *Historia Monachorum* is a fresh, groundbreaking study of a text which has largely been treated in fragments as a source for fourth-century Egyptian monasticism. Cain demonstrates the substantial stylistic, literary and theological acumen of the anonymous author, one of seven monks from Palestine who made a pilgrimage to visit the monks of Egypt in AD 394–395. This approach is rare in Anglophone scholarship of this generation: the only similarly sustained analysis of an early monastic text in Greek is James Goehring's *The Letter of Ammon and Pachomian Monasticism* (Berlin 1986), which is primarily an edition and commentary. And the only previous book-length study of the *Historia* is by the famous history-of-religions scholar, Richard Reitzenstein (Göttingen 1916), which Cain mentions only once in a footnote, given the substantially different interests. While Reitzenstein wanted to assess the place of this work, along with Palladius' *Lausiac History*, in the development of the concept of 'gnostic' and 'pneumatic', Cain commendably focuses on understanding the work as a whole, and succeeds at every step of the way.

In chapter 1, 'The text', Cain argues the controversial point, in my view persuasively, that we have the original Greek text, despite it being shorter than Rufinus' Latin translation. This is central to his overall argument, especially in chapters 4 and 5, which explore the author's Greek sources and style. Chapter 2, 'Provenance, date, and authorship', presents the most sustained argument yet for associating the author with