

The introduction to the *Ammonius* shows that Zacharias worked very differently. Gone are the Classical allusions. In their place, one finds abundant references to Scripture. Similarly gone is the artful sarcasm of Aeneas. There is no subtlety in Zacharias' attacks on Ammonius and Gessius (his two pagan interlocutors). By the end of each exchange, the dialogue describes them as being so thoroughly bested in argument that they become 'as speechless as stones'. They are straw men built up simply to be destroyed in a display of verbal pyrotechnics designed to delight Christian students and ascetics.

The texts themselves are ably translated with thorough notes; a Greek–English glossary and a Greek–English index follow each of them. The notes are particularly well done and highlight many of the points in the text that demonstrate the claims made in Sorabji's preface and the individual introductions to the two dialogues.

The translators are to be commended for such a strong, careful and important contribution to the Ancient Commentators series. It will be useful to philosophers working on fifth and sixth century Neoplatonism, but I suspect that it will also catalyse other discussion as well. Recent years have seen a great deal of interest in Gazan rhetoric, theology and asceticism. This volume's successful integration of a strong preface, descriptive introductions, clear translations and thorough notes should catalyse a similar interest in Gazan philosophical production. This is, then, a translation that points towards new scholarly conversations rather than one that responds to existing ones. For this the translators and series editor are to be congratulated.

University of California, San Diego

EDWARD WATTS
edward.watts@gmail.com

ENARGEIA

PLETT (H. F.) *Enargeia in Classical Antiquity and the Early Modern Age. The Aesthetics of Evidence*. (International Studies in the History of Rhetoric 4.) Pp. xii + 240, b/w & colour ill. Leiden and Boston: Brill, 2012. Cased, €99, US\$136. ISBN: 978-90-04-22702-6.

doi:10.1017/S0009840X13002552

The main goal of this monograph is to demonstrate how the classical rhetorical device known as *enargeia* is used in the Early Modern Age in Europe, 'both in theories and in concrete examples of the various *artes*' (p. 4). The study of pictorial vividness, *enargeia*, in Classical literary theory and practice has attracted the attention of many scholars during the last four decades. However, the novelty of P.'s book lies in the extension of the study of this concept from the Classical period to the Renaissance and Early Modern Age, and from literature to the visual arts and music.

The first chapter constitutes a brief discussion of the Greek notion of *enargeia* and its Latin counterparts, *evidentia*, *illustratio*, *demonstratio*. In the other fifteen chapters, P. unfolds many layers of meaning and multiple perspectives on *enargeia* as it may be found in humanist writings and its theoretical foundations (Chapters 2, 6); in Shakespeare's dramas (Chapters 3, 8, 14); in the ekphrastic description of places and pictures (Chapter 4); in the representations of persons (Chapter 5); in teichoscopy and the messenger's report (Chapter 7); in operatic libretti (Chapter 9); in mnemonics and meditation (Chapter 10); in the visual arts (Chapters 11, 12, 13, 15); and in music (Chapter 16).

The first chapter is strategic for P.'s ambition. It aims to widen the concept of *enargeia* so that it can be applied to arts other than literature. The essential idea of *enargeia*'s

definition is clearly stated by P. from Greek and Roman rhetorical sources (mainly Quintilian, *Institutio oratoria*; Dionysius of Halicarnassus, *Lysias*; and Demetrius, *Peri hermeneias*), that is to say, a process of inflating narratives with pictorial vividness, in order to cause emotional and visual impact in the minds of those listening or reading. This is achieved mainly through a detailed description that makes use of *circumstantiae*. Thus, the main function of *enargeia* is to make the listener see the subject with the mind's eye or use language so that the audience can imagine the scene and feel emotionally touched. P. indirectly invokes, through a quotation of Thomas Hobbes, the example of Thucydides as an admirable expert in this rhetorical artifice. Given P.'s interest in applying *enargeia* to the visual arts, he quickly abandons rhetorical writings and literary examples to introduce philosophical writings which emphasise the aesthetic value of imaginary panel paintings. This move provides the strategic introduction of *ekphrasis* into the semantic network of *enargeia*, namely by exploring the example of the painting known as *The Calumny of Apelles*, by means of a pictorial description made by the sophist Lucian of Samosata. Owing to the completely fictional character of the vivid immediacy activated by this rhetorical device, '*enargeia* can be viewed as the basic presupposition for the constitution of *artes* – of poetry, the visual arts and music – and for their rhetorical foundation in poetics and theories of art and music' (p. 20). With these grounds as a starting point, when P. moves to the Renaissance and Early Modern Age, the term *enargeia* is easily applied to painting and music.

P. does not completely abandon the relationship between *enargeia* and literary texts. In fact, he establishes many good examples of *enargeia* in Shakespeare's dramas; in the descriptions of places (topographical *ekphraseis*) and pictures (mainly in Philostratus' *Eikones*); in the ekphrastic representation of characters (*prosopographia*); and in the dramatic *narratio* of things spatially and temporarily absent, which happens in messengers' reports and teichoscopy. However, it would be interesting to investigate *enargeia* in other kinds of texts, perhaps not as perceptibly connoted with *ekphrasis*, for example, historiography, political and military discourses, religious sermons and epistolography.

