

meticulous research behind their presentation and discussion do justice to the finds. The book is a must for any serious student of the Roman military.

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LAURA SALAH NASRALLAH: *Christian Responses to Roman Art and Architecture: The Second-Century Church Amid the Spaces of Empire*. Cambridge University Press, Cambridge – New York 2010. ISBN 978-0-521-76652-4. XVI, 334 pp. GBP 65, USD 100.

This book is an exemplary foray into promising scholarly trends. Nasrallah examines five early Christian texts entering the second century's "cross-cultic and cross-ethnic conversations about the nature of true religion and right ritual" (p. 7), breaking the obstinate pagan-Jew-Christian divide. Nasrallah sees these as part of the Second Sophistic's 'surge of interest' in *paideia*, and her methodological genius is to read them alongside Roman art and architecture, which also make arguments about justice, piety, and divinity. This attempt at 'understanding the broader material environment' of these texts produces uniquely robust social historiography.

Nasrallah begins by 'mapping' early Christian apology outside traditional boundaries of syncretism with or defense against 'secular' culture. The category "apology" — potentially extensive — is not ancient genre but scholarly category borne of "taxonomic impulses of eighteenth-century European scholars" (p. 26). In fact, early Christian apologies were rhetorical self-insertions, often 'addressing' emperors, into discussions of ethnicity, power, and status surpassing Christian/non-Christian binaries. Nasrallah demonstrates, paralleling *apologiai* to Regilla's and Herodes Atticus's Olympian fountain, a monument *making statements* about humanity vs. divinity and status. This textual-material parallelism betrays ingenuity, and should inform future scholarship (largely textual, still). One conspicuous lacuna here, though, is hermeneutical clarity spanning text and realia. How does one *know* what sculpture says? Text? Not to say Nasrallah's readings are off — they are compelling — but her promising methodology wants for micro-method.

Chapter two complicates ancient Rome-centric geographies where via three 'Vitruvian men': Justin, Tatian, and Lucian. The former two are apologists, all three Eastern 'universal travelers,' critiquing Rome and its imperialism of *paideia*. Lucian casts Assyrian Hierapolis as the *true* "pious center for ... hybridity" (p. 64). The unloved Tatian, following Lucian (and Pausanias), owns barbarianism and employs sardonic humor and *ekphrasis* to deconstruct Greek *planē* and assert: "the barbarians' edges of the world ... should be its center" (p. 70). Justin embodies the vulnerability of cosmopolitan-yet-not-Roman philosopher, privy to violence like conquered *ethnē* on the north portico of Aphrodisias's Sebasteion. The latter structure has the nations (as women) beneath conquest scenes and counterposed god-emperor statuary. Rhetoricizing multiculturalism alongside dominance, this (literally) pointed structure parallels textual arguments. Here we find parallels, yet little sustained discussion of text vis-à-vis monument. Integration would extend this study's boundaries.

Chapter three begins part two juxtaposing Acts, Aelius Aristides, and Hadrian's Panhellenion. Each employs "discourses about civic identity, ethnicity, kinship, and correct religion" (p. 89) to encourage *concordia* and *homonoiā* within in-group and with Empire. Acts, in "the terminology of postcolonial criticism," "mimics the logic of empire without shading into mockery" (p. 88). While

the Panhellenion's physical description is cursory, Nasrallah's placement of Acts alongside non-Jewish/Christian authors and Hadrian's Hellenic building program elucidates how Acts 'maps' itself in this larger discourse. Early Christianity scholars should pay attention to the texts Nasrallah employs.

Part two's more complete chapter four lays Justin Martyr alongside Trajan's column as competing discourses about who 'does' justice, *paideia*, and piety. Trajan's conquest imagery and Basilica Ulpia portray divinely sanctioned rule, but Justin challenges Roman justice given mistreatment of Christians. Likewise, Justin challenges the cultured-ness Trajan's libraries insinuate, suggesting emperors judge Christians in name, not truth. Justin nearly condemns imperial *Romanitas* which confuses men and gods and encourages ignorant daemon worship; *Logos* pronounces Christians the truly pious, who understand Jewish scriptures and rightly embody truths followed by would-be Christians like Socrates and the Stoics. Stressing sameness and difference, Justin enters a dialogue with Trajan's column with all the triumphalism befitting an emperor.

