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Georgia Petridou, Divine Epiphany in Greek Literature and Culture. Oxford: Oxford University Press, 2016. Pp. 427. Cloth (ISBN 978-0-19-872392-9) \$160.00.

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occasionally distracted me from following the flow of the argument. I found this even more discordant because of Franklin's deft approach to the linguistic material. Second, Franklin employs drawings (by Glynnis Fawkes, an artist who specializes in archaeological illustration) instead of photographs. He was doubtless motivated by legitimate issues of cost and accessibility (particularly of the more obscure objets d'arts); however, since his discussion of these objects frequently hinges on relatively small details, I found myself wanting to see high-quality photographs so that I could formulate my own interpretations (e.g., his discussion of the so-called 'Orpheus jug' from Megiddo, 159-161). In conclusion, Franklin's *Kinyras: The Divine Lyre* is a groundbreaking work of scholarship that will ideally inspire similar forays into the reciprocal cultural interchange between Greece and the ancient Near East.

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Georgia Petridou,
Divine Epiphany in Greek Literature and Culture.

Oxford: Oxford University Press, 2016. Pp. 427. Cloth
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In her wide-ranging book on the "advent of the god into the mortal sphere," Petridou aims at "reestablishing epiphany as a crucial mode in Greek religious thought and practice, underlining its centrality in Greek cultural production, and foregrounding its impact in both perpetuating pre-existing power structures and constructing new ones" (2). To accomplish these three goals, Petridou uses the term "epiphanic schema... to refer to what can be described as the molecular structure of epiphany" (11). To find and delineate this epiphanic schema, Petridou organizes literary and epigraphic evidence from the late seventh century BC to the end of the second century AD, thematically, not by chronology, author, or genre. Petridou's "central assumption"—one that justifies her organization—is that "the cultural pattern [of epiphany] exerts more influence on the literary one than has hitherto been acknowledged" (18). Petridou seeks to unearth and explore the cultural pattern of epiphanies.

While epiphanies had an "explanatory function" that addressed paradoxes of existence and an "authorizing function" that enabled privileged individuals to take

action, they most often “functioned as crisis management tools” (16) and had four elements: crisis, authorization, resolution, and commemoration. Petridou selects the Athenian runner Pheidippides to introduce her schema. The impending Persian invasion of Greece in 490 BC presents a crisis; Pheidippides’ encounter with Pan authorizes him to take action, namely “to suggest that divine alliance was to be expected in the course of battle which resolves the crisis” and a new cult is established (19). The similarity between Petridou’s model (illustrated with a chart on 19) and Victor Turner’s four-part social drama whose elements are breach, crisis, redress, and reintegration seems to warrant consideration. Two works of Turner appear in the bibliography; one is cited on 293 n. 24. Though no mention is made of his social drama, his work would have provided theoretical ballast to Petridou’s proposed model. Finally, Petridou’s claim that epiphanies are a consequence of “the culturally determined character of perception” (13) implies that such perceptions are relatively constant from archaic Greece to imperial Rome and are not shaped by cultural productions whether narratives, rituals, or visual images on vases, votives, or temples. Both implications could be, and perhaps should be, modified; nonetheless, they free Petridou to compose valuable case studies of epiphanies that rely on a wide range of evidence that is treated more judiciously than these broad claims suggest.

Chapters 1–7 are organized around the who, what, where, and when of epiphanies. Chapter 1, “Divine Morphology,” seeks “to establish that Greek gods and heroes manifested themselves in many different shapes and forms” (105). These include cult statues, objects, animals, or personnel; a human impersonating a god in cult; a phasma (a shadowy form that often appears at night); an object or animal associated with the god. Furthermore, gods may present themselves with anthropomorphic, zoomorphic, or amorphous forms (i.e. meteorological phenomena). Whatever form the gods assume, the human they confront is challenged to recognize their divinity despite or perhaps because of feelings of fear and awe. For this reason, epiphanies are always about the nature of divinity and the relations between the divine and human realm. Because Petridou interprets epiphanies functionally, she concludes by stating that epiphanies are “more significantly... means of constructing cultural and political identity” (105).

Chapters 2 through 7 offer a taxonomy of epiphanies that tracks their social and cultural functions in different contexts. Chapter 2 is titled “Epiphanies in crisis,” yet does not refer to the “crisis” in the first stage of Petridou’s model of epiphanies. Instead, it describes battle and siege epiphanies and concludes that these “are often employed by magistrates, military generals, or priestly personnel” and “are effective because they manipulate people’s expectations of steadfast divine assistance...” (141).