The pictorial character of *enargeia* allows one to maintain the existence of a natural tie between poetry and painting. This is corroborated by Simonides' maxim 'painting is silent poetry and poetry is talking painting', or by Horace's aphorism *ut pictura poesis* in the *Ars poetica*, whose reception in the Renaissance is discussed in Chapters 12 and 15. P. presents a considerable number of literary critical texts that support or contest this similarity. Inspired by these formulae, he tries to demonstrate the efficacy of *enargeia* in the emotional and visual effects produced in the imagination and memory by contemplating an image or a sculpture, by listening to music or by spiritual meditation. His final goal is to establish *enargeia* as a subject for comparative aesthetics, but only 'in those *artes* that require the use of imagination and Quintilian's *euphantasiotos* as their originator and receiver' (p. 197). However, if the dynamics of imagination and the production of mental images rely on *enargeia*, then *enargeia* becomes omnipresent to almost all cognitive and aesthetic activity and, by the same token, loses its specificity, if not its very relevance altogether. This is the most serious critical comment regarding P.'s hermeneutic and pragmatic enlargement of *enargeia*. The problematic unbounded character of *enargeia* that emerges conspicuously when P. applies this rhetorical device to almost any stylistic quality or instrument which places the receiver in the presence of any work of art, whether literature, music or painting, must be emphasised. By so doing, *enargeia* appears to include non-visual devices like apostrophes to an absent person, *exclamatio* and *interrogatio* in operatic libretti; the *cernas* formulae, used by artists and authors in order to activate the visual imagination of the person addressed; the imaginary work of the artist during the artistic creative process; the mediating deictic in a picture of a figure pointing to the essential

element in the work. Despite this remarkable *tour de force*, it remains true nevertheless that *enargeia* is not referred to or, at least, is not self-evident at all in some modern texts that P. discusses, particularly those about visual art; therefore, it is hard to conceive *enargeia* as pertaining to a rhetorical effect of painting. In fact, in Classical Antiquity the basis for *enargeia* is always the text, oral or written, and its visual vividness. Furthermore, most of the examples cited in *Progymnasmata* to illustrate *enargeia* were taken from poets, orators and historians. True, P. explicitly acknowledges this tradition when he states that ‘in Classical Antiquity and the Early Modern Age *enargeia* or *evidentia* is not one stylistic concept among others, but the fundamental constituent of all verbal arts’ (p. 196). Consequently, P. opens up the semantic boundaries of *enargeia*, extending it far beyond the Early Modern enlargement of those boundaries. It hence follows, to my mind, that a legitimate application of *enargeia* to music and the visual arts requires a much deeper argument.

P. shows a good knowledge of authors and literary theorists, especially from the Renaissance and Early Modern Age, which he cites in their original languages with English translations. He also masters the immense academic studies that have been published on this subject in recent decades, although they are almost always cited in footnotes without integrating them into the reasoning chain of the book. In structural terms, the book’s organisation appears to be unbalanced, for there are significant differences in the length of the chapters that lack clear justification. There are also chapters that, given their redundancy, could be merged together. Besides, one fails to understand the rationale adopted by P. to decide the sequence of the chapters. Notwithstanding, this book enriches in a challenging way the study of rhetoric with respect to *enargeia* and *ekphrasis*, and fulfils its general goal, as defined by P. in the foreword: ‘the intention is rather to stimulate and invite further studies to fill the lacunae that are undoubtedly present’.

University of Coimbra (CECH)

MARTINHO SOARES
martinhosoares@gmail.com

A MANUAL OF LATIN EPIGRAPHY

COOLEY (A.E.) *The Cambridge Manual of Latin Epigraphy*. Pp. xxii + 531, ill., maps. Cambridge: Cambridge University Press, 2012. Paper, £27.99, US\$42 (Cased, £65, US\$110). ISBN: 978-0-521-54954-7 (978-0-521-84026-2 hbk).

doi:10.1017/S0009840X13002564

A handbook of Latin epigraphy is not only a reference book intended as a research tool for students and scholars, but also a way of giving the scholarly community an idea of what, in the author’s mind, is ‘the place of Latin inscriptions in the Roman world’, and how Latin Epigraphy should be approached. This is C.’s goal, whose principal aim is to provide a useful guide for those who want to learn more about Latin inscriptions, but at the same time give a new, updated concept of this subject as a whole.

The book opens with a survey of the epigraphic material known from the area of the Bay of Naples, chosen for its great variety of examples, including not only the traditional honorific and funerary inscriptions – both pagan and Christian – but also writing tablets, inscribed *instrumentum* and graffiti. This first chapter immediately provides the reader with a very good idea of the great number of possibilities provided by these kinds of documents. In the second chapter C. faces the traditional but never totally solved problem of defining