

A companion on rhetoric in antiquity such as this would be rather meagre without taking into account the Second Sophistic. Simon Goldhill begins his paper accordingly: "There has been no time in history when the formal study of rhetoric...has had such a pervasive impact on the education system and the culture of a society as in the so-called Second Sophistic" (p. 228). He gives a brief introduction to what, when and where the Second Sophistic was and then moves on to its role in the education system and in society in general. Goldhill shows how rhetoric was an important, indeed inseparable part of education and of self-representation in this period.

The Epilogues in Part IV deal with early Christianity and Renaissance. The last article by Henderson is a summary of the whole in a rather unorthodox style. I missed an article on the Byzantine reception of ancient rhetoric among the papers in part IV. Gunderson refers to some studies on this subject in his introduction, though, after stating that "the raw ingredients of this heady mix of traditions to which the Byzantines both found and made themselves heir are already somewhat on offer in the present volume, but the details of their actual combination within Byzantine culture's long and complex history will need to be sought elsewhere" (p. 20).

To conclude with Gunderson's introductory words, "...it is very valuable indeed to think through a genealogy of rhetoric, to see clearly its components, their history, their scope, and their interrelationships. The rhetoric of anti-rhetoric was long ago flushed out by ancient orators: it's just another trope. Don't fall for it. Allow yourself to be persuaded to think carefully about the art of persuasion" (p. 22). I did. This is a fine book for that purpose and for that end.

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ALAN HUGHES: *Performing Greek Comedy*, Cambridge University Press, Cambridge – New York 2012 (pb 2014). ISBN 978-1-107-00930-1 (hb), ISBN 978-1-107-43736-4 (pb). XIV, 311 pp. USD 114.9 (hb), USD 31.99 (pb).

In the preface of this book, Hughes states: "I am an historian of the theatre, not a classicist." Then he continues: "For costume, masks, music, theatre buildings and equipment, acting style, I turn to the visual sources provided by archaeology. And to interpret what I see, I refer to a lifetime experience in the living theatre and a working knowledge of how things are done, and made." Whenever possible, Hughes has examined actual vases and figurines rather than just photographs of them. In the course of his study, he has visited 75 museums and collections and personally studied 350 artefacts. The author's dedication to his subject can be seen throughout the book. He has clearly spent countless hours on his research before writing this book, unhurriedly, slowly and with sheer love for the subject.

Chapter 1 ("Comedy in Art, Athens and Abroad") is a short overview of the subject. Chapter 2 ("Poets of Old and Middle Comedy") introduces some of the poets of old and middle comedy and analyses the themes of middle comedy (burlesque, city comedy, comedy of manners, satire) from the point of view of both the texts and of the archaeological material illustrating them.

In Chapter 3 ("Theatres"), the author first briefly discusses the phases of the theatre of Dionysos in Athens, then some lost theatres, and finally the fourth-century stages of the theatres in the Greek west. (There is an excellent article on this subject by Hughes himself,

published in 1996: "Comic Stages in Magna Graecia: the Evidence of the Vases", *Theatre Research International* 21: 95–107.) The chapter ends with a short discussion on the *ekkyklema* and the *mechane*.

The titles of Chapters 4 ("The Comic Chorus"), 5 ("Music in Comedy"), 8 ("The Masks of Comedy"), 9 ("Costumes of Old and Middle Comedy"), 10 ("Comedy and Women"), and 11 ("New Comedy") speak for themselves, the subjects being dealt with in a compact and illuminating way.

Chapter 6 ("Acting, from Lyric to Dual Consciousness") concentrates, among other things, on questions related to the number of actors in the plays, casting (doubling and role-splitting), and the use of voice, speech and movement by actors.

In Chapter 7 ("Technique and Style of Acting Comedy"), Hughes introduces an extremely interesting subject on which too little has been written, namely (hand)gestures, poses, and the body language of actors. (There is one study on this subject by Klaus Neiiendam, published in 1992: *The Art of Acting in Antiquity. Iconographical Studies in Classical, Hellenistic and Byzantine Theatre*, Copenhagen). I myself discuss this subject in Chapter 2 of my doctoral dissertation *Tragedy Performances outside Athens in the Late Fifth and the Fourth Centuries BC*, recently published as a revised version of the original e-thesis in the series "Papers and Monographs of the Finnish Institute at Athens", vol. 20).

At the end of the book there is a very useful catalogue of the objects discussed, a glossary of Greek terms, and a short index. There are also plenty of illustrations in the book, mostly photographs of vases and terracotta figurines, but there are also some drawings and photographs of reconstructions by the author himself (e.g. of the *mechane* and some hand gestures used in comedy).

The whole book is carefully edited, I found no typos, and noticed only two minor mistakes. Figures 39 and 40 (referred to on p. 156, illustrated on pp. 138–9) have switched places, and on p. 257 (n. 23), Hughes oddly claims that Philip was killed at Pella rather than Aegae.

Who would I recommend this book to? It is perhaps most useful for theatre makers and students and teachers of theatre history, drama and literature, but certainly classical scholars as well, and perhaps also students and teachers of gender studies (see Chapter 10) would benefit from reading this excellent book.

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NIKOS G. CHARALABOPOULOS: *Platonic Drama and its Ancient Reception*. Cambridge Classical Studies. Cambridge University Press, Cambridge – New York 2012. ISBN 9780521871747. XXI, 331 pp. USD 99.

Over the last few years, "performance" has been discussed in relation to numerous ancient, medieval and post-medieval texts. Within the field of Classics, the study of ancient theatre has been one of the major beneficiaries of this scholarship. Philosophical texts, on the other hand, have not been at the core of these studies, even those with dramatic characteristics such as the dialogues of Plato. This was, of course, only to be expected, as in philosophical texts the content has always been considered more important than the actual performance format of the text. However, in this book, performance has a central role in both of its main themes, the