Petridou then focuses on the well-known story of the Athenian tyrant Peisistratus who rode into Athens with a tall beautiful woman named Phye dressed as Athena. Petridou argues the Pro(s)charisteria festival offers a “good ritual parallel” to illuminate Athena’s epiphany (in Phye) and thereby adds considerably to the rich scholarship this episode has garnered. Here, Petridou replaces manipulation with symbolic and affective content of religious rituals on participants and thus offers a “thick description” that goes beyond the functional model she initially proposes.

The tension in chapter 2 between Petridou’s taxonomy of epiphanies that support her functionalist model and her nuanced interpretation of the episode of Phye characterizes her following chapters. As Petridou delineates the relationship between the context and nature of epiphanies in each chapter, her analysis often falls outside of her functionalist model. Chapter 3, for example, treats healing epiphanies, focusing on Asclepius. One might expect disease to be described as an individual or communal crisis for which the epiphany of Asclepius at one of his shrines authorizes a resolution (treatment) that is then commemorated in votive offering. Yet, Petridou uses none of the terms of her four-stage model to organize this material. Nor do priests and shrine attendants manipulate those who are ill, as generals and magistrates do during sieges and battles as described in chapter 2. Instead Chapter 3 concludes with “Asclepius’ healing epiphanies carry the unmistakable hallmarks of divine revelation” and “one must try not to forget that Asclepius was a both divine healer and a divine physician, both a god and a doctor” (193). As in chapter 2, Petridou’s analysis and the material she gathers to bear on her subject fascinates and informs while the larger analytic frame of her enquiries is not in evidence. Consequently, each chapter may be read with profit and evaluated on its own merits. Chapter 4 explores epiphanies in remote places and in the context of poetic performances; chapter 5 concerns erotic epiphanies; chapter 6 concerns epiphanies in cult, and chapter 7 theoxenia festivals.

Chapter 8, “Synthesis: Epiphany and its sociopolitical functions,” outlines the three functions of epiphanies mentioned in the introduction: their authorizing function, their explanatory function, and their use as a crisis management tool. This last function to which a chart was devoted in the introduction is now described as “more or less self-explanatory” (313). Petridou then enumerates which epiphanies in earlier chapters illustrate how epiphany functioned to address crises, to explain the gods, or to authorize action. Petridou concludes her study by stating that epiphanies “were seen as validating and, more importantly, perpetuating pre-existing power structures or actively participating in the formation of new ones” (347). This summary and the manner of Petridou’s synthesis hints at where this study might be strengthened:

its larger theoretical framework. Some may wish more explicit attention had been paid to consistently deploying a functional analysis, or interrogating its benefits in comparison to other theoretical orientations borrowed from anthropology such as symbolic, processual, network, etc. Others may find that the loose-fitting functional analysis serves this material well: it allows the reader to consult a range of well-researched case studies of epiphany, each presented with nuance, insight, and detail, and untethered to a potentially limiting theoretical framework. Indeed, Petridou's summarizing sentence does not adequately capture her rich and valuable contribution to the study of epiphanies, one that every scholar interested in the subject will want to consult.

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Anna Rist,
The Mimiambi of Herodas: Translated into an English 'Chioliambic' Metre with Literary-Historical Introductions and Notes.

New York, NY: Bloomsbury Academic, 2016. Pp.
152. Cloth (978-1-350-00420-7) \$120.00.

One hundred and twenty-five years after being discovered, Herodas has never been more alive. Since 2000 alone major contributions include an updated Loeb edition (Cunningham 2003), the completion of a two volume scholarly commentary (Di Gregorio 2004), a Teubner edition (Cunningham 2004), one quarter of a collection on less-studied Hellenistic poets devoted to Herodas (Harder, Regtuit, and Wakker, eds. 2006), and a student edition with commentary (Zanker 2009). Anna Rist's new translation is a welcome addition, because its target audience is the general public. Herodas should be read by anyone interested in drama, obscenity, gender, and social class. He also deserves to be studied in survey classes of world literature. Rist's work, with its general introduction and introductions to the individual mimes, as well as its artistic and easily readable translation, is the perfect vehicle for bringing Herodas to the masses.

Rist does an expert job of describing the literary and social background of the Mimiambi. She begins with the discovery of the papyrus containing the eight