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The Oxford Handbook of the Second Sophistic.

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The Oxford Handbook of the Second Sophistic includes 43 chapters by 42 authors, organized into seven sections. The majority of the contributors approach the Second Sophistic as an imperial-era cultural movement interested in self-conscious *paideutic* display. But as editors William Johnson and Daniel Richter state in their introduction, they have preferred “leaving to one side the well-worn discussion of the ways that Greeks could retain and promote their cultural identity within the context of Roman rule” (6), thus creating some space between this volume’s aims and those of earlier works of Ewen Bowie, Simon Goldhill, Simon Swain, and others. In the second chapter of the introductory section, Tim Whitmarsh illustrates the opportunity of casting a wider net of study by analogy to “wave function” observations as opposed to the “particulate” approaches that have been emphasized in previous scholarship. The introductory section’s inclusion of Thomas Habinek’s chapter “Was There a Latin Second Sophistic?” proves that the aims of the editors and the observations of Whitmarsh are substantive. Ultimately, Habinek is cautious about viewing the Latin and Hellenic worlds on precisely the same terms, but there are some provocative discussions—for example, on Pliny’s *Epistles* as sophistic display pieces—that reveal a commitment to innovative approaches to the Second Sophistic.

The second section, “Language and Identity,” likewise includes a mixture of innovative and proven approaches. Lawrence Kim’s chapter, “Atticism and Asianism,” is a boon to the volume and to studies on the Second Sophistic more broadly, offering an unparalleled treatment of various aspects of linguistic/lexico-grammatical and rhetorical/stylistic Atticism and Asianism—terms sometimes misunderstood in previous scholarship. Martin Bloomer’s chapter on “*Latinitas*” continues the discussion of language while highlighting several ways in which *latinitas* and *hellenismos* ranged on similar social fields. This treatment of language as a function of identity helps maintain unity in a section that proceeds to discussions of ethnicity, culture, and sexuality, wrapping up with Amy Richlin’s novel use of “retrosexuality” as a “kind of antiquarian sex, scripted and acted out by well-known contemporary

figures” (117). Her deployment of Martial, Juvenal, and Suetonius proves that the question raised in Habinek’s chapter is one worth asking, and her emphasis on retrosexuality as performance looks ahead to the third section of the *Handbook*, “*Paideia* and Performance.”

In this section, Thomas Schmitz’s chapter boils down previous scholarship by Kendra Eshleman, Maud Gleason, and Schmitz himself, and further illustrates that there was not a prescribed arena for sophists, spatially removed from the real world. That is, the sophists’ culture was at once elite and popular. Edmund Thomas follows with a chapter on “Performance Space” that adds a welcome treatment of architecture and space that has been neglected in many studies of the Second Sophistic. These first three sections are perhaps the strongest of the volume.

The fourth section, “Rhetoric and Rhetoricians” begins with Laurent Pernot’s chapter on “Greek and Latin Rhetorical Culture.” He offers a succinct diachronic survey of the various ways in which rhetoric operated within sophistic culture, from educational exercises to social and political action. The remainder of this section and much of the fifth section on “Literature and Culture” turn to studies of individual rhetoricians and authors that, while generally well written and prepared, sometimes replicate past work by Bryan Reardon, Simon Swain, Tim Whitmarsh, and the *Oxford Classical Dictionary*. Among chapters dedicated to specific authors, Frederick Brenk’s on “Plutarch: Philosophy, Religion, and Ethics” merits particular mention for its emphasis on the value of the *Moralia* as a treasury of paideutic acquisitions and displays. Daniel Richter’s chapter on “Lucian of Samosata” is a fine model of general background information with nuanced analysis, in this case of Lucian’s Syrian culture and Greek mimesis.

The second half of Section Five departs from individual authors and moves to genre, with Daniel Selden’s chapter on “The Anti-Sophistic Novel” bridging the gap. Selden resists the widely-held view of the ancient novel as univocal promoter of sophistic and Hellenic culture, arguing that the novelistic corpus is larger than often recognized and infrequently features “sophistic” rhetorical display. Taking the *Alexander Romance* as a point of focus, Selden illustrates that the cultural or ethnic antitheses deployed in Dio Chrysostom, for example, are not so easily delineated in the “anti-sophistic” novel. Among other chapters on genre, Sulochana Asirvatham’s contribution on “Historiography” returns to Whitmarsh’s “wave function” approach, pointing out that sharp exclusion of *romanitas* in sophistic historiography is hard to justify.

