

schen Kunst? Vielleicht würden sich auch hier die von D. für die früheste Kirche konstatierten Diskrepanzen zeigen.

Bethel

A. Lindemann

Erich Dinkler, Christus und Asklepios. Zum Christustypus der polychromen Platten im Museo Nazionale Romano. Vorgetragen am 26. Januar 1980. Sitzungsberichte der Heidelberger Akademie der Wissenschaften, Philosophisch-historische Klasse 1980 / 2. Heidelberg 1980, Carl Winter Universitätsverlag. S. 40, Tafel XX. DM 24.—

Karl Prümm in his ninetieth year was requested, doubtless as a tribute to his own greatness in the field, to write an appreciation of this book. Not for any lack of academic energy, but to show his special deference to the author (and at the same time encourage as ever his own lesser confreres), he pleaded that some experience in archeology was needed and secured my compliance. Shortly after the book arrived, he was called to the eternal symposium, on October 8, 1981.

These brief but richly-illustrated and evocative pages are in principle a restoration and completion of what Professor Dinkler had written for the catalogue of the New York Metropolitan Museum of Art exposition "Age of Spirituality", items 372 and 373; and for the periodical *Gesta* 18,1 (1979) 77–87, where it was shortened and disfigured (*entstellt*) by *Eingriff* of the editors. The implication of the title, that in early representations Christ was seen as antitype of the healing-god Aesculapius, is worked out in a way enthralling in itself, but trailing along any number of informative details which we may here just set forth in the order in which they occur.

Early producers of both coffins and books were "uncommitted"; they had a sampler of art-motifs available in their workshop, and when a bereaved or scholarly client came to order, he had to choose among the art-forms available, which served equally well for pagans and for believers of various persuasions (p. 7; on this point the footnote might well have referred to Beth-Shearim, where the coffins of pious Jews bear figures of pagan mythology or neutral symbols because the purchasers had to take their choice amid what was available in the atelier).

The Winckelmann view that around 300 *a.d.* there was a falling-away from (the ideal) classic models, ignores the paradox-but-fact that "classic art contains within itself anti-classic trends" (fn. 3 from H. Brandenburg; here too I might timidly suggest that Hegel's "thesis calling forth its own antithesis" would not be irrelevant). That same p. 8, in calling attention to the gradual *flattening* of relief-figures (from the Thessalonica Galerius-Arch to the Constantine arch), says that this is, or brings with it, a "graphic" style; this seems to mean intriguingly that we find sculpture gradually used as a form of *writing*.

In the earliest stages of Christian art there was no "typical Christ", who could be recognized by his own figure alone; his identity had to be inferred from the context. One earliest case (Tafel VIII) with a lamb on the shoulders, looks glamorously unlike the portrayals of Christ we are accustomed to — so much so that we really miss on p. 11 some more methodical proofs that it *is* Christ and not just one of those good-looking shepherds which after all abounded in those ateliers for pagans and Christians alike. "The only uniformity in representing Christ" says p. 12, "was its lack of uniformity, unsystematically shifting to symbols like sheep-carrier, Orpheus, Bellerophon, the fisherman or . . . even the fish" [add now Josef Fink, Herakles als Christusbild an der Via Latina: *RArchCr* 56 (1980) 133–146]. In explaining Plate X,13, the transit from p. 12 to p. 13 does not really say that „the three full-height figures" separated by OT scenes all represent Christ (one is carrying a lamb on his shoulders, two at least are bearded), and the matter is too fundamental to the discussion to be left so casual.

The "Hippies" of the world who have been defending against irritated elders their long hair and beards by appeal to the Jesus-figure will be pained to learn from p. 15 that the *earliest* portrayals of Christ, everything up to 400, are usually beardless! At any rate



when the healing or teaching Christ first appears bearded, he is qualified as "the cynic Christ" (after Gehrke: not because of any mental attitude, but because of garb known to be popular with the "Cynic school", p. 16).

