

mere flattery. For him a true eulogy cannot have a city as subject, but only its people; men's moral and political virtues are praiseworthy, material things are not. Dio therefore refuses to praise Alexandria and presents himself as a useful orator instead of a flattering sophist in search of personal glory. Kasprzyk connects this attitude to the cynical tradition of the diatribe. The goal of the diatribe is to be useful by educating the audience. In this respect, frankness of speech, *parrhesia*, is depicted as a crucial virtue of the philosopher. Even the insult can be used as a rhetorical weapon that is justified by its usefulness, since any refusal of criticism would be harmful to the audience. According to Kasprzyk, Dio's harshness and lack of care for rhetorical precautions is not only a philosophical attitude but also a defining element of his direct and engaging style of speaking. Addressing the subject of Dio's style Kasprzyk shows that although Dio claims to adopt a simple style, befitting an educator and philosopher, he does not hesitate to employ several stylistic devices to enhance the effectiveness of his philosophical message. In the conclusion, the authors return to the socio-historical reality of the oration. Dio's criticism of spectacles and music is in part caused by the particular political and economic problems of the Alexandrians, but it is also the result of several elitist and moralistic ideas. The authors argue that the Alexandrian oration tells us above all something about Dio and his particular worldview. According to the authors it is Dio's extremely critical attitude, and the virtuosity that accompanies it, that makes the Alexandrian oration one of Dio's greatest literary successes. Especially the variety in literary devices used by Dio in the oration's construction contributes to the aesthetic value of the speech. However, as the authors rightly point out, the aesthetic value of the speech appears to contradict Dio's goal of rhetorical efficiency and his disapproval of useless eloquence. Towards the end of the speech, Dio's tone becomes more and more pessimistic and cynical. If Dio himself believed that his advice would be ignored, how can his intervention be justified as useful? Kasprzyk and Vendries suggest that the function of this speech lies less in the moral-political content it delivers, and more in the assertion of the privilege and duty of a member of the intellectual, social and political elite to guard certain moral values. In this way Dio represents himself as a defender of the most timeless Greek values. In conclusion, *Spectacles et désordre à Alexandrie* can be recommended to anyone interested in Dio of Prusa, the Second Sophistic or the sociocultural aspects of civic life in imperial Alexandria.

Thierry OPPENEER

Kai BRODERSEN, *Apollodoros. Götter und Helden der Griechen*. Eingeleitet, herausgegeben und übersetzt von K.B. Darmstadt, WBG, 2012. 1 vol. 14 x 22 cm, 200 p. (BIBLIOTHEK DER ANTIKE). Prix : 19,90 €. ISBN 978-3-534-25246-6.

The so-called *Bibliotheca* by Ps.-Apollodorus is a handbook of Greek mythology that may be dated roughly in the first to third centuries AD and that is commonly considered the most valuable mythographical compendium that has been passed down from antiquity. As a matter of fact, it is the surviving ancient mythographical work with the widest scope, tackling almost the whole of mainstream Greek myth from the marriage of Sky and Earth down to the death of Ulysses after his return from Troy, and elaborating upon the most important milestones along the way, such as the

expedition of the Argonauts (*Bibl.* 1.110-147), the vicissitudes of Heracles (*Bibl.* 2.61-180), the campaign of the Seven against Thebes (*Bibl.* 3.57-79) and the Trojan War (*Epit.* 3-7). Moreover, the handbook is clearly structured as all myths discussed are fitted into a systematic genealogical framework, and seems based upon excellent and well-informed sources – even if indirectly, as seems likely – including writings which are long since lost. As a comprehensive, pragmatic and well-documented compendium, the *Bibliotheca* has turned out a highly important source for the knowledge of Greek mythology and religion, not only for modern scholars, but also for their Byzantine counterparts who often mined the *Bibliotheca* to produce explanatory notes or *scholia* to various classical writings – for example to Homer’s *Iliad*, to various dialogues by Plato and to Lycophron’s *Alexandra* – as well as to flesh out their own treatises – for instance Ps.-Zenobius’ collection of proverbs and Tzetzes’ *Historiae*. In spite of these long-established merits, scholars of the *Bibliotheca* have for a long time been hampered by a lack of basic research tools, including an up-to-date critical edition to replace Wagner’s outdated Teubner text of 1926, which itself was only a revision of his 1894 edition. As a result, philologists did not have an adequate critical text on which to base arguments concerning some important issues, such as the intended readership of this mythographical companion, its sources, and its date. Because of this, the publication of the new edition of the *Bibliotheca* in 2010 by M. Papatomopoulos was warmly welcomed by all scholars of mythography. As it happens, this translation by Brodersen is the very first to be based upon this most recent critical edition, and is therefore another milestone in the study of the *Bibliotheca* by Ps.-Apollodorus. First, the *Bibliotheca* is introduced to the modern readers: the author briefly touches upon often debated matters of contents, arrangement, sources, date, and (in)direct transmission. Importantly, this introduction is clearly aiming at a more general public of amateurs of Greek mythology rather than at professional students of mythography, so that it turns out to be a very brief, non-critical and sometimes even incomplete *status quaestionis*. For example, the scholarly discussions concerning the direct or mere indirect use of archaic and classical literary sources are left unmentioned. The indirect tradition is presented incompletely, as for instance the mythographical scholia to Homer, to Plato and to the tragedians are omitted. The inclusion of lists or catalogues is assessed one-sidedly as a symptom of the mythographer’s urge to abbreviate, without taking into account that this element is one of the key features of the mythographical genre in general (cf. Ps.-Hesiod’s *Catalogue of Women* and Hyginus’ *Fabulae*) and that many catalogues in the *Bibliotheca* are actually of unparalleled elaborateness (e.g. *Epit.* 7.27-30: the suitors of Penelope). Finally, the controversial interpretation of the introductory epigram, as transmitted by Photius, is not given due attention. What’s more, Brodersen did not stick to the punctuation as printed by M. Papatomopoulos, when linking the genitive παιδείης to the noun μύθους (“die [...] Mythen der Bildung”) instead of to ἀπ’ ἐμεῖο (“from my learning”). Next, the bulk of this monograph is dedicated to the German translation of the *Bibliotheca*. The quality of Brodersen’s translation greatly improved as compared to his previous 2004 bilingual edition (*Apollodoros. Götter und Helden der Griechen*, Herausgegeben, eingeleitet und übersetzt von K.B. Darmstadt, Wissenschaftliche Buchgesellschaft, 2004), as the translator took most of the critical remarks made by H.-G. Nesselrath diligently into account (review in *Göttinger Forum*