A sixth section on “Philosophy and Philosophers” offers the opportunity to view both the integration of and tension between sophistic rhetoric and philos-

ophy. In “The Aristotelian Tradition,” Han Baltussen observes that Peripatetics looked to the classical past in a manner that was in keeping with Second Sophistic ideology, but they engaged frequently with intellectualism and philosophy rather than style and allusion. Conversely, in his “Platonism” chapter, Ryan Fowler notes that Platonists pursued academic and scholastic issues less frequently than they did metaphysical, syntactical, and allusive references to Plato’s writing. While the other chapters in this section offer useful background on the state of philosophy during this period, this section is perhaps the least integrated into the larger oeuvre and readers may desire more direct treatment of how particular branches of philosophy related to or rejected ideologies prevalent in the Second Sophistic—a disconnect that is foreshadowed by the noticeable infrequency of reference to these chapters in the editors’ introduction.

A final section on “Religion and Religious Literature” at times shares this lack of integration, but to a lesser extent. Again, the inclusion of this topic provides value in its own right, as it encourages literary scholars to explore a wider variety of works and cultures that existed within the milieu of the Second Sophistic. Andrew Johnson’s chapter on “Early Christianity and Classical Tradition” offers one such useful chapter, as he highlights the power of *logos* for Socrates, members of the Second Sophistic and Christians. Yet, as Johnson notes, similarities are not to be taken wholesale—Christian writers such as Tatian are more willing to criticize Hellenism than most traditionally accepted members of the Second Sophistic. Erich Gruen’s discussion of *Maccabees 4* and Philo of Alexandria in his chapter on “Jewish Literature” points the scholar of the Second Sophistic to less-trodden, though quite promising, areas for study. So too does Scott Fitzgerald Johnson in his chapter on “Christian Apocrypha,” though some readers who will undoubtedly benefit from his survey of diverse apocryphal works may desire further discussion of precisely how “the Christians were certainly reinforcing, rather than challenging, established habits in Second Sophistic literary ideology” (680).

As I hope this selective summary illustrates, the volume has many merits and will undoubtedly be a useful resource to students and scholars approaching the Second Sophistic from different levels of experience and interest. There are, however, a few shortcomings that I must address. The *Oxford Handbooks* series aims to offer a “state-of-the-art survey of current thinking and research.” Yet — perhaps because of the production time required for a large volume with many contributors — readers will miss much significant scholarship produced since 2014. In addition, readers will unfortunately encounter errors and infelicities ranging among typography, spelling, grammar, and bibliographical information. Finally, chapter-by-chapter bibliogra-

phy (to the exclusion of a comprehensive one) with end-of-volume endnotes might strike some as insufficiently user-friendly. Nevertheless, the volume offers a centralized resource for scholars of imperial literature and culture with chapters by many of the most respected scholars in the field. Moreover, it succeeds in illustrating that many aspects of the Second Sophistic are apparent and relevant across boundaries of time, space, ethnicity, and culture.

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Kathryn Lomas,
The Rise of Rome: From the Iron Age to the Punic Wars.

Cambridge, MA: Harvard University Press, 2018. Pp. xxii + 405. Cloth
(ISBN 978-0-674-65965-0) \$35.00.

Was there something exceptional about Rome from its very origins that positioned the city to dominate Italy and, eventually, the Mediterranean? In this volume written for a general audience, Kathryn Lomas sets out to answer this question by tracing Rome's rise to power from the Iron Age to the eve of the First Punic War. The result is a comprehensive, readable, and up-to-date synthesis of the archaeological and historical evidence for this integral period in Roman history.

Lomas' goals in this volume are twofold: first, to explore how Rome, one of many settlements in central Italy in the Iron Age, became the dominant power on the Italian peninsula by the First Punic War; and second, to situate Rome's growth within its broader Italian context. Lomas suggests Rome's rise cannot be understood without an awareness of the Italian world in which the city developed and which it would eventually come to dominate (3-4). She argues that Rome's success was, at no point, a given, but that specific aspects of Roman society and its interactions with its neighbors, allies and enemies alike, ultimately set the stage for Roman domination of the Italian peninsula.

The book is divided into fifteen chapters arranged chronologically. Part I (chapters 1-5) examines the development of Rome and Italy, particularly Etruria and Latium, from the Iron Age through the Orientalizing period. Lomas surveys the