Ultimately the figure which "makes us think of Christ" but is really based on Aesculapius the healer (merged to some extent with Zeus Soter as at Pergamum, p. 32), turns out to be for Dinkler "the healing *power* of Christ" but portrayed as exercised by an Apostle rather than by Christ himself. Only gradually this healing/Aesculapius portrayal comes to be merged with the (in person) *teaching* Christ. Very interesting is the note of p. 24 on Plate III, showing that Christ's *own* Bible was a *scroll* (Old Testament only of course), while the Christians' Bible (whether OT or NT) was always *pages* bound into a *codex*! The transit to the Aesculapius-type is on p. 28 partly based on the author's view that the NT itself accommodates apocryphal traditions; and p. 32 thought-provokingly notes that the Christian defenders of Christ's miracles never claimed that these were qualitatively different from those of pagan healers.

If we have failed to do justice to the main line of Dinkler's thesis and its probative force, it is because the *obiter dicta* are so numerous and arresting; which makes this slender volume a real treasure, but perhaps also suggests why it was *entstellt* by the *Einriff* of *Gesta*.

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Robert North

Romanos le Mélode: Hymnes. Introd., texte critique, trad. et notes par José Grosdidier de Matons, Tome V: Nouveau Testament (XLVI–L) et hymnes de circonstance (LI–LVI) (= Sources Chrétiennes, 283). Paris (Les éd. du Cerf) 1981. 556 S., kart.

In einer Besprechung von Bd. II–IV dieser textkritisch erschöpfend informierenden und ausgiebig und vielseitig kommentierten Romanosausgabe hatte H. Hunger in Byz. Zeitschr. 61 (1968) 90 seine Freude über deren flottes Vorgehen geäußert; waren doch 1964–67 in kurzer Abfolge bereits die ersten 4 Bände mit insgesamt 45 Hymnen erschienen. Wenn Bd. V erst nach einem vierzehnjährigen Intervall vorliegt, so ist der Hauptgrund dafür sicher in dem Entschluß des Vf. zu suchen, zahlreiche Fragen zu Romanos zunächst in einer breit angelegten Monographie aufzuarbeiten („Romanos le Mélode et les origines de la poésie religieuse à Byzance“, Paris 1977, in verdienter Weise gewürdigt z.B. von W. Hörandner, Jahrb. Österr. Byz. 28 [1979] 351–354). Bd. V bietet nun die letzten Hymnen zum Neuen Testament (Nr. 46–50), einige Buß- bzw. paränetische Hymnen (Nr. 51–55), eingeleitet durch Les dix vierges I, und schließlich Prière κατά στίχον (Nr. 56), das einzige Werk des Romanos, das von der Form des Kontakions abweicht und von dessen Echtheit G. mehr als die früheren Herausgeber überzeugt ist. Mit Bd. V ist aber keineswegs das Ende der Ausgabe erreicht. Wie sich aus der Liste in der Monographie, S. 330 f., ergibt, verbleiben noch die Hymnen hagiographischen Inhalts (Nr. 57–88), von den Spuria und den Romanos nicht sicher zuweisbaren Stücken (hier vor allem der Akathistos) ganz zu schweigen. Doch ist nun, nach Vollendung der Monographie, wohl wieder auf einen rascheren Fortgang der Ausgabe zu hoffen.

Grundsätzliches zu G.'s Edition (Qualität; höhere Wertschätzung der „abendländischen“ Überlieferung in den Hss C = Corsinianus 366 und V = Vindobonensis Suppl. gr. 96 gegenüber dem Patmos-Kontakarion P + Q; Metrik; Bedeutung des Kommentars) wurde bereits von H. Hunger in Byz. Zeitschr. 58 (1965) 112–115 gesagt und braucht hier nicht wiederholt zu werden.

Eine Würdigung des von G. vorgelegten Textes geht vielleicht am besten von einem Vergleich mit der zuvor maßgebenden Version der Oxforder Ausgabe (= O) von P. Maas und C. A. Trypanis (1963) aus, den ich für diesen Band erschöpfend vorgenommen habe. Hier nur das Wichtigste.

Eine große Zahl von Abweichungen zu O ergibt sich aus der erwähnten Bevorzugung von CV (= Δ) gegenüber dem Patmos-Text (P oder Q). In einzelnen Fällen kann G. in-