

*The Cambridge Companion to Ancient Rhetoric*. Edited by ERIK GUNDERSON. Cambridge University Press, Cambridge – New York 2009. ISBN 978-0-521-67786-8. X, 355 pp. GBP 50, USD 90.

As Erik Gunderson, the editor of *The Cambridge Companion to Ancient Rhetoric* notes in the introduction, there are numerous handbooks, guides and introductions on rhetoric in antiquity. This *Companion* is not a traditional handbook or introduction in terms of, for example, "outlining the evolution of rhetorical theory and oratorical practices over time", or covering ancient authors regarded as the most central for the topic (p. 10). Rather, this volume offers "a guide to the complex and variable social space in which questions of language and authority were negotiated in antiquity" (p. 11). The introduction (pp. 1–23) is well written and introduces nicely the objectives of the volume. Gunderson begins by quoting Quintilian: "*ante omnia: quid sit rhetorice*" (*inst.* 2,15,1). He then discusses some solutions to this essential question, put forth by, for example, Quintilian himself, Aristotle, Plato, Kant or Nietzsche, and what stance the present volume presents (pp. 1–11). He states that "this Companion will in general take seriously Nietzsche's proposition: 'rhetoric' is a latent possibility of language itself and rhetorical features such as metaphors and metonymies are not so much imposed upon it as inevitably emerge from within it" (p. 11). Gunderson continues that of interest are "the specific ways in which various latent capacities of language were harnessed, codified, and contested within the ancient world" (p. 11). This is an important point, one that broadens "rhetoric" to encompass practically all ancient literature and many of the documentary, non-literary sources. The understanding of what is said, when, how, by whom and to whom, is fundamental in interpreting and analysing the ancient sources – a simple, basic statement but nevertheless important to keep in mind.

The book is divided into four parts. Part I, titled "An Archaeology of Rhetoric", includes three articles that "illustrate the sorts of raw materials that were available for use when the formal concept of rhetoric became codified as a distinct project in its own right" (p. 11). Nancy Worman writes about "Fighting Words: Status, Stature, and Verbal Contest in Archaic Poetry" (pp. 27–42), Robert Wardy about "The Philosophy of Rhetoric and the Rhetoric of Philosophy" (pp. 43–58) and Malcom Heath about the "Codifications of Rhetoric" (pp. 59–73).

Part II, "The Field of Language", surveys "the various dimensions of rhetoric's role as an authoritative discourse concerning language" (p. 15). This section includes papers by Catherine Steel on "Divisions of Speech" (pp. 77–91), James Porter on "Rhetoric, Aesthetics and the Voice" (92–108), Erik Gunderson on "The Rhetoric of Rhetorical Theory" (pp. 109–25) and Joy Connolly on "The Politics of Rhetorical Education" (pp. 126–41).

In Part III, "The Practice of Rhetoric", the book moves from theory to practice. The opening article bridges theory and practice: Jon Hesk ("Types of Oratory", pp. 145–61) deals with the three genres of speech in antiquity. With Victoria Wohl ("Rhetoric of the Athenian Citizen", pp. 162–77) the reader is guided to a "Psychic Life of Athenian Oratory", as Gunderson characterises it in the introduction (p. 17). John Dugan discusses the Roman practice of public speech in his article "Rhetoric and the Roman Republic" (pp. 178–93). The next two papers focus on stage performances. David Rosenbloom takes up the relationship of rhetoric and Athenian drama ("Staging Rhetoric in Athens", pp. 194–211), while William Batstone's focus is on Rome ("The Drama of Rhetoric at Rome", pp. 212–27). Part III ends with Simon Goldhill's paper on the Second Sophistic ("Rhetoric and the Second Sophistic", pp. 228–41).

Part IV, "Epilogues", explores the aftermath of classical rhetoric and includes Todd Penner and Caroline Vander Stichele on "Rhetorical Practice and Performance in Early Christianity" (pp. 245–60), Peter Mack on "Rediscoveries of Classical Rhetoric" (pp. 261–77) and John Henderson on "The Runaround: A Volume Retrospect on Ancient Rhetorics" (pp. 278–90).

Each paper ends with suggestions for further reading whereas a general bibliography is provided at the end of the volume (pp. 314–32). This is a useful way of guiding the reader to the key studies of individual topics as well as providing the reader with a bibliography of the whole topic. The indices (pp. 333–53) are divided into an index of passages and into another on subjects. There are also two extremely welcome appendices: Appendix I affords an overview of rhetorical terms and taxonomies (pp. 291–8) and Appendix II lists the key figures of rhetoric in antiquity, each furnished with a minimal – but for this purpose adequate – biography (pp. 299–313).

To start with, the volume is a good read in general. Many of the papers deal with the same material, which at first seems a bit repetitive, an impression that in many cases turns out to be false. Each author sees, reads and analyses the sources from a different angle, after all – and this is of course to be expected in a book on rhetoric! Readers will certainly find some papers more interesting, informative or well-written than others since there are, after all, sixteen papers by seventeen authors (one paper is by two authors). In this review, I concentrate only on some contributions.

Nancy Worman's article "Fighting Words: Status, Stature, and Verbal Contest in Archaic Poetry" (pp. 27–42) marks the beginning of Part I aptly dealing as it does with the verbal practices of archaic Greek poetry, especially Homer, Hesiod and Pindar. One important point in reading ancient literature, including rhetorical texts, is to remember that there was a long tradition of providing a lot of information on a person's character by telling about the person's appearance, ways of conduct and manner of speaking in public. Considering the whole volume – yet to come – Worman's paper is an invaluable starting point: rhetoric is deeply intertwined with the ideas of a person's character and background.

A step further in time is taken in Malcom Heath's article "Codifications of Rhetoric" (pp. 59–73). Heath begins with Homer and the *Iliad* and moves on to philosophical texts – a nice way of rounding up the discussion in Part I. The author concentrates on the testimonies of ancient authors on rhetorical theses and on how these may illustrate the history of this genre and rhetorical practices as well.

James Porter's paper on "Rhetoric, Aesthetics, and the Voice" (pp. 92–108) begins with an anecdote about Pythagoras, who was said to teach his pupils for several years behind a veil so that only his voice was heard. Although Pythagoras was no rhetorician, this anecdote serves as a good reminder of the importance of the voice in a rhetorical act. Porter speaks of a "progression in the development of oratorical self-awareness" starting with Odysseus and Nestor – we seem to return to the Homeric heroes once again – and Pythagoras presenting the "culminating stage", where "the voice *replaces* the body" (p. 93, italics by Porter). Further, rhetoric becomes an aesthetic practice.

Erik Gunderson discusses "The Rhetoric of Rhetorical Theory" (pp. 109–25) mainly concentrating on Quintilian. To ground his paper he states that there is no such thing as "The theory of rhetoric"; instead, there are various performances of such a thing – and these performances persuade their readers of the authoritative status of the author as when presenting "The theory" (p. 109).

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,