*für Altertumswissenschaft*, 10, 2007, p. 1075-1087). However, a number of errors managed to escape the translator's eye; I have collected a few illustrative examples from the second book. Firstly, the verbal aspect is not always translated correctly, as Nesselrath already observed repeatedly: on p. 45, the Greek present participle δυναστεύων is not "wurde der Beherrscher des Landes", as such inchoative aspect would be expressed by the aorist participle δυναστεύσας, but rather "ruled over the territory". Similarly, on the same page, the Greek present participle βίαιος ὢν τύραννος is not "wurde ein gewalttätiger Tyrann", but rather "was a violent dictator". On p. 47, the Greek present indicative βασιλεύει is not "wurde König von Ägypten", but rather "was king of Egypt". On p. 59, the present participle ἐκβαίνουσιν is not "als sie draußen war", since such resultative aspect would be expressed by the perfect participle ἐκβεβηκυῖαν, but rather "as she was coming out". Secondly, the meaning of the Greek original, and especially of verbs, is not always mirrored exactly: on p. 46, for example, the expression διὰ τῆς Ἰλλυρίδος πορευθεῖσα is not "dann irrte sie durch Illyrien", but rather "then she travelled across Illyria". Conversely, on the same page, πολλήν χέρσον πλανηθεῖσα is not "nachdem sie viele Länder durchzogen [...] hatte", but rather "after she had wandered over a great deal of dry land" (cf. Smith-Trzaskoma). Thirdly, the translation sometimes mentions more details than the Greek original contains: for example, on p. 47, Brodersen translates the Greek ἀνύδρου δὲ τῆς χώρας ὑπαρχούσης with "das Land war schon von sich aus wasserarm". Conversely, some colourful details of the Greek original remain untranslated: on p. 68, for example, the vivid description of Heracles strangling the dog Cerberus (οὐκ ἀνήκε κρατῶν καὶ ἄγχων τὸ θηρίον, ἕως ἔπεισε) is greatly impoverished ("und ließ ihn nicht los, bevor er ihn überwältigt hatte"). Further, a selective bibliography on Ps.-Apollodorus' *Bibliotheca* is presented in which the most important editions, translations and articles are listed. However, the authoritative older edition by Heyne (1803) as well as the most recent commentary by Cuartero (2010-) are not included. A list of editions of ancient texts cited is likewise added. However, the fragments of Euripides are cited from Nauck, and not from the most recent two-volume edition by Kannicht (2004). Finally, the monograph closes with three useful indices of cited ancient authors, place names and mythological figures.

Ulrike KENENS

Michel PATILLON, *Corpus rhetoricum*. Tome IV. *Prolégomènes au de ideis. Hermogène. Les catégories stylistiques du discours (de ideis). Synopses des exposés sur les ideai*. Textes établis et traduits par M.P. Paris, Les Belles Lettres, 2012. 1 vol. 13 x 20 cm, CXLIV-341 p. en parties doubles. (COLLECTION DES UNIVERSITÉS DE FRANCE). Prix : 85 €. ISBN 978-2-251-00575-1.

Après les trois précédents tomes de la compilation connue sous le nom de *Corpus rhetoricum*, Michel Patillon vient ajouter à la Collection des Universités de France un quatrième volume, qui contient les pièces 6, 7A, 7B, 8 et 10 du *Corpus rhetoricum*. La pièce maîtresse de ce Budé est le *De ideis* (pièce n° 8), traité composé par Hermogène le rhéteur et consacré aux *ideai*, ainsi qu'aux éléments permettant à l'orateur d'acquérir la maîtrise de ces dernières. Ces *ideai* sont la clarté, la grandeur, la beauté, la vivacité, l'éthos, la sincérité et l'habileté. Pour chacune d'elles, Hermogène