Chapter five, perhaps most compelling of all, focuses architecturally on Commodus' Herakles statue. Even non-imperial elites could don lion-skin in sculpture. Justin, Tertullian, Lucilius, and Artemidorus discuss this human-divine blur problematized in Herakles's ambiguity. Athenagoras, becoming peer to Plutarch and Philo, borrows Middle-Platonic and Stoic conceptions of divinity and signification, making a grammatical-philosophical argument that just as words are arbitrary markers, images (or *hylē* generally) could *not* equal gods. "Naming" gods (or Christians) can violate true piety. "Philosophical" emperors like Marcus Aurelius and Commodus should know not to persecute Christians for atheism (or cannibalism, or incest). Here Nasrallah enlightens historically opaque scholarly ground — Athenagoras' *Embassy* — prompting renewed treatment.

Chapter six, beginning a two-chapter finale, explores 'viewing' theories. After problematizing aniconism in Christianity and Judaism, Nasrallah here surveys etiologies and philosophies of images. Pliny, Minucius Felix, and the *Wisdom of Solomon* all postulate origin stories, the latter two critiquing statuary as empty. Yet all agree with Clement, Achilles Tatius, and Stoics that seeing inducts real, even physical, experience; *Phaedrus's* Socrates concurs. Whether by *mimesis* or *phantasia*, conjuring the absent 'unseen' is powerful and, Tatian adds, dangerous. This chapter also casts Tatian beside Cicero, Dio of Prusa, and Maximus of Tyre, sculpture critics all. Tatian, self-defined barbarian, accuses not ignorant plebes but aristocratic connoisseurs of ruining *paideia*. Greek culture, really Rome's, lacks depth, lionizing loose women and dissipation. Greeks should learn from Christians, whose women are chaste and productive. Here again Nasrallah corrects longstanding trends which read Tatian as over-extreme, seeking to understand his work through its culturally current concern with bodies, imagination, and sight.

Body as object/commodity controls chapter seven also, which approaches Aphrodite of Knidos, simultaneously goddess, woman, and slave to "marble or terracotta or stone" (p. 249). Asking after the goddess/woman/object's "exchange value," Nasrallah follows Arjun Appadurai in regarding "luxury goods as goods whose principal use is *rhetorical* and *social*, goods that are simply *incarnated signs*." (p. 250). The Knidia fused divinity to human nudity, controlling the viewer via desire even as controlled by the penetrating masculine gaze. And while this confusion characterizes Alexandria, Clement, unlike Philo and Dio, does not forthrightly object. Greek *paideia* is confused,

not wrong. God's Logos shows that humans *can* become divine — all humans are! — but worshipping human/daemonic statues is folly. Clement accuses the Knidia and her compatriots of *porneia*, just like the gods they represent and the viewers they engage (even sexually!). Clement, art critic, smashes the value of erotic divine imagery, often appropriated by wealthy couples, onto the ground like so much lifeless terracotta.

An epilogue, bibliography, and indices end the book. The one potentially major problem with this work — that in reaction to Chadwick, Harnack, et al., Christians are herein treated as Romans at the expense of what is perhaps a 'controlling' Christian identity — is anticipated by Nasrallah, who admits that "this book has perhaps emphasized too much the earliest Christian apologists' similarity with surrounding culture" (p. 301). And while Nasrallah has not here provided a method for reading these as Christian *as opposed to* 'pagan,' her assumed method seems to work. Nasrallah's commitment to reading early Christian texts that engage *paideia* alongside their non-Christian contemporaries and again their material environments represents a major point in scholarship; and she is right. Classicists, religionists, and (art) historians should adopt Nasrallah's practice of multi-faceted contextualization, and those treating early Christian apologies should read this work closely.

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CARLO AVVISATI: *Una Camicia rossa a Pompei. "L'Erma"* di Bretschneider, Roma 2010. ISBN 978-88-8265-579-2. 141 pp., 100 Ill. b/n, 40 Ill. col. EUR 45.

Carlo Avvisati è un giornalista che si dedica allo studio dell'arte, archeologia, cultura e lingua napoletana. Ha scritto anche altri libri su Pompei, indirizzati a un pubblico vasto e colto. Nel presente libro, che oltre ad altri pregi ha la caratteristica di essere divertente, si occupa di una questione legata alla storia dell'Unità d'Italia. Garibaldi, nelle settimane in cui si svolse la spedizione dei Mille, prese coscienza dello straordinario patrimonio culturale presente in Campania e in possesso dei Borbone presente in Campania e capì l'importanza politica di far entrare questo patrimonio nel processo di unificazione nazionale. Su questo l'autore offre una cronaca scorrevole e ben scritta che si legge con interesse e profitto. In una parola, si tratta di un libro che interessa sia gli antichisti che i modernisti.

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