

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 (4<sup>th</sup> 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.

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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

study is certainly a welcome addition to the field. Naturally, because the evidential data is rare, fragmentary and often too open for speculation, Marshall cannot give definitive answers to the questions he is posing. Nevertheless, he is definitely asking important questions.

While the chapter on actors and roles also deepens the examination of the economic side of Roman comedy, it is at its best when Marshall writes about role doubling, the size of Plautus' troupe and the star parts in Plautus' plays. In the chapter on masks, Marshall examines the connection between Greek comic masks and Roman comic masks. The main focus of the chapter is, however, on the differentiation and the meaning of Roman comic masks. Marshall constantly discusses the masks in connection with their role in performance, rather than as subjects per se underlining the synergy the masks have with other elements that make up the performance.

Stage action, the fourth chapter, includes examination of focus, pace, tone and routines of Roman comedy. Marshall is especially convincing when he discusses focus. However, while discussing pace, he makes some suggestions that are not completely persuasive but speculative instead. The examination of the routines gains depth from the examination of improvisation which Marshall provides in the final chapter.

In the fifth chapter, Marshall argues that music and metre were vital in creating dramatic structural units (which he calls "arcs") and that the variation of accompanied and unaccompanied metres was central to this process. He then goes on to illustrate his point by examining the structures of Plautus' plays. The examination of *Captivi*, *Stichus* and *Cistellaria* is especially laudable. Marshall also deserves praise for his comparison of these structural units in performance and act and scene divisions in manuscripts.

In the final chapter, Improvisation, Marshall studies the degrees of scriptedness, the relationship between the text and the script and, in a remarkably fascinating way, the improvisation in Plautus. A large part of the discussion concerns the nature of improvisation in theatre performances in general, not exclusively in Roman comedy. Marshall scrutinizes what "improvisation" really is (attaching much importance to the collaboration between the performers) and how all drama, both ancient and modern, consists of the combination of the scripted and the unscripted. Marshall also demonstrates how the line between these two elements is, at times, blurred. In discussing the improvisation in Plautus, Marshall openly admits the importance of Goldberg's study (1995) yet noting that some of their conclusions differ. Improvisation's role in the progression from an idea to a staged performance (and a written script) is a difficult question to solve. Marshall's thoughts on the matter aid the investigation appreciably.

Throughout the whole book, but especially in the last chapter, Marshall brings thoughts from his personal experience of modern performances of ancient plays. This is obviously a strength as it brings depth to his views on how dramatic performances work in practice. However, in it lies also a danger of seeing more similarities between ancient and modern theatre performances than there might be.

If you found Duckworth (1952), Beare (1964), Beacham (1991), Goldberg (especially 1998), Moore (1998) and Slater (2000) interesting, this book will most likely appeal to you. Marshall's study is also recommended if you only want to read one book about how Roman comedies were performed.