century BCE and the absorption of those apparently indigenous people by the incoming Iranians and subsequently by the Achaemenian Empire, all Iranians have originally come from elsewhere, predominantly from the Central Eurasian steppe. Iran's demographic profile has never been static; historically it has been punctuated by the arrival of new "tribes," whose leaders targeted the economic centers located in western Iran and whose elites and commoners more often than not became sedentarized. Urban lifestyles based on commerce, crafts, arts, and administration found favor over eking out an existence on arid valleys and surrounding mountain ranges (whose drainage largely is away from the central plateau) not particularly hospitable to pastoralism. This habitation pattern can be seen even among the proto-Iranians, whose Avestan scriptures refer to *vis-* 'village', *vṛzana-* 'community, settled people', in addition to *zantu-* 'tribe' in social arrangements that linked nomadic and pastoral occupations with more favorable settled ones. Hence Potts is absolutely correct in concluding that tribes were transient units and that the majority of occupants of Iran have been overwhelmingly sedentary from antiquity to the modern era.

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Music in Antiquity: The Near East and the Mediterranean. Edited by JOAN GOODNICK WESTENHOLZ; YOSSI MAUREY; and EDWIN SEROUSSI. Yuval, Studies of the Jewish Music Research Center, vol. 8. Berlin: WALTER DE GRUYTER OLDENBURG, 2014. Pp. xi + 375, illus. €112.10.

This volume constitutes the proceedings of the conference "Sounds from the Past: Music in the Ancient Near Eastern and Mediterranean Worlds," which was held in conjunction with the opening of the "Sounds of Ancient Music" exhibition in the Bible Lands Museum, Jerusalem (January 2008). It comprises fourteen papers related to Near Eastern (ten) and Mediterranean (four) music, as well as an introduction and epilogue by the editors. The bibliographies consider publications up to 2008. Only a few papers mention works of later date.

Since music was an important cultural technique in ancient societies, it would make much sense to consider the results of music archaeological research in musicological, ethnomusicological, archaeological, and philological studies. However, there has been no general interdisciplinary progress in the field of ancient music from the perspective of musicology. The reasons for this are connected to teaching and research practices, as demonstrated by Yossi Maurey in the epilogue. He points out that "music predating classical Greece is somewhat of a stepchild to musicology" (p. 366). This has to do "with the extremely specialized nature of academic training" (p. 369). It may be the case that some musicologists mainly concerned with historiography are less familiar with ancient languages and cultures, while some archaeologists and philologists have no musicological training. The latter is also affirmed by Anne Draffkorn Kilmer, who states that most Assyriologists "find some of the musicological arguments difficult to digest" (p. 98).

In addition to these problems, ethnomusicology is "primarily concerned with living musical communities" and does not contribute or relate much to the more ancient past" (p. 370). From a music archaeological perspective, however, collaboration between musicologists, ethnomusicologists, archaeologists, and philologists is much closer than it may appear. Today, several music archaeological study groups are continuously organizing music archaeological conferences, workshops, and teaching programs. This is why Yossi Maurey's hopes for a "promising phase of integration" (p. 373) are already reality.

Ann Draffkorn Kilmer gives a short overview of the development of the field of music archaeology, starting with a roundtable on the topic of "music and archaeology" in 1977 at the Twelfth Congress of the International Musicological Society held at the University of California, Berkeley. The proceedings include a manuscript by Bathja Bayer, which was finished in 1978 but not previously published. Her work "endorses the idea that a better understanding of biblical and post-biblical evidence about the

music of the Israelites/Jews of early and late antiquity is possible only by reading it against the music of the surrounding cultures" (p. 4). This is also the stance taken in other papers in this volume. Bayer, however, mainly refers to Mesopotamian music theory texts. Although based on only four cuneiform texts, her work will certainly enrich discussions among specialists in Mesopotamian music theory. Particularly interesting is her interpretation of the Ugarit scores as lute board notation.

In a second contribution, Kilmer briefly discusses all known cuneiform music theory texts, including seven texts which appeared after Bayer's work, and states that it "has been proven to the satisfaction of cuneiformists and musicologists" (p. 94) that the Mesopotamian musical system was based on heptatonic diatonic scales. Absolute or relative fixed pitch concerns are, however, not implied. According to more recent research, some of which is only represented in the bibliography, one cannot exclude the possibility of musical intervals other than whole tones and semitones.

Uri Gabbay deals with the meaning of "balaĝ." Originally it seems to have been a stringed instrument that accompanied balaĝ-prayers. Other instruments were played during these prayers as well, especially the lilissu-drum, which eventually replaced the stringed instrument, while the term balaĝ was retained to designate the prayer. The divine status of the instrument is underlined by textual evidence. It served to "soothe the angry heart of the deity" (p. 139).

Does ancient music terminology refer to specific areas of music in practice? This is questioned by Dahlia Shehata, who states that all instruments discussed and qualified as cultic, holy, or divine were percussion instruments. Cultic festivals were accompanied by a tigi-šem-ala trio ensemble in the third/second millennium BCE. Lamentation or liturgical prayer was accompanied by the balaĝ, lilissu, or other percussion instruments. Membranophones like the balaĝ and lilissu had a sound box generally made of bronze or copper and covered with red-dyed bull skins. Apparently there was a difference between lamentation and prayer (solo instrument performance; percussion: balaĝ, lilissu) and praise music (tigi-šem-ala). According to Shehata, the word balaĝ "did not refer to a special instrument with a specific shape and sound, but rather to a concept describing transcendental communication by means of musical instruments" (p. 123).

