DIO OF PRUSA

S. Swain (ed.): *Dio Chrysostom: Politics, Letters, and Philosophy*. Pp. x + 308. Oxford: Oxford University Press, 2000. Cased, £50. ISBN: 0-19-924359-X.

H. J. Klauck, B. Bäbler (edd.): *Dion von Prusa, Olympische Rede oder Über die Erste Erkenntnis Gottes*. Pp. 250. Darmstadt: Wissenschaftliche Buchgesellschaft, 2000. Cased, DM 49.90. ISBN: 3-534-14947-5.

The collection of essays on Dio edited by Swain is arranged in four parts: 'introduction', 'politics', 'letters', and 'philosophy'.

The introduction (pp. 13–50) consists of S. on the reception and interpretation of Dio. Showing amazing breadth of reading and deadpan style, he analyses scholarship on Dio from the fifteenth century to the present, putting (all) these endeavours (except his own) in their social and political as well as intellectual contexts (thus Desideri and Marx, Salmeri and Aldo Moro; should Swain and All Souls be added?).

Four chapters are placed under 'politics'. In a rich and scholarly contribution, Salmeri (pp. 53–92) puts Dio's politics against a background of civic life in the Greek East under Rome. He provides an unrivalled introduction to political life in the eastern provinces, and important arguments about the limitations of epigraphy (the down-playing of the rôle of the *demos* and of *stasis*). For Salmeri, as for Paul Veyne, Dio is both a Greek patriot and a partisan of Roman imperial power (although some may consider the former more certain than the latter).

Desideri (pp. 93–107) argues that Dio's attitude to city life changed from an early disapproval to a later positive appreciation. There are two methodological problems here. The first is chronological. While the date of *Or.* 32 may be controversial, the same cannot be said of *Orr.* 7, 13, and 35, all of which are late and thus do not fit Desideri's scheme. The second problem concerns genre and place. All Desideri's evidence for Dio's pro-city stance is from civic speeches in Prusa. Apart from *Or.* 46, all Dio's speeches where Desideri finds anti-city attitudes are either not at Prusa (*Orr*. 32 and 35) or not civic speeches (*Orr.* 6, 7, 13, and 80).

Ma (pp. 108–24) focuses on the huntsman's tale of his visit to the assembly of his local *polis* from Dio's *Euboicus* (*Or.* 7). Via comparison with epigraphy, he suggests that the vibrant democratic nature of the assembly in Dio is not based on just classical literature but also on real contemporary ideals and practises (cf. Salmeri, above). Ma further suggests that Dio and other Second Sophistic authors could profitably be read keeping in mind a possible creative interaction between the democratic context of their classical reading and contemporary realities.

Hawley's self-styled preliminary study (pp. 125–39), which collects references from Dio on women, marriage, love, children, parenthood, and effeminacy, is intended partly as an aid for those working in the Foucault-inspired debate on masculinity/effeminacy in the Second Sophistic (p. 139). Hawley sees Dio's attitude to male–male sex as a 'reluctant tolerance in a cultural climate where such activity was viewed more and more as out of date and eccentric' (p. 137). It would be worth pointing out (cf. pp. 136–7), and would fit this thesis, that Dio tends to approve of homosexuality only when it is 'out there' either in geographic (e.g. at Olbia, *Or.* 36.8) or temporal terms (e.g. with the Theban Sacred Band, *Or.* 22.2).

In the first of three chapters collected under 'letters', Anderson (pp. 143–60) uses

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five works (*Orr.* 1, 5, 7, 11, and 36) to look at Dio as narrator and storyteller. The key trait that emerges is 'reticence', where 'the sense of narrative resourcefulness is held in check by an overriding moral responsibility' (p. 143). Not all will be convinced of the non-Greek origins of Dio's myth of the Magi (pp. 157–8).

Looking at a wide range of works, but with especial attention to *Or.* 11, Saïd (pp. 161–86) studies how Dio plays with myths, reworking or inventing for rhetorical and, above all, philosophical purposes. In contradiction of Anderson (p. 155), Saïd (pp. 172–3) thinks Dio invented the Libyan myths of *Or.* 5, constructing them from earlier myths (the Sphinx, Sirens, and Herakles) and authors (Herodotus and Plato's *Republic*; Trapp [below, p. 229] adds Plato's *Phaedrus*). Parallels between the last Libyan myth (*Or*. 5.24–7) and stories of Alexander's trip to Ammon (oracle, envoys, soldiers, and supernatural hissing snakes; Arrian *Anab*. 3.3.6) indicate that the latter was used by Dio (now cf. M. Leigh, 'Lucan and the Libyan Tale', *JRS* 90 [2000], 95–109, esp. 96 n. 17, 103–6).

Moles (pp. 187–210) uses close reading and cumulative arguments (a paradigmatic Molesian analysis) to show that the Charidemus (*Or.* 30) is a genuine work of great literary skill and philosophical seriousness. Possibly more could be made of the geographic references in this piece (cf. p. 208 n. 58).

