

THOMAS HABINEK: *Ancient Rhetoric and Oratory*. Blackwell Publishing, Padstow 2005. XI, 132 pp. ISBN 0-631-23515-9. GBP 14.99.

Habinek's book is about "the ancient partnership of rhetoric and oratory", as the author (hereafter H.) puts it. (p. VI) He further presents two major viewpoints: the one considers rhetoric and oratory from the ancient perspective, the other from the modern point of view. The perspective is defined as sociological ("how rhetoric and oratory operated within the civic life", p. VI).

The book is divided into five chapters, preceded by a rough chronological chart of the events and speeches mentioned in the book, and followed by a brief outline of ancient rhetoric (pp. 101–7). The outline is useful for checking the major characteristics of ancient rhetoric including the central terms and words of the rich terminology. The book ends with suggestions for further reading (pp. 111–20) and an index (pp. 121–32). As the number of pages indicates, this is an introduction rather than a thorough study on the subject. For this reason, the suggestions for further reading are welcome. The few notes are printed as endnotes on pages 108–110.

The book opens with a short preface (pp. VI–VIII) where H. very briefly touches on the question of the origin of rhetoric and oratory, noting that tracing the origin is not a philological quest as such, i.e., the first attestation of a certain term or word cannot be counted as evidence for dating the origin. One has to define the phenomenon in a manner that enables a more profound discussion than a "purely philological" one (p. VI). Naturally, this point is central when discussing the status of the phenomenon in society. This is the subject of the opening chapter, "Rhetoric and the State" (pp. 1–15). H. sketches the historical background of the role of rhetoric and oratory in the ancient Greek and Roman states, describing rhetoric as "the special speech of the state" (p. 2). He draws attention to the "close association between oratory and status as citizen-soldier" (p. 2). To this association is related the exclusion of women from rhetorical practices.

It is rather obvious that rhetoric and oratory serve as powerful tools for outlining a person's gender as well as marking him/her as an insider/outsider since both verbal and non-verbal communication are included. H. states that "rhetoric creates a sense of inclusion among its participants" (p. 4). This notion, which can be applied to many other practices as well, clearly functions in rhetoric effectively as rhetoric is public action for the purpose of managing the affairs of the state and of its citizens. Thus, it is evident that women, slaves and foreigners were considered as outsiders in the realm of rhetoric and oratory. As a rule, they did not/were not allowed to speak publically and could not participate in politics in a visible and active manner.

Chapter 2, "The Figure of the Orator" (pp. 16–37), focuses on some of the best known figures in Greek and Roman oratory, namely Pericles, Demosthenes and Cicero. While this chapter introduces the speakers and how they were presented in the ancient sources, the next chapter 3, "The Craft of Rhetoric" (pp. 38–59), the technical features that were considered essential in good rhetorical persuasion are presented. By the early 4th century, rhetoric was a craft, *techne*, which could be acquired through training and practice. As any other craft, it was also a means of obtaining a livelihood, and basically for this reason alone, rhetoric was not highly valued among the elite. H. takes Lysias as an example, describing and analysing the parts of some of his speeches and how this kind of oratory was criticized by, e.g., Socrates. H. also touches on the issue of manuals/treatises on rhetoric (p. 41).

H. continues on from considering rhetoric as *techne* to the manner in which this craft was used as a means of education, as well as marking the status of a person, in chapter 4, "Rhetoric

as Acculturation" (pp. 60–78). The relation between rhetoric and dance and/or drama (acting) is of great interest in this respect. Both are, in a way, representatives of public display where the focus is on gestures and movement. This is naturally less obvious in rhetoric but nevertheless gestures and movements were considered essential in conveying the message in rhetoric as well. Both dance and oratory were understood as powerful means of effecting the viewer, but while, to begin with, rhetoric was approved of as a display of masculinity, dance was considered as harmful display of femininity and, in the case of male dancers, effeminacy. While H. does not elaborate on dance in particular, he discusses the function of rhetoric in building the idea of masculinity and the proper behaving of a male citizen as opposed to women.

The concluding chapter 5, "The Afterlife of Rhetoric" (pp. 79–100), begins with Greek antiquity (4th cent. BC) goes through the (early) Christian thought, the Renaissance, Romantic nationalism and the Enlightenment, ending up with Nietzsche. This is a rather summery chapter, but even as such it sensitizes the reader to the importance of ancient rhetoric and oratory in the Western rhetorical tradition. H.'s book is a welcome overview on a matter that played an extremely important part in ancient Greek and Roman societies. While it is not a comprehensive study, it provides a multifaceted picture of rhetoric, oratory and orators, and the suggestions for further reading guide the reader to follow up the various themes introduced by the author.

Manna Satama

C. W. MARSHALL: *The Stagecraft and Performance of Roman Comedy*. Cambridge University Press, Cambridge 2006. ISBN 0-521-86161-6. XIII, 320 pp. GBP 50, USD 90.

C. W. Marshall has previously written numerous pieces on both Greek and Roman theatre, often concentrating on the performance element of drama. With this book, he aims to "examine a number of aspects of the performance and stagecraft of Roman comedy, with an emphasis on Plautus". Despite a few matters being a little controversial, he impressively delivers what he promises and the emphasis is certainly on Plautus.

Chapters are entitled "The Experience of Roman Comedy", "Actors and Roles", "Masks", "Stage Action", "Music and Metre" and "Improvisation". As one can deduce from the titles alone, Marshall studies his subject from widely different points of view. For example, in the first chapter he examines the business element of Roman comedy, whereas in the last chapter he scrutinizes the nature and praxis of improvisation. The chapters form a working whole although any chapter can also be read separately.

At times, the book expects a lot from the reader's knowledge of Roman comedy and ancient theatre in general, especially in the first chapter in which Marshall writes about such matters as the opportunities for performers, the business element of comedy, the performance spaces, the costumes, the stage properties and the audience. The first chapter is at its most convincing when Marshall discusses the role and the nature of the audience (if you are interested in Marshall's thoughts on the relationship between the performers and the audience in Roman comedy, you might want to make a note that a piece called "Audience address in Roman comedy" is listed as forthcoming on Marshall's website). Marshall is not unique or a pioneer in studying the relationship between the ancient theatre performers and the audience, but his