Sam Mirelman presents an in-depth analysis of the giant frame drum ala from philological, iconographic, and ethnographic contexts. The instrument was large and heavy, as big as an ox hide, and produced a sound comparable to storm and thunder. Its performance context was exclusively cultic. It was played by the nar (musician) who "roared" with the instrument during animal sacrifices.

Annie Caubet presents an account of musical instruments from Ugarit known from a textual or material context. Unfortunately, "there are instruments the names of which we do not know, and ancient names to which we can match no instruments or images" (p. 173). A fragment of a trumpet made of hippopotamus tusk is very similar to one found in the Ulu Burun shipwreck. Both trumpets could have been carved by the same craftsman.

Ora Brison has studied special functions of music. Song, musicians, and musical instruments played an important part in myths such as seduction scenes, as well as in non-religious sexual encounters described in Sumerian love songs. On the Inandik vase the depictions of ceremonies—among others a man and a woman engaged in coitus a tergo—are "the imagery presentation of procreation and initiation rites" (p. 195).

According to Michael Lesley's analysis, "Nebuchadnezzar's orchestra" in Daniel 3, which was composed in the Hellenistic period, does not represent an objective account. It refers neither to Babylonian nor to Hellenistic orchestras. As the whole account is unreal, so is the orchestra; it represents "only a mock regal orchestra" (p. 210).

John Curtis Franklin wonders whether the Mycenaean Greeks of the late Bronze Age brought a tradition of oral heroic poetry to Cyprus. The idea of a Cypriot epic tradition is quite plausible and leads to a comprehensive analysis of linguistic and historical data. The author studies the connection between the Homeric epic and the *Kypria*, an epic that is not preserved but is referred to by various ancient Greek authors. As one of the many results, one could maintain that "If the poet [of the "old *Kypria*"] was a Cypriot, nevertheless his diction was thoroughly assimilated to the Aeolic-Ionic mode, if not Homer himself" (p. 240).

Mariella De Simone studies ideologically biased approaches to the creation of politically correct music in ancient Athens. After the Persians, Eastern habits and products, including music (New Music),

were banned, at least among the elite, the latter created a traditional—or rather idealized—Old Music, regarded as manly and simple. The Eastern habits were condemned and relegated to females. Against this background she studies the Aristophanic portrayal of the tragic poet/musician Phrynichos, which illustrates that "not all early musical patterns could provide a good antithesis to New Music" (p. 250).

Mira Waner presents a case study on the music culture of Sepphoris, the capital city of the Galilee during the Roman and Byzantine periods. The cultural environment of this site was characterized by people of various ethnic and religious identities. Although culturally similar and despite cultural syncretism, "there probably was a divergence rather than fusion in the music culture" (p. 292), as far as can be maintained from a study of iconography, which does not necessarily reflect real musical life.

Antonietta Provenza deals with music therapy and the cases of Orpheus, Empedocles, and David. She focuses on music, lyres, and spells as means of psychagogic therapy and healing, and on their ability to "divert men's mind from sorrow" (p. 328). According to Pythagoras, the lyre "imitates and reproduces the harmony of the world order, thus capable of restoring man's well-being when he is upset" (p. 313). From an educational point of view, the soothing effects of the lyre could be associated with a musical ethos generated with favored rhythms, harmonies, and modes.

Roberto Melini presents an account of musical evidence from the Roman period as preserved under the ashes of Vesuvius. He points to the Greek impact in the pantheon and music of southern Italy, starting with Greek settlers in the eighth century BCE near modern Naples and focusing on the role of musical instruments in cultic rituals. Finds from Herculaneum and Pompeii (buried in 79 CE) include musical instruments as well as hundreds of iconographic representations that give information about organological details and gods related to music. He discusses the connection of music, religion, and mysteries as socio-cultural techniques for the management of life.

To sum up: This volume is a stimulating multi-faceted collection of original, specialized, and multidisciplinary studies which enrich our knowledge about ancient music in the Near East and the Mediterranean.

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The Lamentation over the Destruction of Ur. By NILI SAMET. Mesopotamian Civilizations, vol. 18. Winona Lake, Ind.: EISENBRAUNS, 2014. Pp. xii + 286, 29 plts. $89.50.

The book under review provides a new and much needed critical edition of *The Lamentation over the Destruction of Ur* (henceforth LUr), a Sumerian literary composition of more than 400 lines attested exclusively from Old Babylonian period sources (p. 2 n. 5). It is known from ninety-two manuscripts, which allow for its almost complete reconstruction. A new critical edition, grounded on the most recent scholarship of the genre of City Laments, is therefore a welcome contribution. Nili Samet not only offers a new translation, commentary, and score of the manuscripts but also an introduction to the topic of the City Laments, concordance tables, and twenty-nine beautiful color plates.

In chapter 1 (pp. 1–31), Samet briefly examines the topic of laments in general, and then focuses on laments in Sumerian literature. After discussing the corpora of Cultic Laments and that of City Laments, as well as their relation to one another (pp. 1–3), she considers the five extant City Laments: *The Lament over Ur*, *The Lament over Sumer and Ur* (LSUr), *The Lament over Uruk* (LU), *The Lament over Eridu* (LE), and *The Lament over Nippur* (LN). It is unclear to this reviewer whether the *Curse of Agade*, arguably the model for all Old Babylonian City Laments, has been excluded from the discussion for chronological reasons, as it is at least an Ur III composition. Since the author implicitly recognizes the connection between some of these City Laments and the *Curse of Agade* (p. 7 n. 36), the omission is even more puzzling.

Samet's discussion of the City Laments, their reciprocal chronological relationships, and their historical background is very well handled. Extremely important are the author's remarks that "[d]iscussing the historical aspects of the City Laments should not mislead us into considering them historical