Trapp (pp. 213–39), in the first of the three chapters on 'philosophy', argues that, while he did not often name Plato, Dio in some of his works (esp. *Orr.* 7, 36, and 53) drew on a limited range of the less technical of Plato's works for style, structure, and characterization (both of himself and others). Trapp sensibly suggests (p. 233) that Dio's Socrates combines Platonic and non-Platonic portraits (including Xenophon and Antisthenes).

Brancacci (pp. 240–60) takes a very different line: Dio did not use Plato for his Socrates, but instead used Antisthenes. Some of Brancacci's arguments seem strained. For example, it does not seem true that irony is not present in Dio's Socrates (p. 245; see *Or.* 1.25–8, Socrates' reply to Hippias). There is a danger of circularity here as you find traces of Antisthenes in Dio while using Dio to reconstruct Antisthenes (cf. p. 255 n. 46). Trapp (p. 233 n. 59) raises the important question of whether two distinct images of Socrates were available in the Second Sophistic.

In the final chapter Brenk (pp. 261–78) studies Dio's views on *autarkeia*, finding different models: individual in the Diogenes orations (*Orr.* 6, 8–10) and communal in the *Euboicus* (*Or.* 7).

Among the many fascinating interpretive issues raised by this collection, two may be signalled here. First, how can we construct models of continuity and change in Dio's views when he seems always prepared to alter specific views to suit specific circumstances (which, of course, does not necessarily show a lack of philosophical seriousness)? Secondly, how can we tell when Dio is joking (which, again, does not have to mean a lack of serious intent)?

In the second volume of the SAPERE series Klauck provides text and German translation of Dio's *Olympicus* (pp. 44–107) with commentary (pp. 108–59). This is preceded by introductions to Dio's life and works (pp. 9–25) and the *Olympicus* (pp. 25–30), and an up-to-date bibliography (pp. 31–43). The rest of the volume has K. discussing rhetorical and literary aspects of the speech (pp. 160–86), and its philosophy of religion and theology (pp. 186–216), together with an essay by Babler on the statue of Zeus at Olympia (pp. 217–38). In two ways this book is epecially welcome. In general, it should act as a stimulus to study of Dio by German students (note the origins of the contributors to S.'s volume). In specific, Bäbler's essay points the way to the study of the 'literary geography' of Dio: both space within Dio's works and places

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of reception (cf. M. Trapp's novel article 'Sense of Place in the Orations of Dio Chrysostom', in D. Innes et al. [edd.], *Ethics and Rhetoric. Classical Essays for Donald Russell* [Oxford, 1995], pp. 163–75).

Merton College, Oxford HARRY SIDEBOTTOM

PANEGYRIC AND BIOGRAPHY

T. HÄGG, P. ROUSSEAU (edd.): *Greek Biography and Panegyric in Late Antiquity*. Pp. xii + 288. Berkeley, Los Angeles, and London: University of California Press, 2000. Cased, £30. ISBN: 0-520-22388-8.

This collection provides a notable service by discussing in conjunction two types of text that are conventionally kept apart. In an engagingly ruminative, accessible introduction the editors make a powerful case for narrowing the gap between panegyrists and biographers, arguing that while the effusions of the former were constrained (*pace* Augustine, *Conf*. 6.6.9) by the presence of an audience that knew the truth, the latter enjoyed more room for creative manoeuvre than is generally recognized as they created the iconic figures that their readers demanded. The contributors, too, share a shrewd alertness to the relationships between authors and their audiences; the focus is much more upon the late antique debates to which these texts might have contributed than upon more recent quarrels about the historical value of the information they supply.

The individual papers maintain a high standard, and their many convergences (and occasional divergences) provide much useful stimulation. Gillian Clark and Mark Edwards each propose a literary context for pagan philosophical biography: where Clark measures Porphyry's *Life of Plotinus* against Iamblichus' *On the Pythagorean Life*, and finds an argument designed to 'help and inspire students of philosophy' in the proper Porphyrean direction, Edwards places the same text in different company to discover a Neoplatonic gospel celebrating a pagan Christ. Similarly, Averil Cameron's reading of Eusebius' biography of Constantine through the prism of the *Life of Antony*, as an exercise in programmatic hagiography, is illuminating in itself but gains a further dimension beside the pair of neatly complementary studies of the *Life of Antony*, Philip Rousseau's analysis of the portrayal of the hero as the teacher and Samuel Rubenson's of the claims made about his education. The representative panegyric is Gregory Nazianzen's commemoration of his friend Basil of Caesarea. Frederick Norris discusses the delicate balance that Gregory preserves between loyal commemoration and self-promotion, and David Konstan his subtle adaptation of the classical rhetoric of friendship, while Jostein Bortnes brings home the shift, as Gregory's moves through different stages of Basil's career, from intense Platonic eroticism to more conventional Biblical rhetoric. Robert Penella's brief discussion of panegyrical elements in the private speeches of Themistius provides a coda to these treatments of Gregory, showing another panegyrist, in his commemoration of his father, recasting his subject in his own image. Patricia Cox Miller's pairing of Eunapius' *Lives of the Sophists* with a contemporary Christian collective biography, the *Lives of the Fathers*, brings together several central themes of the previous papers. Eunapius repackages the lives of Plotinus, Porphyry, and other philosophers to provide himself with a pedigree, and also illustrates the Athens which had inspired the most

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