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part en clarifiant le poids de l'expression «voix intérieure», de l'autre en analysant le caractère apotroptique du démon de Socrate. Cette dernière partie se termine par le placement de l'érotisme dans la relation scolastique néoplatonicienne entre le maître et l'élève. L'A. met en évidence comment cette relation est marquée, en effet, par la présence de trois expressions «naturelles», car elles définissent à leur tour la nature de l'élève et du maître: l'«être digne d'amour»; l'«engendrer un amour en retour»; «s'élever vers un seul et même dieu». Dans ces trois modes de la relation érotique entre maître et élève, un rôle fondamental est aussi joué par la rhétorique, que l'A. tente de retracer à plusieurs reprises au cours de son étude, afin de mettre en évidence la manière dont elle est intégrée par les Néoplatoniciens dans le parcours d'ascension de la chaîne de l'amour.

Construit sous la forme d'un chemin vers le transcendant, ce volume cherche donc à fournir une représentation aussi précise que possible de l'image de progression construite par Proclus à l'aide de la logique, de la rhétorique et de la théologie au cours de son commentaire sur le *Premier Alcibiade*.

Miriam Cutino, Paris

Arnold Bärtschi: Titanen, Giganten und Riesen im antiken Epos. Eine literaturtheoretische Neuinterpretation. Kalliope 17. Universitätsverlag Winter, Heidelberg 2019. IX, 465 p.

This monograph is the first comprehensive study of giants in ancient epic. It contains four chapters, five reader-friendly appendices, a bibliography, and an *index locorum*. The introduction outlines the volume's main objectives and methodology (esp. intra- and intertextuality, narratology, hybridity, geopoetics), surveys the modern use of the terms "Giants" and "Titans" in different media, and traces their first occurrence in ancient literature back to the 3rd millennium BC. Arnold Bärtschi (B.) rightly highlights the key role of ancient epic in shaping the concept of giants as literary characters, in particular Hesiod's distinction between three groups whose main characteristics are their hybrid nature and hubristic opposition to the gods: Titans and Giants, i. e. the agents of Titanomachy and Gigantomachy, and a heterogeneous group of individually appearing giants, most notably Typhon. Two similes involving the latter (Hom. *Il.* 2,780–785; Q. S. 5,484–486) are exemplarily chosen by B. to illustrate the poetological potential of giants. Similarly, Chapter 2 efficiently demonstrates the diverse functions of the giants' hybrid nature by discussing the hybridity and polyphony of Hesiod's Typhon in the *Theogony* as well as Plato's and Aristotle's metaphoric use of giants and Lucian's reflections on literary hybridity and its aesthetic impact. Chapter 3 convincingly examines the topographic placement of giants in epic narratives from a geopoetic point of view in a diachronic study of archaic, Hellenistic, and imperial epic. The final chapter scrutinises the *Post-homeric*'s functionalisation of giants in similes and comparisons (esp. to characterise heroes of the older generation at key stages in their biography) in a complex network of intra- and intertextual allusions. Whereas the typos that remain are inconsequential, the omission of the study's conclusion, referenced as Chapter 5 in the introduction, is not. The inclusion of the Flavian *Argonautica* as the sole Latin epic by contrast is ineffective, as B.'s findings for Valerius Flaccus are not representative of Latin epic. Given his focus on Greek epic (Homer, Hesiod, Apollonius Rhodius, and esp. Quintus Smyrnaeus) and Typhon, the addition of Nonnus' *Dionysiaca* would, for instance, have been more fruitful for the discussion. This study nonetheless provides important new insights into the multi-

faceted narrative and metapoetic functions of giants in ancient epic, Quintus' similes and comparisons, and Hesiod's general influence on the *Posthomerica*.

Simone Finkmann, Rostock

Almut Fries/Dimitrios Kanellakis (eds.): **Ancient Greek comedy. Genre, texts, reception.** Trends in Classics Supplementary Volumes 101. De Gruyter, Berlin 2020.

This volume, a constructive mingling of young and eminent scholars' essays, is dedicated to Angus M. Bowie by his colleagues and students. Seventeen essays on Greek comedy are included, arranged in three sections: (1) Genre, (2) Texts and contexts, (3) Reception. A number of essays deserve particular attention. One such is I. M. Konstantakos' investigation (p. 7–27) of character types in Doric comedy and the analysis of its roots in Spartan mime, Megarian farce and the comic performances of Corinth. D. Kanellakis (p. 49–68) studied the functions of the category *para prosdokian* in Aristophanes dividing them into para-proverbial, paratragic, magnifying, satirical, celebratory/festive, and oxymoron. H.-G. Nesselrath's defence (p. 69–83) of the designation "middle comedy" contributes to a better understanding of the development of this dramatic genre, an argument that is of particular importance in the dispute with several contemporary scholars who have questioned the tripartite division of Attic comedy.

In the second part of the book, A. Migliara's contribution (p. 133–149) on the transformation of dramatic space and the use of the innate human tendency to follow others' gaze is sparkling. Applying a cognitive approach, Migliara argues that directing the spectators' gaze in the *Birds* aims at controlling their perception of the environmental space. This is used as a dramatic tool to bridge the gap between imaginary and perceptual experience. A. Markantonatos (p. 169–186) explores ritual allegories in Aristophanes' *Lysistrata*. He shows that comic reference to the Adonia festival not only highlighted contemporary political and social conflicts, but also reinforced the peaceful message of the play. A. D'Angour (p. 187–197) reconsiders the first agon (between Dionysus and the frogs) in the *Frogs* (vv. 209–268) and reads it from a musico-metrical perspective. He argues that the verses uttered by the frogs were composed to be sung by the twenty-four members of the comic chorus accompanied by an aulete, and that Dionysus asserts himself as the god of comedy in the moment of his victory over the aulete. It is at this point, having won the exchange with the frogs, seized their characteristic melodic croak and turned it into his own enunciated declamation, that he comes to control action on stage. E. Hall (p. 217–235) provides a thorough analysis demonstrating that Cario in Aristophanes' *Plutus* is "the cheekiest and the most dominant slave in all ancient Greek comedy" (p. 219).

From the last part (Reception), a contribution by O. Taplin and F. Favi (p. 253–264) is noteworthy. These authors reconsider the cultural border between Greeks and Iapygians, which must have been much more blurred than it has been supposed. Taking into account the comic scenes on the local vases as the earliest evidence for the spread of theatre from the Greek into the Italian world, Taplin argues that at least some of the non-Greek people of northern Apulia in the first third of the fourth century had seen Attic-style Greek comedies in live performance. The book, a warm and sincere gift to the teacher from a thankful audience, explores new questions and new approaches around much-discussed topics from the last decades, paving the way for future work.

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