

ANNE GANGLOFF: *Dion Chrysostome et les mythes. Hellenisme, communication et philosophie politique*. Préface de LUC BRISSON. Collection Horos. Éditions Jérôme Millon, Grenoble 2006. ISBN 2-84137-195-6. 428 pp. EUR 28.

Nel suo libro, nato da una tesi di dottorato (Parigi-Sorbonne, 2003), Anne Gangloff intende studiare l'accezione e l'uso dei miti da parte di Dione Crisostomo. Particolare attenzione viene prestata alla portata educativa e ai valori pedagogici e politico-morali dei miti utilizzati da Dione nella sua opera. L'analisi di questi miti, anche dal punto di vista lessicologico, e dei vari modi narrativi adoperati dal grande oratore per presentarli al suo pubblico, permette all'autrice di studiare le riflessioni di Dione sui concetti di vero e falso, di saggezza filosofica e seduzione poetica, nonché sull'uso di parole come strumenti d'insegnamento e di persuasione. L'attualizzazione dei miti ereditati da un lungo passato e il loro utilizzo letterario per scopi politico-pedagogici non solo illustra il cammino intellettuale di Dione, ma offre anche nuove prospettive per la comprensione della mentalità dei greci al tempo della seconda sofistica. Non sorprende affatto che questo lavoro abbia ricevuto ben due riconoscimenti nel 2007.

*Mika Kajava*

*Gregory of Nazianzus. Images and Reflections*. Edited by JOSTEIN BØRTNES – TOMAS HÄGG. Museum Tusulanum Press, Copenhagen 2006. ISBN 87-635-0386-7. 349 pp. DKK 395.

This beautiful and erudite volume consists of case studies dealing with the questions of how we can know Gregory of Nazianzus (or any other person in the past), and how Gregory (or any other human) can know God and express that knowledge. Gregory (c. 330–390) is the most contradictory of the three Cappadocians now honoured as church fathers. He bears the honorific title "Theologian" – but he was known among his contemporaries for his philosophical rhetorical skills, and he wrote some 30,000 verses of poetry. He was patriarch of Constantinople – but having been expelled from the see he later claimed his life was a failure. He wrote more about himself than any other ancient author preserved to us save Cicero and Augustine – but his rhetoric hides his person.

The book is result of a research project with most of the articles being reworked versions of papers given at the conference "Gregory of Nazianzus: the Theologian, the Hellenist, the Man" in Bergen in 2003. The stated intention of the present volume is to penetrate into the person and thinking of Gregory by using his orations and poems as points of departure. In this, the collection illustrates perfectly the new ways of working in the field which used to be called "Patristics", but is now more and more often labelled as "Early Christian Studies". The contributors, accordingly, represent a variety of academic fields. It may be fitting, thus, that the work of experts on patristics, church history, philosophy, literature and classics is here reviewed by an ancient historian (who apologizes the lateness of the present review).

The volume begins with a short introduction by Jostein Børtnes, presenting Gregory as a philosophical rhetorician. This is followed by two chapters based on rhetoric and mental images in Gregory ("Gregory contemplating the beautiful: knowing human misery and divine mystery through and being persuaded by images" by Frederick W. Norris and "Rhetoric and mental images in Gregory" by Jostein Børtnes). The former stresses the importance of images

and mental pictures instead of logic for Gregory, who sees theology (as a true form of philosophy) as a discipline of probability. Børtnes' article is rich in theory of literary criticism, analysing the interplay of memorization and metaphoric images in Gregory. This interplay forms verbal icons to approach the God – who cannot be reached as such by mere human words. For Gregory the notion of language is deeply a human enterprise.

These themes are further elaborated in Stratis Papaioannou's piece on "Gregory and the constraint of sameness" and Edgars Narkevics' clear and persuasive "*Skiagraphia*: outlining the conception of God in Gregory's Theological Orations". The latter approaches theological orations as a battle scene of rhetorical strategies, and it evolves into a subtle analysis of the use of traditional rhetoric both in theological polemics and in dealing with what may be the philosophically most ardent question for Gregory: how to speak about God.

Indeed, many of the papers in this collection are about Gregory caught between the new philosophy (i.e. the Christian theology) and the Hellenic cultural tradition. This theme is directly addressed in John A. McGuckin's article "Gregory: the rhetorician as poet", and in Neil McLynn's "Among the hellenists: Gregory and the sophists", both showing Gregory as an author intimately versed in the classical tradition. He is loyal to his cultural background, while using the old literary forms for disseminating the new message. The result is a Christianized version of classical Hellenism, with new *paideia* and a new kind of an intellectual hero, a city rhetor and bishop in one person – personified in the person of Gregory himself. Later in the book, Stephanos Efthymiadis' piece on "Two Gregories and three genres: autobiography, autohagiography and hagiography" is useful as a study on the evolvement of hagiography as a genre after Gregory, but somewhat of a disappointment for a reader anticipating some further analysis of Gregory as an autohagiographer.

Tomas Hägg's contribution "Playing with expectations: Gregory's funeral orations on his brother, sister, and father" deals with the classical *paideia* and the rhetoric of the self, giving a thorough analysis of the rhetorical devices put in action. As such, the piece both functions as a parallel to Narkevics' paper, and marks a beginning for the section of papers analysing Gregory's "family talk" strategies of representation: attitudes on proper family relationships and "ruptures" caused by actual family relationships. The articles "Life after death: the martyrdom of Gorgonia and the birth of female hagiography" by Virginia Burrus and "Gregory's women: creating a philosopher's family" by Susanna Elm concentrate on gender expectations and construction of the self in the borderline of private life and public honour. The authors show Gregory as a family man proud of his relatives, building for himself an entire philosophical family and using this as a claim for special authority. Despite the undeniable family pride present in Gregory's texts, they reveal more about their writer than about the object, his biological family.

The last paper of the volume, Andrew Louth's piece on the role of Cappadocian theology in iconoclastic controversy, is somewhat out of place as it does not directly contribute to the portrait of Gregory of Nazianzus, but studies the reception of the Cappadocians and Pseudo-Dionysios the Areopagite. Also Samuel Rubenson's as such interesting "The Cappadocians on the Areopagus" is somewhat out of place in this context. The author analyses Athens as a city and as a metaphor in the writings of the Cappadocians, and shows how personal experience can shape the way in which one uses examples and metaphors for the sake of one's argument. Instead, aspects of Gregory's apophatic theology (referred to in many papers but not systematically discussed) would have merited a similar synthetic treatment as his ideas of *theosis* receive

in the essay of Torstein Theodor Tollefsen, the logic and clarity of presentation of which is to be praised.

On the whole the volume is a coherent collection of studies, offering a clear picture not only of the status quo on studies on Gregory, but more generally of the more recent directions of the Early Christian Studies. The concentration on the persona of Gregory keeps the themes focused, and makes different chapters engage with each other. The final essay by Philip Rousseau ("Retrospect: images, reflections and the "essential" Gregory") suggests just one possible reading of this rich collection of studies.

Ville Vuolanto

B. BÄBLER – H.-G. NESSELRATH: *Ars et Verba. Die Kunstbeschreibungen des Kallistratos*. Einführung, Text, Übersetzung, Anmerkungen und archäologischer Kommentar. K. G. Saur Verlag, München – Leipzig 2006. ISBN 978-3-598-73056-6. IX, 105 S., 4 Taf. EUR 64.95.

Si tratta di una nuova edizione delle *Descrizioni* (*Ekphraseis*) di Callistrato (IV/V sec. d. C.), che tradizionalmente vengono stampate insieme con le *Immagini* (*Eikones*) di Filostrato. Ecco le quattordici opere d'arte, le cui descrizioni sembrerebbero basarsi su una visione autoptica da parte di Callistrato tranne per il n. 9: 1) Satiro; 2) Baccante (Scopa); 3) Eros (Prassitele); 4) Indiano; 5) Narcisso; 6) Kairos (Lisippo); 7) Orfeo; 8) Dioniso (Prassitele); 9) Mennone; 10) Peana-Asclepio; 11) Giovane (Ἡΐθεος, Prassitele); 12) Centauro; 13) Medea; 14) Atamante. Il testo greco adottato diverge da quello delle edizioni anteriori, rispettivamente di Schenkl – Reisch (Teubner 1902) e di Fairbanks (Loeb 1931), in una trentina di punti, derivando quasi tutti gli emendamenti, da Nesselrath ragionevolmente difesi, dalla ricerca precedente. Il lavoro filologico-letterario e le traduzioni in tedesco sono opera di Nesselrath, mentre le parti propriamente storico-archeologiche sono dovute a Bäbler.

Le introduzioni e i commentari sono concisi, ricchi di informazioni e ben presentati, e lo stesso vale per gli indici. Gli autori possono congratularsi per la bella riuscita del loro libro dedicato a un testo che nel passato è stato diversamente valutato dai critici, archeologi o filologi, per quanto riguarda l'affidabilità delle descrizioni, lo stile e la qualità come letteratura (cfr. il secco commento di Wilamowitz dopo una rilettura di Callistrato: "ich will's nun aber gewiß nicht wieder tun"). Con soddisfazione, comunque, si nota l'aumentare dell'interesse per l'autore delle *Descrizioni* (cfr. M. Costantini & al., *Le défi de l'art. Philostrate, Callistrate et l'image sophistique*, Rennes 2006).

Mika Kajava

*Brill's Companion to Propertius*. Edited by HANS-CHRISTIAN GÜNTHER. Brill, Leiden 2006. ISBN 978-90-04-13682-3. XII, 476 pp. EUR 207.

The *Brill's Companion to Propertius* deals with the work and legacy of the ambivalent poet as well as the reception of his poetry in antiquity and later. The style and subject of Propertius' poetry have been considered confusingly similar to Tibullus' light-hearted love poetry, and his